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Cultural Colorado

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of Gerald Murphy

Fresh Look at
Jefferson's Masterpiece

Jonathan Miller:
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Volume 26 Number 4 June 1983

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Cultural Colorado

The billboards may proclaim "Colorful Colorado," but here at HORIZON we're calling it "Cultural Colorado." From the Denver Center for the Performing Arts to the Aspen Music Festival, the state is alive with the arts. It is a pleasure to bring the Colorado story to you this month.

Every USArts destination has its unique signature. In Colorado, people are the greatest resource—people with innovative ideas, boundless talent, and enthusiasm that spreads across the entire state. Words can barely capture the magic of Richard Steckel, director of the Children's Museum of Denver. He and a high-spirited staff are at the helm of one of the greatest children's centers in the country. I was captivated by their creative marketing ideas, from puzzles on Safeway grocery sacks to IQ tests for corporation executives. Steckel sent me home with armloads of these delights which were promptly snatched by the charming children photographed on page forty-five. (They are Keegan Reinhart, son of Editorial Director Kellee Reinhart, with his friends Brandon and Eliza Cooper, children of photographer Chip Cooper.)

Lucien Wulsin was another Colorado champion. His guidance and help from his assistant Claudia Wiley helped make the USArts section a reality as I worked from his office overlooking the glorious Denver skyline. Jeannie and John Fuller introduced me to the Denver Symphony Orchestra, a very fine evening of music at the foot of the Rocky Mountains.

On the corporate front, Rex John of Petro-Lewis and Jane Prancan, along with Bob Blanz, Tom Lindblom, and Stan Boulter, of Mountain Bell, helped guide our special section to success. I am appreciative of their support and their vision about the future of the arts across the entire Rocky Mountain region. Also deserving a tip of the hat from the HORIZON staff for their help and hospitality are Curtis Linke of the Manville Corporation, MaryAnn Koenig, Mary Lou Walters, Walter Hunt, and Coors executives Frank Macri and John T. McCarty. (John's wife Carol heads the 1983 Spalding Rehabilitation Center Antiques Show.) Working with Michael Topham of Gerald D. Hines Interests was a particular pleasure, an impressive company so aware of the aesthetic impact of architectural structures. The dynamic Madden family, committed to development throughout Colorado, also has that special ability to meld architecture and art in provocative ways.

Denver is studded with excellent galleries, many of which you will read about in our Colorado travel article. Among them, the DeColores Gallery is owned by Wesley and Ginny Schoelzel, key contacts whose direction and creativity are truly admirable. Also in the travel coverage, you'll be introduced to the city's fine dining and lodging spots. Aircoa chairman Will McFarlane, whose hotel holdings include Denver's wonderful Brown Palace, is deeply committed to the arts, particularly the Denver Symphony.

Colorado, you are a great American resource. Thanks to all of you for helping HORIZON tell your success story.



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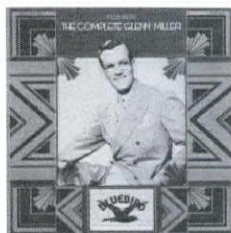
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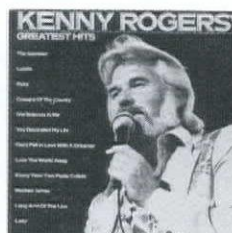
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Cross Country

Art

Shakespeare to SOMA

Long famous for its annual Shakespeare Festival, Ashland, Oregon, has a new cultural attraction this year: the Southern Oregon Museum of Art (SOMA).

A project of the Southern Oregon College Foundation, the newly formed SOMA intends to become the most significant fine-arts museum between Portland and Sacramento. Museum planners hope to take advantage of Ashland's reputation as a theater town and include a unique specialty in the collection: theater art.

To promote that theme, New York art collector Paul Stiga loaned thirty pieces from his private collection of set and costume designs to SOMA's kickoff exhibit last November. "I think it would be absolutely sensational both for Ashland and for the country if SOMA had a theater-arts collection, because a museum emphasizing stage design simply doesn't exist in the United States," he said. "If you had an

art museum in which the focus was on theater art, you would attract a kind of national publicity in the art world that is almost impossible for a small, newly formed museum to otherwise attract."

Private donors have already pledged more than \$100,000 toward the estimated \$350,000 needed to build the first gallery, and SOMA is just now going public with its fund-raising campaign. "Eventually, SOMA will provide educational programs, a laboratory for college study, docents trained to assist the general public, and a source of research materials and art for professionals," said Edith Heumann, a SOMA committee member.

Ground breaking for the first museum building, the Petite Gallery, is set for the spring of 1985. While construction is under way, SOMA will continue to bring fine-arts exhibits to Ashland on a regular basis. A display of "living pictures," three-dimensional representations of famous works, is scheduled for the Fourth of July celebration.

—Margaret Regis



Director Franco Zeffirelli (left) with Placido Domingo as Alfredo on *La Traviata* set. "It may be my most cinematic film."

Film

Opera Goes to the Movies

After making Shakespeare accessible to a large and mostly young public with his 1968 film of *Romeo and Juliet*, Franco Zeffirelli is hoping to do the same thing for opera with his celluloid version of Verdi's *La Traviata*. "Like *Romeo and Juliet*, *La Traviata* is the story of a true but impossible love," the director said. He cast Teresa Stratas as the *demimondaine* Violetta and Placido Domingo as Alfredo, her bourgeois lover. "Add to that some of the most beautiful music ever written, and you have the reason both for *Traviata*'s continuing popularity over more than a century and why I chose to do it as an opera film.

"And this *Traviata* is very much a film, not just a photographed stage performance," Zeffirelli continued. "It may, in fact, be my most cinematic film." For that he is indebted, in large part, to James Levine, the Metropolitan Opera music director, who conducted the recording of the score prior to shooting and "understood the demands of film immediately."

Zeffirelli's dramatic and musical treatment of *La Traviata* is the "traditional and perhaps the only proper one," though he warned that purists may be alarmed by cuts he's made in

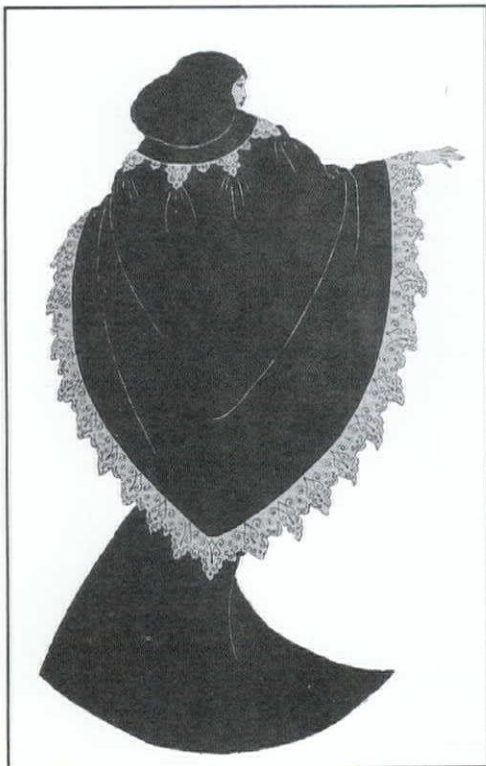
the second act. The director felt that today's audiences "don't need to see Violetta suffer and suffer and suffer, as the hypocritical audiences of Verdi's day did, to be convinced that this whore is holy."

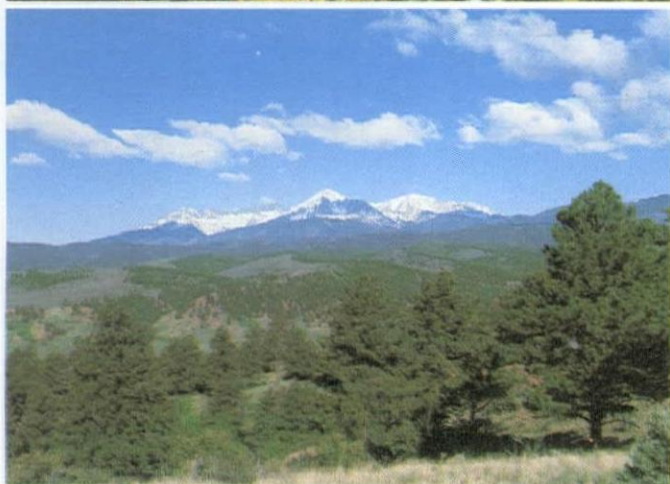
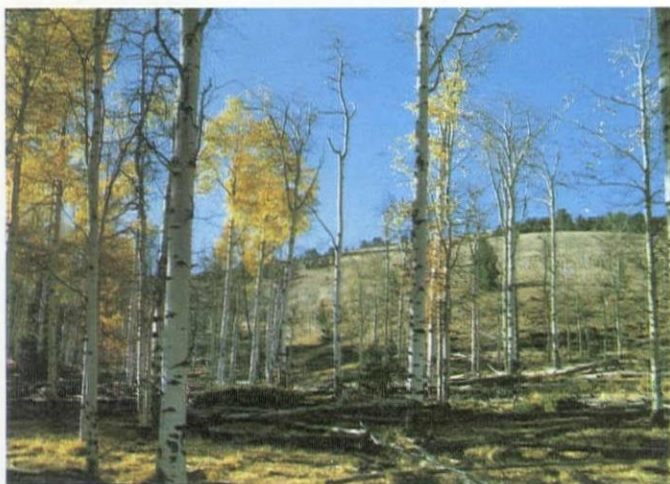
Whether suffering more economically than her stage predecessors, or exulting, or at various stops in between, Teresa Stratas's Violetta is "a miracle," Zeffirelli said. "She is responsible for the success of everything else—without her the costumes or sets would be nothing." But he added that he was "deeply sorry" that the soprano causes herself "so much suffering in her desire for absolute perfection—which, of course, doesn't exist."

Zeffirelli was also unreserved in his praise of tenor Placido Domingo. "He lost eleven kilos, dyed his hair, grew a beard, arranged somehow to juggle concert commitments all over the world with the shooting of the film. But most important of all, he managed to make a character who, apart from the music, is almost dull and foolish in his blindness, anything but dull and foolish."

La Traviata will open nationwide in the late spring and early summer. —Donald Chase

Vera Marzot's costume design for a 1967 production of *La Traviata* was part of SOMA's kickoff exhibit.





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The train, which made its first run April 16, will make its next trip June 24-25. A trip is scheduled once every month on the weekend closest to the full moon. The Mystery Express leaves on Saturday mornings from New Jersey's old Hoboken Station, located on the Hudson River across from Manhattan. On board are a few actors and actresses who carefully weave a plot for a murder which takes place when the train stops in the middle of the night, in the middle of nowhere.

When the passengers awake the next morning, they are informed of the night's calamity. An "inspector" boards the train and begins his investigation to find the murderer in this real-life game of Clue. Each passenger is shown the scene of the crime and given a book of clues to use in unraveling the mystery.

A mystery-novel author will go along on each trip to speak on his work and sign autographs. Donald Westlake (author of *The Hot Rock*, *Cops and Robbers*, and *Point Blank*), Michael Kurland, and Cris Stennerberg, members of Mystery Writers of America, have participated in past trips. The cost of the trip is \$325, which includes five meals, a live performance of the murder mystery *Excess Baggage*, *Dead Weight*, continuous showings of mystery movies, and musical entertainment by a jazz duo.

This unusual combination of vacation and participatory theater is the result of the efforts of two companies, Railplex-Railcharter, which specializes in private rail cruises, and Murder To Go, the organizing component behind the planned mysteries. Future adventures are scheduled for July 23-24, August 20-21, September 24-25, October 22-23, November 19-20, and December 17-18. For information and reservations, call 212/924-5054 or write Mystery Express, P.O. Box 4225, Grand Central Station, New York, New York 10163.

—Alice Wells

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

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"Laundry Day" by Timothy Stortz

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Trans World

Turkey

Exhibiting Turkey

What do Saint Irene's Church, the Topkapi Palace, and the Ibrahim Pasa Palace have in common? Besides being located in Istanbul, they are sites of a major exhibition spanning Turkey's history.

"The Anatolian Civilizations," on view through October 30, illustrates the Anatolian civilizations from Paleolithic (Stone Age) times to the present and features some of the oldest finds in the world. Traveling under the auspices of the Council of Europe, the exhibition will include arts and treasures from pre-Islamic periods (pre-Iron Age and Iron Age, including Hittite, Neo-Hittite, Phrygian, and Urartian works; and Greek, Roman, and Byzantine) and from the Islamic periods (Seljuk and Ottoman). Included also is a thematic display of coins, ornaments, writing, musical instruments, and tombstones. An exhibition extra is the demonstration of the traditional Turkish bath with the re-opening of the bath built by Sinan in the sixteenth century, located between Saint Sophia and the Blue Mosque.

Italy

Raphael on the Run

In the wake of "Raphael in America" at the National Gallery of Art, Washington, D.C., Italian officials decided to launch their own exhibitions commemorating the five hundredth anniversary of the renowned artist's birth. As usual, the Italian museum bureaucracy is behind schedule. But after half a millennium, a few months make little difference. Most of what the prolific Renaissance master painted before his premature death at age thirty-seven remains in Italy, and visitors here in upcoming months can follow a Raphael itinerary through Italy's major museums.

Urbino, Raphael's birthplace, proudly displays his house and the first of his many *Madonnas*. An exhibition centered on his *La Muta* and ten paintings by his father, Giovanni Santi, opens there July 26 in the Palazzo Ducale. Raphael's major masterpieces, however, are in the Vatican Stanze in Rome, and the capital is capitalizing on its vast resources with no less than twelve "didactic exhibitions"



on the painter's work there. Eight shows and numerous seminars are scheduled for September, among them "Homage to Raphael" in the Galleria Borghese. Of the four shows that have already opened, the most tantalizing is undoubtedly "The Myth of the Fornarina," continuing this month in the Palazzo Barberini. The exhibition explores Raphael's relationship

with the beautiful baker's daughter who was reputedly his mistress. Her portrait, *La Velata*, can be seen in Florence's Pitti Palace, where a special exhibit of panel paintings, canvases, and drawings begins in October. For those who just can't wait, Raphael's many portraits and *Madonnas* are on display in the Pitti Gallery as well as the nearby Uffizi.



Above left: Raphael's *La Velata* in Florence's Pitti Palace is part of "The Myth of the Fornarina," exploring the artist's relationship with the beautiful baker's daughter. Above: Braque's *Standing Female Nude* is one of several works by the four great cubist masters, Braque, Picasso, Gris, and Léger, currently on display at London's Tate Gallery.

Meanwhile in Milan, a celebration of the quincentenary of another Renaissance genius, Leonardo da Vinci (see "Trans World" October/November), will include a showing of the Raphael masterpiece later in the year. An entire room in the Brera Gallery housing *Betrothal of the Virgin*, Raphael's first signed work, will open in September. It will be a per-

manent installation, proving that what Italy may lack in timing of celebrating the Raphael anniversary, she certainly makes up for in quality.
—Dwight Gast

Britain

Essential Cubism

Cubism has come to Britain. Through July 10, Britain's first cubist exhibition will concentrate on the period between 1907 and 1919 and on the works of the four great cubist masters: Picasso, Braque, Gris, and Léger.

"The Essential Cubism," on view at London's Tate Gallery, is intended to make a clear statement about the nature and meaning of cubism that will confirm its importance as the most revolutionary artistic movement of the twentieth century. A large part of the exhibition is devoted to oil paintings, drawings, *papiers collés*, graphics, and sculptures. Included is a small group of works by other artists in the cubist circle who attempted to extend and enrich the cubist language—paintings by Delaunay, Villon, Gleizes, and Metzinger, and sculptures by Laurens and Lipchitz.

Greece

Athens Artistry

The five thousand-seat Herod Amphitheater, built after A.D. 161 at the foot of the Acropolis, will be bustling with the arts this summer when Greece's most important cultural festival comes to Athens.

The internationally recognized Athens Festival, to be held June 8 through September 28, enters its twenty-ninth season with an array of theatrical, musical, and ballet performances and with a new name. The official festival opening ceremony June 6 will formally dedicate the Athens Festival as the newly proclaimed "Prometheus Vision of the Arts," in celebration of the human spirit of freedom. The new title recalls the mythical Greek figure of Prometheus, who, according to legend, first created man in the image of the gods and then gave him the liberating gift of fire.

The entertainment-packed program includes performances by the National Theatre of Greece, Vilnius Ballet U.S.S.R., Hamburg Ballet, and San Francisco Ballet.

SHIDONI SCULPTURE

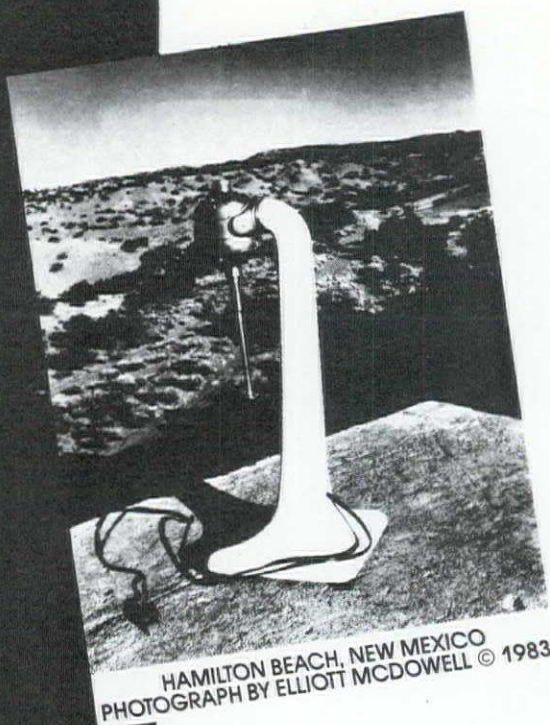
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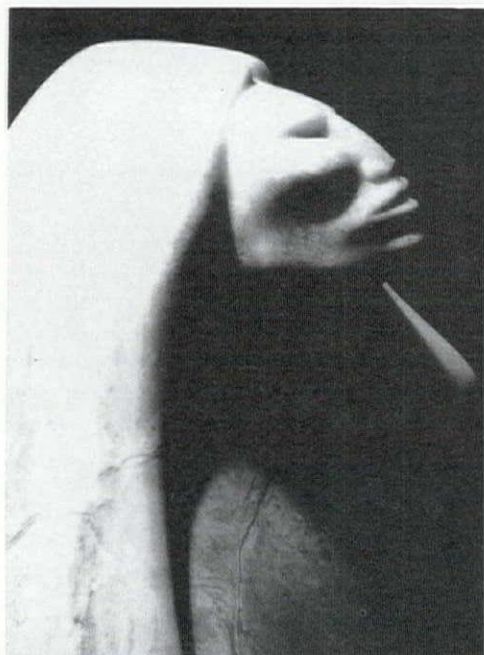
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Trans World

Austria

Workshop Wonders

Shortly after the turn of the century, Viennese cultural and intellectual life was at its zenith. It was the time when two architects, professors Josef Hoffmann and Koloman Moser, set out to create an outlet for the "betterment of applied arts as they pertain to textiles, leather, metal, paper, glass, and ceramics."

In 1902, Hoffmann and Moser organized the Wiener Werkstätte (Vienna Workshop). From its start, the workshop was a creative source in the then-popular art nouveau movement and in later years had a considerable influence in the art deco craze. Variations of textiles, delicate embroideries, and bold graphics are just a sampling of the unique works created by more than one hundred skilled artisans and craftsmen, including Fritz Loew, Dagobert Peche, and artistic directors Hoffmann and Moser.

The Wiener Werkstätte, whose prices were considered far too high for the average worker, appealed to Europe's *beau monde*. Lucrative commissions and assignments from the Austrian government, such as designing state napkins and tablecloths, kept the workshop busy. It flourished until 1932, when the perils of war, inflation, and political unrest forced the shop to close.

Today, several decades and two world wars later, the crafts from the famed workshop are

*From the Wiener Werkstätte, architect
Dagobert Peche's design from the Greek
mythology series is embroidered in bone lace.*



Trans World

back in the public limelight. The largest collection of Wiener Werkstätte creations belongs to James May, a textile and industrial designer. His collection of textiles, wallpapers, embroideries, and *objets d'art*, totaling over five thousand items, is the focus of a renewed interest in the workshop and the work of its skilled designers. Connoisseurs of the art deco and art nouveau movement should watch for "A Josef Hoffmann Retrospective," highlighting the work of the famed textile artistic director, from the James May collection. (Exhibition date has not been set. For further information, contact the Vienna Workshops in America, 137 East Thirty-sixth Street, New York, New York 10016, 212/689-4848.)

Theatrical Illusion

The Salzburg Marionette Theatre has an intimate auditorium with neoclassic motifs, figures of dancing cherubs, and sparkling crystal chandeliers. This elegant atmosphere provides the first illusion of the evening—that one has been invited to a performance in an eighteenth-century court theater. But the major illusion is that the marionettes in *The Barber of Seville*—an opera set in eighteenth-century Spain—are living performers. The delightful deception is accomplished by some ingenious scenic devices and beautifully constructed, expertly manipulated "actor-singer" puppets.

The marionettes themselves perform the real illusion by projecting distinct personalities. Although they are only approximately three feet tall, they look life-size because they perform in a series of three successively smaller proscenium openings that lead the eye from the largest to the smallest. This creates an optical illusion, relating them to the first and largest frame, so it appears they are, in proportion to it, of normal size. They also seem to be singing because their faces are kept in partial shadow by the lighting, making it difficult to see their immobile lips. Even when this trick is discovered, the illusion that they are opera singers persists until the final curtain.

The Barber of Seville opens its 1983 season at the Salzburg Marionette Theatre June 8, with additional performances June 18, July 8 and 16, August 9, 15, and 24, and September 1, 10, 15, 24, and 26. Ticket information can be obtained from the Austrian National Tourist Office, 545 Fifth Avenue, New York, New York 10017, 212/697-0651.

—Joan Hackett

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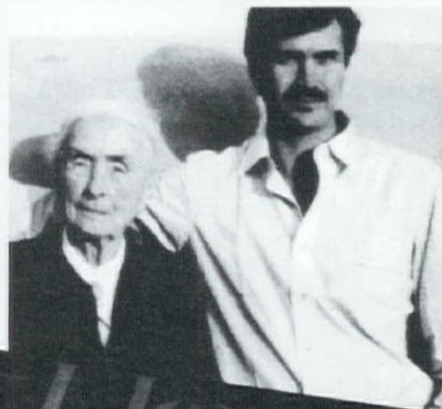
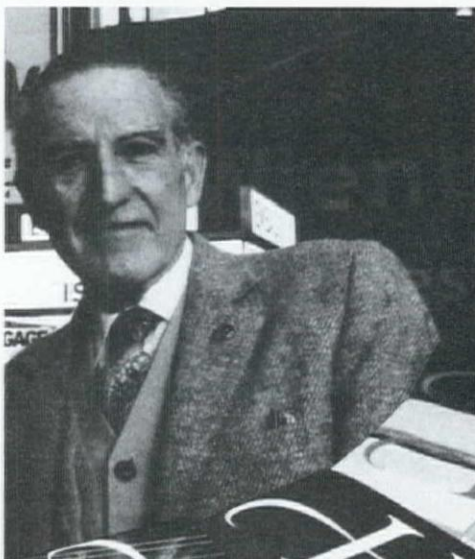
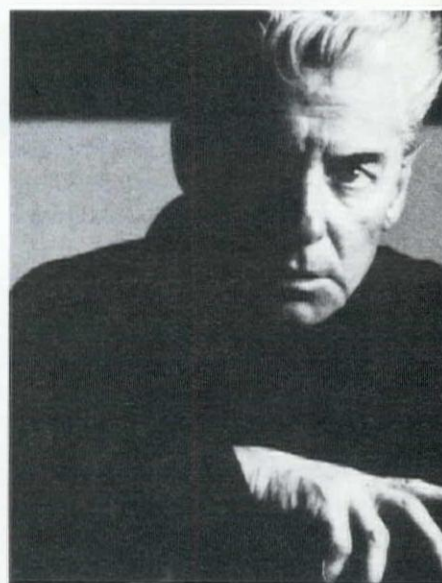
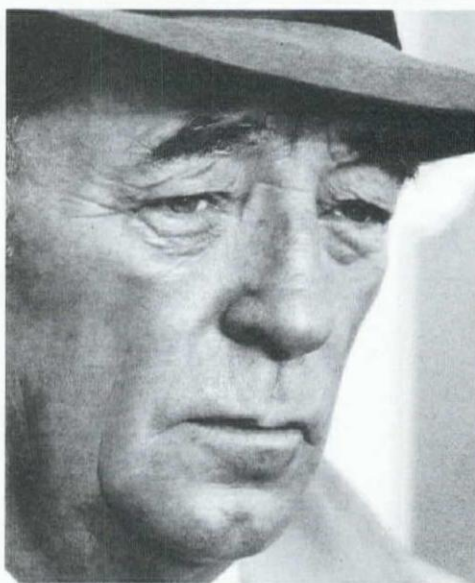
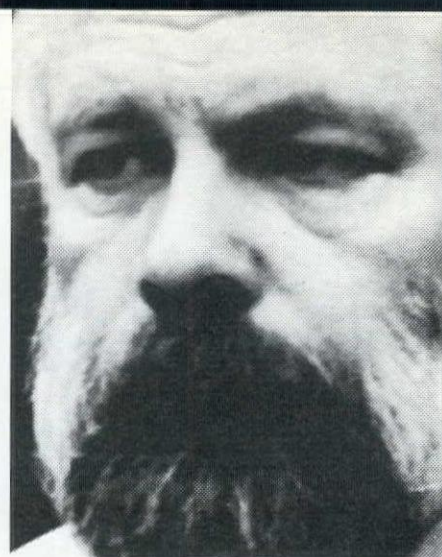
Faces on the Horizon

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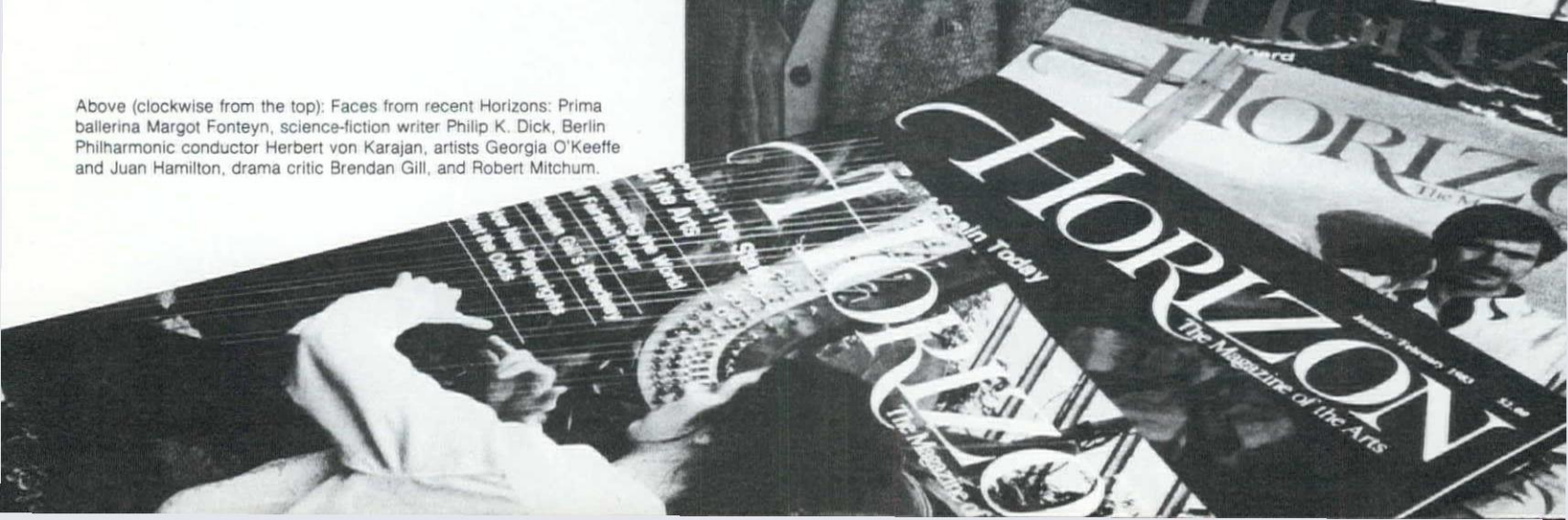
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The Magazine of the Arts

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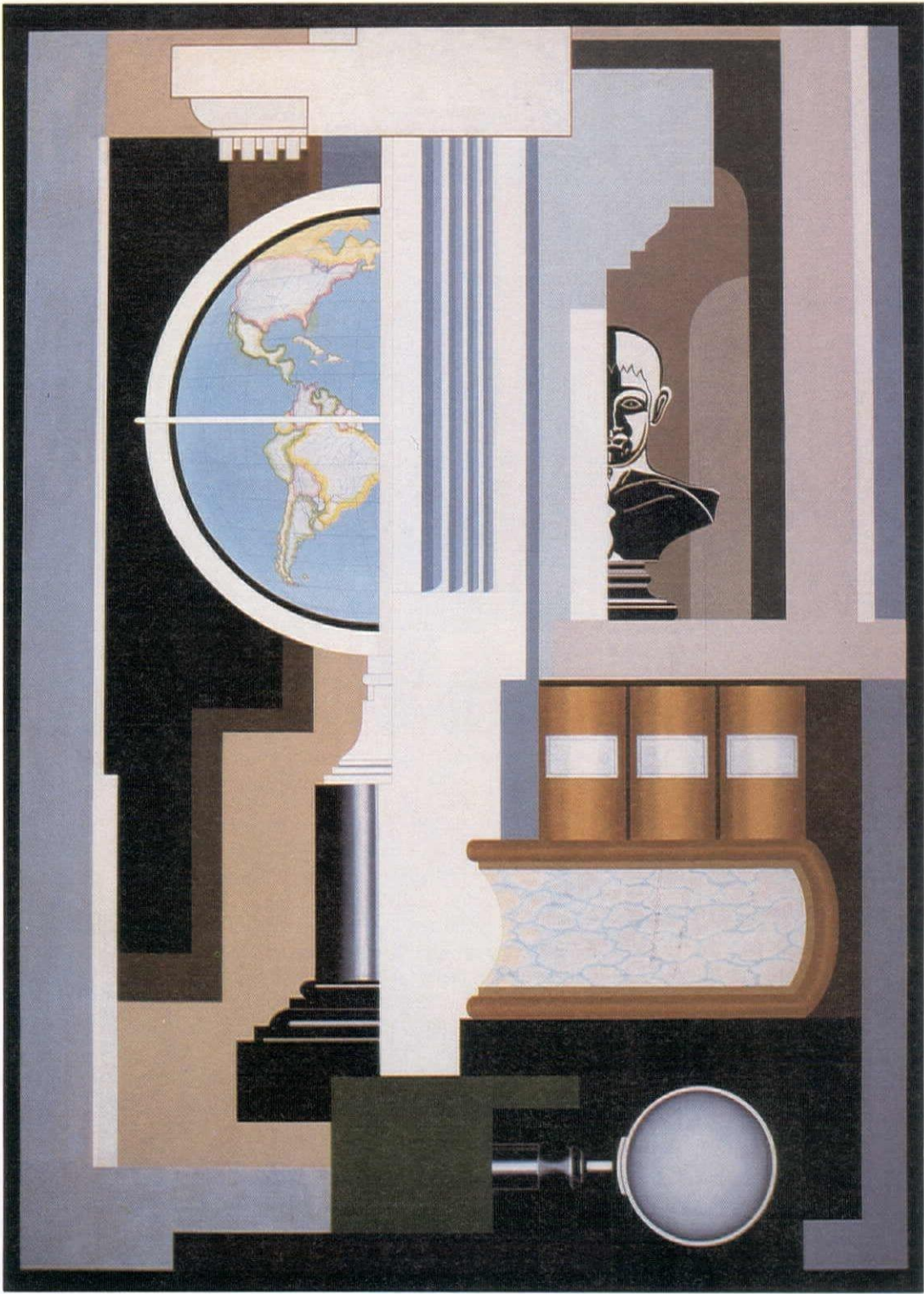


Above (clockwise from the top): Faces from recent Horizons: Prima ballerina Margot Fonteyn, science-fiction writer Philip K. Dick, Berlin Philharmonic conductor Herbert von Karajan, artists Georgia O'Keeffe and Juan Hamilton, drama critic Brendan Gill, and Robert Mitchum.



Library, oil on canvas, 53'' x 72 5/8'', 1927.

His influence on other artists was great, but Gerald Murphy's own work remains obscure.
By Barnaby Conrad III



A LEGEND & AN EYE



Courtesy Honoria Murphy Donnelly

The Murphys in 1923, left to right: Patrick, Gerald, Honoria, Sara, and Baath.

“People were always their best selves with the Murphys,” wrote Dos Passos.

Paris in the twenties reverberated with genius: Diaghilev launching Nijinsky and the Ballet Russe; Picasso fracturing the classical nude; Stravinsky forging *The Rite of Spring*; and James Joyce booking Bloom for a stream-of-consciousness odyssey through Dublin. From America came the wail of a jazz trumpet and the clicking typewriters of expatriates Ernest Hemingway, F. Scott Fitzgerald, and John Dos Passos. “Paris,” as Gertrude Stein wrote, “was where the twentieth century was.”

Fitzgerald once wrote, “At certain moments, one man appropriates to himself the total significance of a time and place.” For the author of *Tender Is the Night*, the man who best symbolized the Parisian twenties was Gerald Murphy (1888–1964), an American dandy and bon vivant whose reputation as an important American painter has been largely overshadowed by his legendary persona and by the fame of his friends. For it was Murphy’s fate—like that of Oscar Wilde—to have put his talent into his art, but his genius into his life.

By most accounts, Gerald and his wife Sara were nearly the ideal American couple. The heir to the Mark Cross Company, Murphy had been voted “best dressed man” and “most thorough gentleman” by the Yale class of 1912. Sara, daughter of a midwestern millionaire, was a classic beauty, spoke four languages fluently, and could as easily enter-

tain a duchess as fish for trout with Hemingway. Inventive, charming, and considerate, they hosted the cutting edge of international genius with a sense of style that may never be seen again. “The Murphys didn’t have a life style, a term that would have appalled them,” wrote Fitzgerald’s biographer, Matthew J. Bruccoli. “They had style. They *were* style.”

If by a fluke of fate someone had dropped a bomb on a typical Murphy fete, the better part of the twentieth century’s art, literature, and music might never have seen the light of day. The Murphys gave one party on June 13, 1923, on a *péniche* (houseboat) on the Seine that is still being talked of as a nexus of minds. Among the guests were ballet producer Sergei Pavlovich Diaghilev, designer Natalia Goncharova, novelist Blaise Cendrars, dadaist Tristan Tzara, composer Darius Milhaud, and *Dial* editor Scofield Thayer. During dinner, Picasso made a sculpture out of the toy cars Sara had used for table decorations; poet Jean Cocteau complained of being seasick; and composer Igor Stravinsky was seen diving through a great laurel wreath like a circus lion.

In Paris and at their rambling Villa America at Antibes, the Murphys entertained great talents from both sides of the Atlantic. The young Hemingway read them the first draft of *The Torrents of Spring*; Archibald MacLeish wrote poems about the Murphys, traveled to

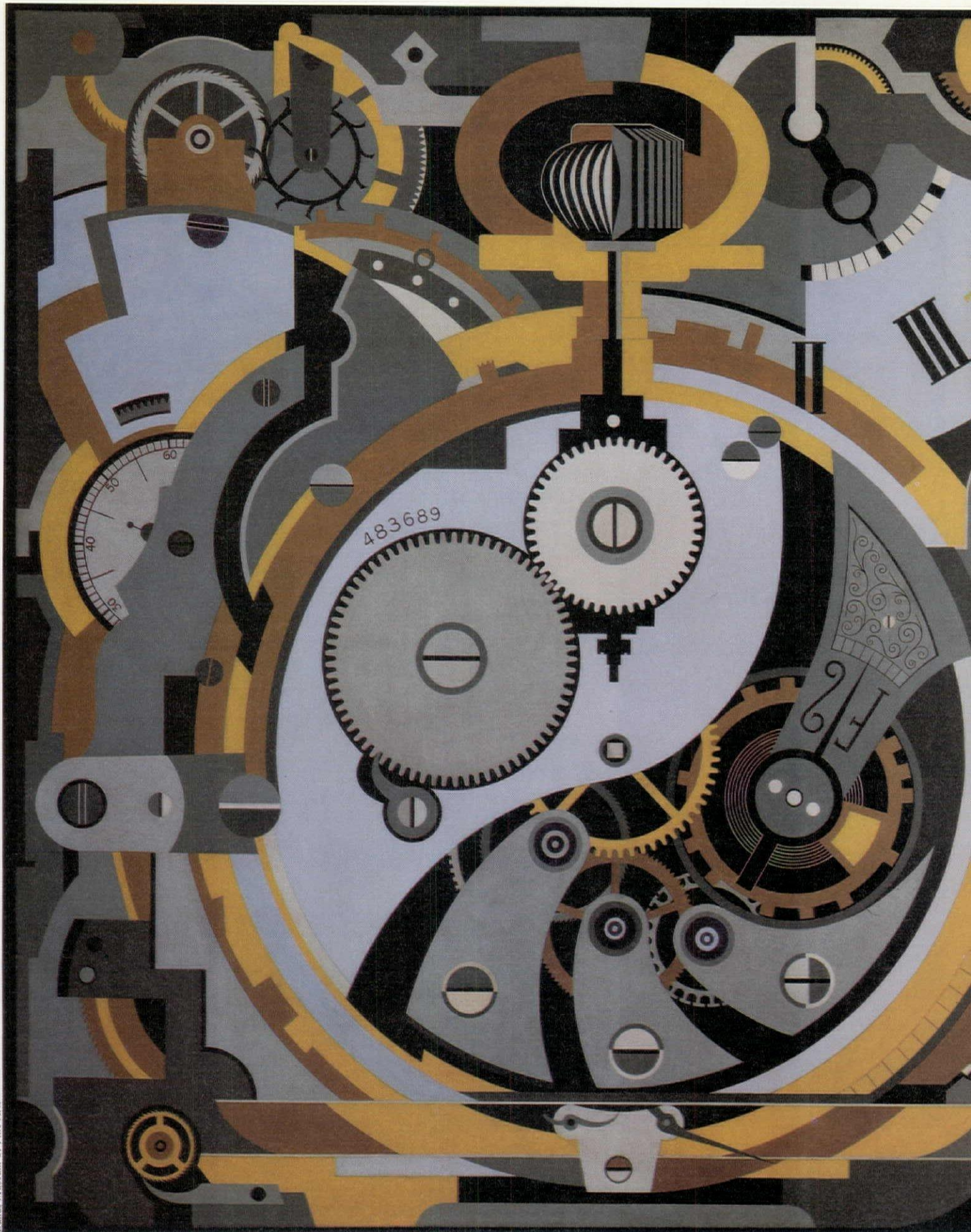
Venice with them, and was the first to buy a Murphy painting; Dorothy Parker and Robert Benchley were the couple’s close friends; Philip Barry quoted Murphy in his plays and modeled a stage set after their house; and Rudolph Valentino, Monty Woolley, and Cole Porter sailed with them on their yacht.

What was the attraction? “People were always their best selves with the Murphys,” wrote their friend John Dos Passos. They were admired for having mastered the art of living well. For Fitzgerald, the Murphys were the generous, fragile, but brave paragons of something indescribably American. He worshiped them and modeled his tragic heroes of *Tender Is the Night* after them. The novel germinated a legend the Murphys never dreamed of inspiring; one that was finally documented in 1962 in Calvin Tomkins’s charming biography, *Living Well Is the Best Revenge*. Now there is a new book on the Murphys, *Sara and Gerald* (New York Times Books), written by their daughter Honoria Murphy Donnelly. It is a detailed account of her parents’ lives and the age that made Gerald Murphy into an artist.

Murphy’s paintings, according to the great French artist Fernand Léger, were the only truly American response to the cubist fervors that had swept across the easels of Paris. What makes his artistic reputation today all the more



Cocktail, oil on canvas, 29" x 28", 1927.



Watch, oil on canvas, 78 3/4" x 78 3/4", 1924-25.



Private Collection

Doves, oil on canvas, 36" x 48 5/8", 1925.

At one dinner party, Picasso made a sculpture of toy cars used for table decorations.

incredible is the fact that Murphy probably painted only fourteen pictures in his lifetime—between 1921 and 1929—and only six have survived. Equally extraordinary is the fact that each of the surviving Murphy paintings is a full-fledged modern masterpiece. The other eight paintings, which disappeared from a Paris warehouse during World War II, were equally brilliant, judging from old photographs. Were a Murphy painting recovered today and brought to auction, its price could soar well over a quarter million dollars.

There was nothing anti-American in the Murphys's expatriation from America in 1921; they simply craved the aesthetic nourishment of Europe. Shortly after the Murphys and their three children settled in Paris, Gerald walked into the Rosenberg Gallery, and for the first time, saw the cubist paintings of Picasso, Braque, and Juan Gris. "I was astounded," he later recalled. "My reaction to the color and form was immediate." From that moment on, he dropped a casual career as a landscape architect to become an artist.

Murphy took classes from Diaghilev's designer Natalia Goncharova, who encouraged him to paint totally in abstraction. Soon he and Sara both were painting sets designed by Bakst, Picasso, and Derain for the Ballet Russe's performances of *Scheherazade*, *Pulcinella*, and other ballets. The Murphys painted with long-handled brushes the size of

brooms, while the artists gave directions from their perches atop thirty-foot ladders. "Anybody who was interested in the company became a member automatically," Murphy recalled of the freewheeling carnival of ideas.

In the summer of 1923, Gerald collaborated with his old Yale schoolmate Cole Porter on a thirty-minute ballet satirizing the impressions of a young Swedish immigrant arriving in the United States. Gerald dressed the Swedish ballet dancers as cowboys, gangsters, and black cake-walkers, while the backdrop was a parody of the Hearst newspapers' yellow journalism: a giant front page with the banner headline, "UNKNOWN BANKER BUYS ATLANTIC." The show was a hit, and Murphy was photographed in front of his set by the curious press.

Murphy began painting on his own as early as 1922, and exhibited his *Engine Room* in the Salon des Indépendants of 1923. That same year he painted *Boatdeck*, measuring eighteen by twelve feet and depicting the streamlined smokestacks of an ocean liner, which he said was a composite of the *Olympic* and the *Paris*. The canvas caused a tremendous stir at the 1924 Indépendants, where Segonzac tried (unsuccessfully) to block its entry, declaring it too large. The press hovered around Murphy, who remarked dryly, "If they think my picture is too big, I think the other pictures are too small."

Razor, a witty composition of a giant safety razor crossing a fountain pen against the back-

Scott Fitzgerald, fascinated by Gerald Murphy, modeled his character, Dick Diver, after him.



Dallas Museum of Fine Arts

Razor, oil on canvas, 36½" x 32 5/8", 1924.

ground of a matchbox, had a graphic punch and scale that predates pop art by four decades. Fascinated by machines and gadgets, Murphy was reacting to the energies of an era in which technology was full of promise for mankind. Murphy painted *Razor* in 1924 and showed it in an exhibition titled "L'Art d'Aujourd'hui" in December 1925.

The origin of *Razor*'s subject matter surely lies in the fact that in 1915, while working for the Mark Cross Company, Murphy had been asked by his father to design an inexpensive safety razor. He didn't, and unfortunately King C. Gillette beat them to the punch with a nearly identical product.

Murphy's work shows a kindred spirit to the paintings of Fernand Léger, not surprising since they were close friends and would often share ideas on long walks around Paris. Once Léger took Murphy into the railroad yards at Gare Saint Lazare, and the American recalled: "He wanted to show me the trainman's signals. He was fascinated by them, by their design, shape, color, and contrast. 'Nothing can be more powerful than those,' he said. 'They must be seen and recognized immediately.'"

Murphy once wrote, "Always struck by the mystery and depth of the interior of a watch.

Its multiplicity, variety, and feeling of movement and man's grasp at perpetuity." In 1924, he began a six-by-six-foot canvas, *Watch*, carefully rendering the innards of a pocket watch. With the giant scale, the timepiece takes on the intriguing and perhaps threatening aspects of a Wellsian time machine. He completed it in early 1925, in time to be entered in the Salon des Indépendants of that year.

Many years later Murphy recalled the thoughts he had while painting this picture: He had been struck by the idea that perhaps these pictures expressed a kind of yearning for a native classicism "such as the Greeks must have craved . . . what Emerson meant when he wrote, 'And we [Americans] shall be classic unto ourselves.'" Calvin Tomkins, who recorded this observation in *Living Well Is the Best Revenge*, says that Murphy, like Audubon, saw the ability to see and render natural details with absolute accuracy—as though experiencing them for the first time—as a particularly American value.

At the Villa America at Antibes, Gerald converted the gardener's cottage into a studio where he worked every morning until midday, when he would break for a swim with his children at the beach. Though relaxed in his

personal life, Murphy's modus operandi was just the opposite of the slapdash approach of his friend Picasso; he made numerous preliminary sketches before allowing himself to attack the final canvas. Even here he was a painstaking craftsman. It took him four months to paint just the *trompe l'oeil* cigar-box top in the painting *Cocktail* (1927), while in *Portrait* (1928), he reduced a brush to two bristles in order to paint replicas of his own thumbprints. Two other Murphy paintings had their origins in the mechanical—*Engine Room* (1922), and *Ball Bearings* (1926), inspired by a window display of Swedish ball bearings. (These, along with *Portrait*, were lost.)

Soon, however, Murphy's subject matter took on a more personal flair, while retaining the streamlined precisionism. In 1925, the Murphys cruised the Mediterranean in their sloop, *Honorio*, stopping one evening at the port of Genoa. An excursion into town led Murphy to an ancient chapel with Ionic columns where white doves nested in the capitals and architraves. Struck by the shapes and cool grays and blues, he took notes. The result was the picture *Doves*. A year later, he painted *Library*, a rather cerebral composition of books and a globe, objects Murphy remem-



G. MURPHY

Wasp and Pear, oil on canvas, 38 5/8" x 36 1/4", 1929.



Rose in a Vase, water color on paper, 1925.

Murphy made exhaustive sketches before painting.

bered from his father's New York library.

The hedonistic *Cocktail* (1927) was partially a self-portrait, for Murphy was an ardent bartender. Murphy took his mixology so seriously that Philip Barry once commented, "Gerald, you look as though you're saying mass." Later someone asked Murphy what he put in his exotic cocktails, and he replied, "Just the juices of a few flowers," and the line somehow found its way into Barry's famous play, *Holiday*. In 1929, Murphy painted the masterpiece, *Wasp and Pear*, a picture that one can consider merely a witty design after an entomological inquiry, or one can go further. Though hardly sexual in content, the wasp seems to be devouring the ripe, womanly pear with an ardor bordering on the lascivious.

The Murphys had been in Europe for three years before the Fitzgeralds arrived, beginning a strong friendship that would be strained, but never broken, by the antics of the younger couple. The Murphys put up with many embarrassing moments during those Riviera nights: Zelda overdosing on sleeping pills; Scott lobbing figs at frosty countesses and taking a drunken swing at Archibald MacLeish on the veranda of Villa America.

All this time, Scott was observing the Murphys, probing with questions, trying to grasp what made them special, what made them do things differently. He was researching them for *Tender Is the Night*. As any Fitzgerald scholar knows, Dick Diver and his unstable wife Nicole only superficially resembled the Murphys. Nicole's fate really paralleled Zelda's tragic descent into mental illness, while Dick Diver's disintegration prophesied Fitzgerald's eventual crackup. The reasons for any novel being written are myriad, but in Fitzgerald's case it came at least partially out of a desire to become Gerald Murphy. He once wrote, "When I like men, I want to be like them. . . ."

But what was it about Murphy that impressed Fitzgerald? How was he different from other men? Murphy is credited with starting the

summer season at the Riviera when previously "society" had only wintered there. He dressed in a striped sailor's jersey and raked seaweed from the beach, much to the amusement of the local peasants. In cities, he wore spats, a cape, and a gold gambler's vest and sometimes carried a sword cane. He was an expert on American Negro spirituals and sang them in two-part harmony with Sara for the composer Erik Satie. He was a doting father, a devoted husband, and a discreet friend who rarely lost his temper. Fitzgerald's fantasies and resultant novel shocked the Murphys, particularly when Scott told Gerald: "The book was inspired by you both and the way you live, and the last part of it is Zelda and me because you and Sara are the same people as Zelda and me."

Although Fitzgerald immortalized them, it was actually Hemingway whom the Murphys championed as a writer. Hemingway trusted Gerald enough to let him read an early draft of *The Sun Also Rises*, and Gerald wrote back, "We read it the other day and were blown out of the water alive." There was an immense affection among all members of the Hemingway-Murphy clans, and Hemingway named his second son Patrick after Murphy's father and son. Although there is evidence that Hemingway thought Murphy a trifle effete, he nevertheless took Gerald and Sara to Pamplona to run with the bulls. Later Hemingway appreciated Gerald's giving him \$400 and a bed in his studio when the first Hemingway marriage was on the rocks. Murphy was inspired by Hemingway's rugged artistic standards and once wrote to the author, in 1927, "I'm working all the time and feel that I've knocked one or two things on the nose. Before I die I'm going to do one picture which will be hitched to the universe."

In 1929, the year of the great crash on Wall Street, an ominous event occurred in the Murphys's lives: While on a trip to Hollywood, where Gerald was helping King Vidor select Negro spirituals for his film *Hallelujah*, the Murphys learned that Patrick had tuberculosis. They took him to a Swiss sanatorium and Gerald gave up painting, as he spent every waking hour trying to save Patrick's life. The charmed decade of the twenties ended, and the Murphys inherited "a deeply tragic life," as their friend MacLeish wrote, "a life which sometimes seemed intentionally tragic, as though an enemy had planned it."

Murphy's father died in 1931, so Gerald moved his family back to the United States

while he attempted to revive the Mark Cross Company. Without warning, fifteen-year-old Baoth suddenly died of meningitis. Numbed, the Murphys turned to Christian Science to soothe their bitterness at life. But within a year, Patrick died of tuberculosis. Gerald wrote Fitzgerald after the tragedies: "I know now that what you said in *Tender Is the Night* is true. Only the invented part of our life—the unreal part—has had any scheme, any beauty. . . . In my heart I dreaded the moment when our youth and invention would be attacked in our most vulnerable spot—the children. . . ." Fitzgerald, who proved to be a faithful friend after all, wrote back: "Who was it said that it was astounding how the deepest of griefs can change in time to a sort of joy? The golden bowl is broken indeed, but it was golden; nothing can ever take those boys away from you now."

Why, one asks, did Gerald Murphy never paint again, having once admitted that he was never really happy before he started painting and was never really happy after he stopped? He told Lillian Hellman that he quit, "Because I never believed I was any good." Perhaps it was because, as Fitzgerald had felt, Murphy was a man of his times. When the giddy energy of the twenties drained away, Murphy was left stranded with a load of responsibilities that made painting no longer seem so important.

Gerald spent the rest of his life working for the Mark Cross Company and trying to follow a Spanish proverb he was fond of quoting, "Living well is the best revenge." His artistic career was rescued from obscurity by Dallas curator Douglas MacAgy, who included five Murphy pictures in an exhibition entitled "American Genius in Review" in 1960; later the Museum of Modern Art gave him a posthumous one-man show in 1974.

In the fall of 1964, Archibald MacLeish wrote the cancer-weakened Murphy that he had offered *Wasp and Pear* to the Museum of Modern Art and that curator Alfred Barr, Jr., had eagerly accepted it. Hearing the news, Gerald was able to smile and whisper gratefully, "How wonderful." He died just three weeks later, on October 17, attended by a Catholic priest. MacLeish, who knew Murphy for forty years and helped bury both of his sons, chose for Gerald's tombstone a line from *King Lear*: "Ripeness Is All." The words and the man to whom they are dedicated are worth remembering. □

Barnaby Conrad III, a contributing editor, last wrote for HORIZON on John Constable.

Denver/Colorado

Boom Days Again

The arts of Colorado are as diverse as its geography. At the eastern slope of the Rocky Mountains stretches the front range, where four-fifths of the state's population reside. Here—from Denver to Pueblo—can be found music, dance, theater, opera, and a glittering array of visual arts. To the west the mountains rise in splendor, studded with towns from Vail to Central City that welcome winter skiers. In summer, they reverberate with the sounds of the arts as the summer festivals begin. Nestled between the San Juan and Sangre de Cristo mountain ranges in south central Colorado, the San Luis Valley—including Alamosa, La Garita, and Creede—nurtures the arts reminiscent of the history of the Spanish Southwest and its traditions. (When calling anywhere in Colorado, dial Area Code 303 before the number listed.)

DENVER

Denver still exudes the irrepressible energy of her most famous citizen, the "unsinkable" Mrs. Molly Brown, whose elaborate mansion, now a historic show place, stands at 1340 Pennsylvania Street, 832-1421. Cultural facilities reflect the city's youthful vigor and new-found pride in being a national art center.

The **Sixteenth Street Mall**, lined with honey locust and red oak trees and spanning the length of downtown Denver, is the focus of center city life. Designed by I. M. Pei and Partners and completed in October 1982, the mall boasts modern international style skyscrapers as well as carefully renovated historic structures. Several extensive renovation projects are currently underway, including the Kittredge Building, 511 Sixteenth Street, a turn-of-the-century office building, and the Odd-fellows Hall, 1545 Champa Street (just off Six-



The gold rush is over,
but Colorado is
enjoying another
boom—in the arts.
By Jane D. Fudge

teenth), an 1889 Victorian meeting hall. The mall is both a pedestrian mall and a transitway, with fountains and benches for passersby and curbed runways for the free mall shuttle.

Performing Arts

The **Denver Center for the Performing Arts**, 1245 Champa Street, 893-4000, gathers the Boettcher Concert Hall, the Helen Bonfils Theatre Complex, and the Auditorium Theatre under the soaring glass canopy of its Galleria. **Boettcher Hall**, the first in-the-round concert hall in the United States, opened in 1978. It is the home of the **Denver Symphony Orchestra**, 572-1151, which performs here and abroad under the baton of Gaetano Delogu. The symphony's second annual **Festival of Art** takes place June 5-12 at the Sixteenth Street mall with artists from around the country displaying their works at a street fair. This spring, the first performances of **Opera Colorado**, 778-6464, which brought together internationally known stars Plácido Domingo, Pilar Lorenzar, and James McCracken to sing Puccini's *La Bohème* and Verdi's *Otello*, were major cultural events for Denver. The **Helen Bonfils Theatre Complex**, designed by John Dinkeloo and Kevin Roche and inaugurated in 1979, houses two principal theaters, The Stage (a model Elizabethan theater) and The Space ("state-of-the-art"

theatrical design). A smaller area, The Lab, is used for readings and experimental works in progress. The center's resident troupe, the **Denver Center Theatre Company**, performs a rotating schedule of as many as seven plays each season, from November to June. Selec-

The Galleria glass canopy links the performing arts complex with the Auditorium Theatre.

tions range from Shakespeare to Steinbeck to new works by contemporary playwrights. The company's summer season, May 31–September 3, includes popular works such as Mark Medoff's *The Majestic Kid*. Also in the theater complex, the **Denver Center Cinema** runs classic and avant-garde films and presents lectures by prominent film makers. A skylit arch vaults the Galleria, linking the new performing-arts-center buildings with the historic **Auditorium Theatre**, a proscenium stage where musical and ballet companies such as New York's **Pilobolus Dance Theatre** and the **Colorado Ballet**, 825-0677, perform.

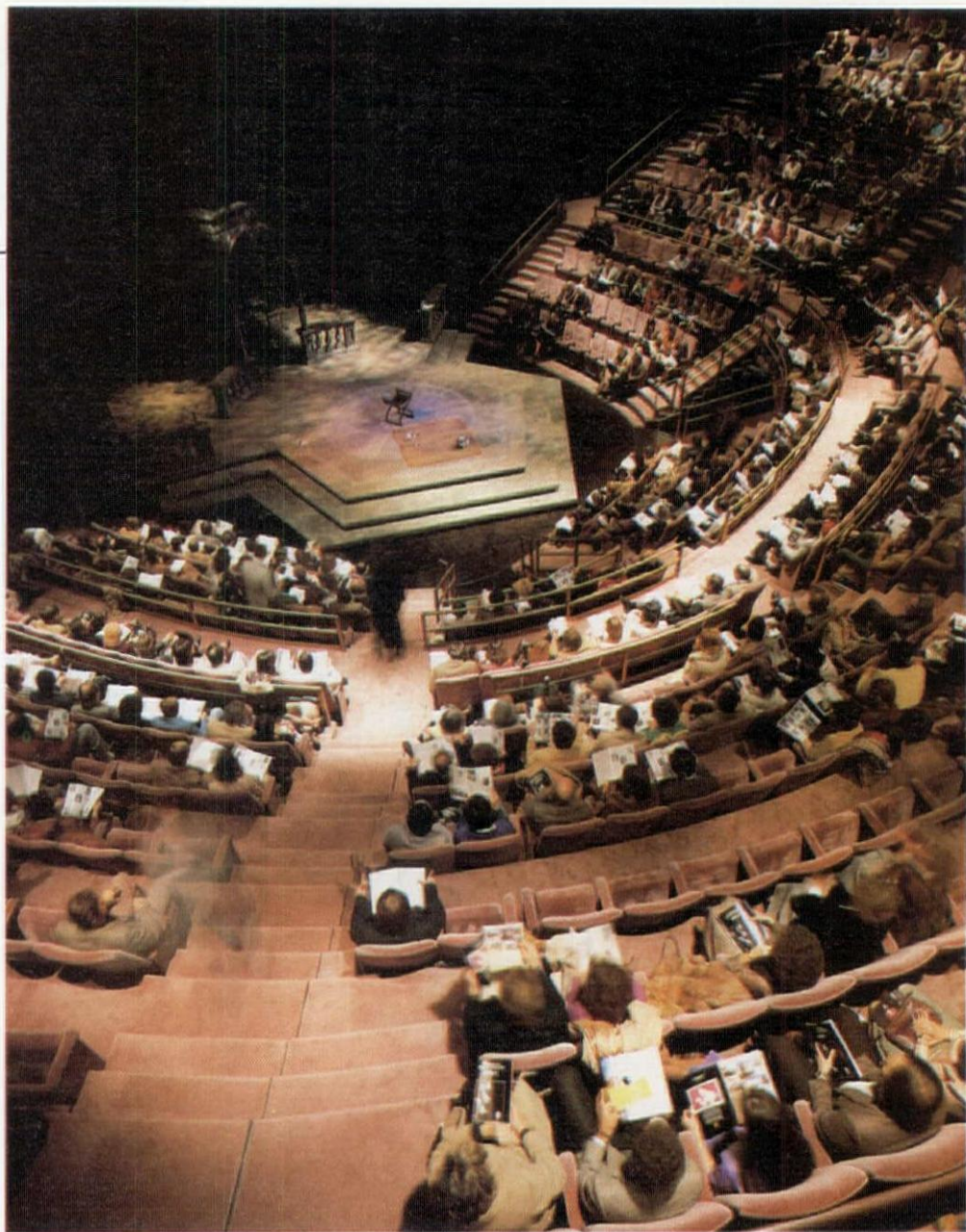
Several smaller theaters downtown offer a wealth of theatrical experiences. The **Changing Scene**, 1527½ Champa Street, 893-5775, emphasizes original, previously unproduced plays and dances. **Germinal Stage Denver**, 1820 Market Street, 296-1192, in its tenth season, meets every kind of dramatic challenge, from the comedies of Noel Coward to Alfred Jarry's *Ubu-Roi*. The **Comedy Works Cabaret**, Fifteenth and Larimer streets, 623-2104, is exclusively in the business of tickling funny bones.

The **Arvada Center for the Arts and Humanities**, 6901 Wadsworth Boulevard, 431-3080, hosts national music and ballet touring companies and pop and chamber-music groups. Jazzman Dave Brubeck is scheduled to perform July 1 and 2. The historic Egyptian-style **Paramount Theatre**, 519 Sixteenth Street, 534-5388, opened in 1930 as a movie house, presents national stage acts, film premieres, and community events. An extensive renovation is underway, headed by the Historic Paramount Foundation and involving many local developers, architects, contractors, and designers. Jazz stars, presented by **Gibson Jazz Concerts**, 377-2757, perform regularly at the Paramount. A more intimate setting for jazz is **Lu Vason's Cabaret Casino** nightclub, Twenty-sixth and Welton streets, 297-8363.

Museums and Galleries

The **Denver Art Museum**, 100 West Fourteenth Avenue Parkway, 575-2793, opened in 1894, houses high-quality collections from all

Above right: The Stage Theatre, one of three theaters in the Helen Bonfils Theatre Complex in Denver, seats 650. Below right: The contemporary lines of the Denver Art Museum building, completed in 1971, loom over Civic Center Park.



The opening of Opera Colorado in Denver this spring was a major cultural event.

historic periods, and boasts one of the largest collections of native-American art and artifacts in the world.

Private galleries abound in the vicinity of Larimer Square, Denver's first "old-town" restoration, near Fifteenth and Larimer streets. **Sebastian-Moore**, 1411 Market Street, 534-5659, and **Inkfish**, 1810 Market Street, 893-8205, handle fine contemporary painting, graphics, and small sculpture. Also in the area are: **Carson-Sapiro**, 1411 Market Street, 623-4051; **Sullivan Bisenius Gallery**, 3145 Larimer Street, 296-9838; and the **Center for Idea Art**, 3047 Larimer Street, 295-0342, a new space created especially for conceptual and nonstatic work.

Outside the center city, many galleries are concentrated in the Cherry Creek area. **C. G. Rein**, 2827 East Third Avenue, 339-1942, specializes in the sale and leasing of contemporary art. **De Colores**, 2817 East Third Avenue, 388-1621, handles western and traditional art; at the same address, **Arctic Art**, 320-0469, has Eskimo artifacts. Two of Denver's oldest galleries, **Turner Art Gallery**, 300 University Boulevard, 355-1828, and **Brena**, 313 Detroit, 388-1498, are also in this area.

Across the South Platte River, a cluster of cooperative galleries has sprung up in northwest Denver: **Spark**, 3300 Osage Street, 477-6782; **Pirate Contemporary Art Oasis**, 3659 Navajo Street, 458-6058; and **CORE**, 2414 West Thirty-second Avenue, 477-3732. Most artist-run co-ops are open only on weekends. A call ahead is advisable. The **Grant Street Center**, 208 Grant Street, 733-9362, is a model of collaboration among city government, neighborhood groups, and artists. This renovated inner-city school building now houses the **Colorado Graphic Arts Center**, a public art gallery, and many artists' studios. The exhibition and visiting-artist programs at the University of Denver's **Shwayder Gallery**, 2121 East Asbury Avenue, 753-2143, and the **Colorado Gallery of the Arts**, 5900 South Santa Fe Drive, 797-5650, exhibit some of the most challenging visual art being created.

Lodging and Dining

The **Brown Palace Hotel**, 321 Seventeenth Street, 825-3111, was recently cited by *USA Today* as one of the best hotels in the United States. Opened in 1892, its carefully preserved opulence makes a stay an experience in Denver history. The **San Marco Room**, the largest of several gourmet restaurants in the hotel, is a

must in formal dining in Denver. Like the **Brown**, the **Fairmont**, 1750 Welton Street, 571-1200, the **City Center Marriott**, 1701 California Street, 825-1300, the **Denver Hilton**, 1550 Court Place, 893-3333, and **Governor's Court**, 1776 Grant Street, 861-2000, are all a few steps from Denver's shopping and financial district and the new Sixteenth Street Mall.

Denver enjoys a wealth of reliably excellent dining establishments like **Le Profil**, 1560 Sherman Street, 861-1600, where the cuisine is continental, the wine list large, and the atmosphere straight out of la belle époque. The **Nor-mandy**, 1515 Madison, 321-3311, and **Tante Louise**, 4900 East Colfax Avenue, 355-4488, offer superb French country cooking, fine wines, and irresistible dessert menus. The **Quorum**, 233 East Colfax Avenue, 861-8686, is renowned for its steak Diane. **Chez Thoa**, 158 Fillmore Street, 355-6464, a Vietnamese restaurant, is especially memorable for its marinated duck. **Cafe Giovanni**, 1515 Market Street, 825-6555, presents diners with very seductive desserts. Nearby, **Berardi and Sons**, 1525 Blake Street, 623-7648, specializes in home-style Italian cooking. There is no shortage of casual places to dine. **Le Central**, 112 East Eighth Avenue, 863-8094, changes its French menu daily. Stuffed croissants and the silky leek and potato soup make an unforgettable lunch. **Akebono**, 1255 Nineteenth Street, 295-1849, has a wide range of Japanese delicacies, while **Sushi Koi**, 1626 Market Street, 893-2682, serves the tastiest sushi in town. To experience the mystique of Old Denver to the fullest, try the **Buckhorn Exchange**, 1000 Osage Street, 534-9505. Adorned with antlers and animal trophies, it is one of the few places which serve buffalo and quail.

Etcetera

A wealth of lively, informal arts events go on in downtown Denver all summer. Noon concerts on urban plazas include favorite Denver groups such as the **Queen City Jazz Band**. The Denver Symphony performs free light classical concerts in city parks. The Denver Art Museum and the Denver Musicians' Union present **Top of the Week** free jazz and rock concerts at the museum on Wednesday evenings through June 15. For information, call 575-5929. For lively arts indoors, try the **Denver International Film Festival**, 1290 Williams Street, 377-3234, scheduled for October 20-30.

The climate in Colorado is dry and invigorating, but even in midsummer the air cools off at night. For outdoor evening events, a sweater is suggested, and more substantial clothing for visits to the mountains. The air is thinner than at lower elevations; those who sunburn easily should take heed when attending daylong summer entertainments.

BOULDER

Hugging its famous landmarks, Flagstaff Mountain and the Flatirons, Boulder lies about thirty miles northwest of Denver. The largest campus of the University of Colorado is located here, and its presence enriches the city's unusual cultural offerings.

Festivals

Every year, the university holds its widely acclaimed **Shakespeare Festival** in the Mary Rippon Outdoor Theatre on the campus. Performances of *Measure for Measure*, *Richard III*, and *The Comedy of Errors* can be seen in rotation between July 8 and August 19. For information, write the Colorado Shakespeare Festival, Campus Box 261, University of Colorado, Boulder, Colorado 80309, or call 492-8181. The **Colorado Dance Festival**, P. O. Box 356, Boulder, Colorado 80306, 443-2100, runs this year from June 3 through July 2 and includes performances, classes with internationally known dancers, choreographers, and critics, and films and lectures on dance. This year's artists include Marlene Pennington, Trisha Brown, the Laura Dean Dancers and Musicians, and Randy Warshow. The **Colorado Music Festival** orchestra will play twenty-one concerts in Boulder, Denver, and Estes Park between June 23 and July 29. Guest artists for the 1983 season include Misha Dichter, Paul Badura-Skoda, and Leonard Rose. Write the Colorado Music Festival, 1245 Pearl Street, Suite 210, Boulder, Colorado 80302, or phone 449-1397.

Galleries

The galleries of the university's **Sibell-Wolle Fine Arts Building**, 492-8003, exhibit some of the most highly experimental works created. **Boulder Center for the Visual Arts**, 1750 Thirteenth Street, 443-2122, exhibits works by Colorado artists. Jazz and chamber-music groups perform regularly in the galleries. **Eclipse Photographics**, 2012 Tenth Street, 443-9790, shows portfolios and prints of modern and historic master photography. **Shark's Lithog-**



Right: El Paso County's Pikes Peak Center, Colorado Springs, features the El Pomar Great Hall. Above: An art class at the Sangre de Cristo Arts and Conference Center, Pueblo, the state's largest community arts center.

raphy, 2020 Tenth, 443-4601, a prestigious custom-print workshop, shows prints from its world-famous editions by appointment only.

Lodging and Dining

The **Hotel Boulderado**, 2115 Thirteenth Street, 442-4344, is a smaller version of Denver's Brown Palace, lovingly restored to its turn-of-the-century splendor. It has an oyster bar in its galleried lobby and two gourmet restaurants: **Winston's Seafood Grille**, 442-4560, and **Franco's Pastaria**, 449-4819. **Flagstaff House** on Flagstaff Mountain Road, 442-4640, matches a view across the Boulder Valley with a dinner menu of seafood, steak, venison, and quail.



Art galleries abound in Denver's Larimer Square, an "old-town" restored neighborhood.

John's, 2338 Pearl Street, 444-5232, adds a variety of excellent wines to its inventive treatments of beef and chicken. Irish-American dishes and New England clam chowder have made the reputation of **The James Pub and Grille**, 1922 Thirteenth Street, 449-1922. **Rudi's**, 1831 Pearl Street, 443-5630, on Boulder's Mall, offers a variety of good soups, daily specials, and some of the best vegetarian dishes anywhere. The **Boulder Berardi's**, 2631 Broadway, 449-9460, is a twin of the one in Denver.

FORT COLLINS

Founded as a military camp to protect the Overland Trail in pioneer days, Fort Collins is the home of Colorado State University. The school's two galleries, the **Clara Hatton Gallery** in the visual-arts building and the gallery in the **Lory Student Center**, have exhibited works by well-known modern artists, including Carl Andre, Roy Lichtenstein, and Jim Dine. **Horizons**, 148 West Oak Street, 224-4433, a recently opened nonprofit gallery, shows all forms of visual art by artists from all over the country. **Lincoln Center**, 417 West Magnolia Street, 221-1690, is Fort Collins's five-year-old performance hall. Here the city presents its **Fine Arts Series**, and the **Fort Collins Symphony** plays its home concerts in the performance hall and its chamber-music recitals in the center's minitheater. Visual-arts shows change on a regular schedule in the newly remodeled **Lobby Gallery** and in the **Intimate Gallery**.

The influence of the university has created a demand for a variety of restaurant cuisines. Often recommended are: **The Catacombs**, 115 South College, in downtown Fort Collins, 484-6029, for veal piccata, beef Wellington, and more than two hundred wines; the **China Dragon**, 1401 West Elizabeth Street, 482-1242; and **China Palace**, 117 South College, 221-0448, for Szechwan, Hunan, and Peking specialties. The **University Inn**, 914 South College, 484-1984, is favored for its proximity to the Lincoln Center. For more information, write the Fort Collins Chamber of Commerce, Box D, Fort Collins, Colorado 80521, 482-3746.

COLORADO SPRINGS

The **Colorado Springs Fine Arts Center**, 30 West Dale Street, 634-5581, a stunning monument to the art deco style, boasts one of the world's best collections of *santos* by Hispanic artists of the southwestern United States and Mexico. The **Gallery of Fine Arts** of the

University of Colorado, on Austin Bluffs Parkway, 593-3474, has shown works by important contemporary artists, such as sculptor Deborah Butterfield. The city's newest object of civic pride is the **Pikes Peak Center**, 190 South Cascade, 471-5531, which includes rehearsal rooms, reception and display areas, and the **El Pomar Great Hall**, a proscenium stage designed to permit equally effective staging of operas, symphonic concerts, musicals, choral recitals, and dramatic works. In addition to the many guest artists who visit the Pikes Peak Center, the **Colorado Springs Symphony** is in residence here.

The award-winning **Broadmoor Hotel**, 634-7711, five miles south of the city at Lake Avenue and Lake Circle, is a resort in the grand manner of the early twentieth century. Its extensive recreational facilities include a skating rink, famous as a training ground for Olympic and professional iceskaters. The **Penrose Room** heads the list of the Broadmoor's dozen excellent restaurants. The **Hearthstone Inn**, 506 North Cascade Avenue, 473-4413, a restored Victorian-era mansion, is a country-style bed-and-breakfast hotel with a quiet, homelike atmosphere and a broad veranda with gliders and rocking chairs for summer-evening chats. For more accommodations, write the Chamber of Commerce, 110 Chase Stone Center, Colorado Springs, Colorado 80901, 635-1551.

PUEBLO

Fifty miles south of Colorado Springs, Pueblo is the site of the **Sangre de Cristo Arts and Conference Center**, 210 North Santa Fe Avenue, 534-0130, the largest community arts center in the state. The center has its own school of dance, a children's museum, the in-residence **Arts Center Dance Company**, and a film series. The Francis King collection of Western art is permanently housed in the center's Helen T. White Gallery.

The **University of Southern Colorado**, 2200 North Bonforte Boulevard, 549-2161, has a housing program for Pueblo visitors. Outstanding continental cuisine is served at **La Renaissance**, 217 East Routt Avenue, 543-6367, housed in a converted church building built in 1888. An eleven-page wine list includes domestic, French, and fine Australian wines (a *La Renaissance* exclusive in Colorado). For more information, write the Chamber of Commerce, 302 North Santa Fe Avenue, Pueblo, Colorado 80103, or call 542-1704.

VAIL

This mountain resort town features the **Summervail Workshop for Art and Critical Studies**, seven weeks of master classes and seminars in painting and drawing, metal smithing, sculpture, ceramics, photography, and lithography. The **Rocky Mountain Metal-smithing Symposium** will be held July 21-23, and a number of special events—**Vail America Day**, July 4, the **Rainbow Ball**, July 16, and the annual turkey barbecue, July 23—are held in connection with Summervail. For information, contact: Summervail Workshop, Box 117, Minturn, Colorado 81645, 827-5703. The single most successful art gallery in Vail is the **Driscoll Gallery**, 100 East Meadow, Vail Village Inn, Plaza 8, 476-5171, or 623-5520 in Denver. It shows paintings, bronzes, and prints by George Lundeen, Glenna Goodacre, Frank DiVita, and others. Summer season commences June 15.

Like all other major Colorado resort towns, Vail has an abundance of fine hotels, lodges, and restaurants. The **Crest Resort**, 476-2180, has its own gourmet restaurant. **Lion Square Lodge**, 660 West Lionshead Place, 476-2281 or 525-5788, at the base of Vail Mountain, is convenient to everything from shopping to ski slopes.

CARBONDALE

The **Carbondale Mountain Fair**, held July 29-31 in Mount Sopris Park, features arts, crafts, food, and entertainment. It has been in existence for a dozen years and is well worth taking in when visiting the mountains. Write P. O. Box 174, Carbondale, Colorado 81623, for more information. The newly renovated **Hotel Colorado**, 526 Pine Street, Glenwood Springs, Colorado 81601, 945-6511, twelve miles northwest of Carbondale, is an imposing structure built in the days when Glenwood Springs was best known for its hot springs and mineral baths. For more information on accommodations in the Glenwood Springs-Carbondale area, contact the Chamber of Commerce, 1102 Grand Avenue, Glenwood Springs, Colorado 81601, 945-6589.

GRAND JUNCTION

The gateway to the great Colorado Plateau, Grand Junction is 250 miles from Denver on Interstate 70. Mesa College is here; its art, theater, and music departments contribute to a lively interest in the arts in this city of fifty-four thousand. The privately funded **Western**

A San Luis Valley festival features the music of a mariachi and songs of rancheros.



©1983 Kathryn Nelson

Colorado Center for the Arts will reopen July 9, following the remodeling of the theater and gallery and the creation of a new ceramics classroom. The center's address is 1803 North Seventh Street, 243-7337. The **Grand Junction Folklife Festival**, to be held July 9-10 in a bank barn at Cross Orchards, will include music, dancing, food, and arts and crafts shows. There is also an annual **Renaissance Fair** at nearby Powderhorn. For more arts and festival information, contact the Mesa County Council for the Arts, 530 Grand Avenue, Grand Junction, Colorado 81501.

CENTRAL CITY

Located in what residents proclaimed "the richest square mile on earth," Central City almost beat Denver out of being the state capital. The **Opera House**, the proudest cultural acquisition of Central City's mining bonanza, still stands and sees regular seasons of opera every summer. The Central City Opera House Association can be reached in Denver at 1615 California Street, Denver, Colorado 80202, 623-7167, and in Central City at 102 Main Street, Central City, Colorado 80427, 582-5202.

ALAMOSA

The commercial center of the San Luis Valley, Alamosa is the site of Adams State College, 589-7011, whose **Hatfield Gallery** has a year-round program that includes many important

Eppie Archuleta is a typical San Luis Valley weaver, using wool sheared from local sheep and coloring it with vegetable dyes.

regional and national traveling shows. The **Sunshine Festival**—one of the largest of the many valley festivals—is held in Alamosa every summer. Scheduled June 4-5 this year, the festival is a celebration of community folk life, featuring music and dancing, crafts and foods. For more information on the arts and artisans of the San Luis Valley, contact the Rio Grande Arts Center, Box 875, Alamosa, Colorado 81101, 589-2491.

The **Baca Grande Inn**, 256-4311, at Crestone forty-five miles north of Alamosa, is located near two of the area's most striking natural formations, the Sangre de Cristo Range and the Great Sand Dunes National Monument. Both rooms and town houses are available, as well as excellent recreational facilities, a gourmet restaurant, and a bistro. The **Stone Quarry**, 580 Grand Avenue, Del Norte, 657-2591, is a fine restaurant in a century-old building made of locally quarried rock and filled with antiques and quilts. In warm weather, the outdoor beer garden is open. The menu is large, with gourmet continental cuisine featuring the local favorite, the Quarry's taco salad. For full information about accommodations and dining in the San Luis Valley, write the Chamber of Commerce, Cole Park, Alamosa, Colorado 81101, 589-6531.

LA GARITA

Valley residents—largely Chicano, Mexican-American, Norteño, and Indian—are primarily farmers and sheep ranchers. Their artistic heritage is an amalgam of native skills and those brought in by the early Spanish settlers; thus, local artisans are weavers, potters, embroiderers, woodcarvers, singers, musicians, and the like. The **San Juan Art Center**, in the historic adobe church of San Juan Bautista, is located in La Garita, a small town midway between Saguache and Monte Vista. **Artes del Valle**, an organization of craftspeople dedicated to the preservation of traditional Hispanic culture and art forms is based here. Weaving, stitchery, pottery, and carvings are displayed at the center and often one or more artists will be in residence. The center is fully staffed from Memorial Day through Labor Day. For information, write: Artes del Valle, P.O. Box 627, Center, Colorado 81125, or phone 754-3191.

CREEDE

Well known for its **Creede Repertory Theatre**, Creede's resident company has presented challenging plays every summer since 1966. Everything from *Charley's Aunt* to *A Doll's House* has been performed in the theater that was the town opera house in mining-boom days. The house is regularly filled to capacity by tourists, townspeople, and visitors from neighboring San Luis Valley communities. So important is the theater to the valley that stores in Creede coordinate their business hours with performance times. For more information about the company's seventeenth season, call 658-2540.

ETCETERA

Colorado's size and the ruggedness of some of its terrain make a whirlwind tour of a few days difficult. The roads, however, are good, and all but the most remote towns are on improved highways. Many smaller airlines serve the state, and most of the larger cities can accommodate jet aircraft. For complete travel, lodging, and recreational information, write the Colorado/Denver Visitors Bureau, 225 West Colfax Avenue, Denver, Colorado 80202, 892-1112. □

Jane D. Fudge, public information officer for the Colorado Council for the Arts and Humanities, is Colorado editor for Artspace magazine and a free-lance writer.

Aspen

An Art Lover's Paradise

When Chicago industrialist Walter Paepcke visited Aspen, Colorado, in 1945, its population had dwindled from a silver-boom high of twelve thousand in the early 1890s to a few hundred. Yet locals, mostly potato farmers and cattle ranchers, were notoriously intransigent: In the early 1920s, United States Department of the Interior officials urged Aspen residents to build a ski lift to bolster the town's ailing economy; they refused, saying they preferred another silver mine.

Paepcke offered wealth of a different kind. Within a few years of his first trip to Aspen, he founded the Aspen Skiing Corporation, renovated the town's decrepit Hotel Jerome, and hired former Bauhaus architect and painter Herbert Bayer to oversee a major refurbishing of the town's vintage residential housing. Aspenites took none too kindly to Paepcke's visionary schemes; when he offered them free paint to spruce up their homes, only one resident accepted.

Were it not for one critical element of Paepcke's plan—an international festival commemorating the bicentennial of Johann Wolfgang von Goethe's birth—Aspen might have evolved into just another ski town whose population shrinks to ghost-town dimensions in the off season. Thanks largely to this event, held in June of 1949, Aspen is now one of the brightest summer cultural spots in the western United States.

The 1949 festival brought to town two thousand visitors and a number of distinguished figures of the time: Albert Schweitzer, Thornton Wilder, Stephen Spender, to name a few. The halls of the Hotel Jerome and the run-down buildings rented for the occasion buzzed with talk of atomic power and the fate of German culture and rang with the music of Artur Schnabel, cellist Gregor Piatigorsky, and opera diva Dorothy Maynor.

Today Aspen's summer scene features the same mix of high-powered intellectual discussions, first-rate artistic performances, and informal fraternizing among businessmen, artists, students, and performers. Many of the town's cultural institutions—the **Aspen Institute for Humanistic Studies**, the **Aspen Music Festival**, and the **International Design Conference**—trace their roots to the Goethe Bicentennial. (When



Jeffrey Aaronson

This famous ski resort
resounds with the
sights and sounds of
the arts in the summer.

calling anywhere in Colorado, dial Area Code 303 before the number listed.)

Performing Arts

The 1983 summer visitor can enjoy a wide variety of music, theater, and dance workshops and performances. **Ballet West**, Aspen's forty-member resident dance company, now in its fourteenth year, will present the **Ballet/Aspen Festival** from July 20 to August 13. Performances include the Los Angeles-based Jazz Tap Ensemble (July 20-23), world premieres

John Travolta and Charles Durning appeared in the American Theater Company's production of Mass Appeal at the 1982 Snowmass Festival.

of ballets choreographed by New York's Helen Douglas (July 27-August 6), and internationally known ballet artists Janie Parker and William Pizzuto of the Houston Ballet (August 10-13), winners of last year's International Ballet Competition in Mississippi. For information, call 925-7718.

Local choreographers with the **Aspen Dance Connection** will present three performances of modern dance, jazz, and tap (June 16-18). The company, sponsored by Colorado Mountain College, will also host a series of workshops and performances (August 8-19) by modern dance choreographer Nana Solbrig, founder of the Chicago Moving Company. For details, call 925-7740.

Playgoers will be interested in the world premiere of *The Majestic Kid* (July 1-17) by Mark Medoff, author of the Tony Award-winning *Children of a Lesser God*, and in Tennessee Williams's *Glass Menagerie* (July 22-August 6), performed by Aspen's **American Theater Company**. Both plays will be staged at the Festival Theatre in Snowmass, located eleven miles northwest of Aspen. Snowmass is also the site of the sixth annual **Aspen Playwrights Conference**, slated for August. A highlight of the conference will be public readings (August 8-13) of two new American plays selected from the four hundred manuscripts submitted to the American Theater Company this year. To contact the theater, call 925-4752.

The **Aspen Leaves Literary Foundation** also plans a series of public readings as part of its ninth **Annual Writers' Conference**, featuring Georgia writer James Dickey; Rhoda Lehrmann, author of a recent biography of Eleanor Roosevelt; Boston writer Ann Bernays, author of *Growing Up Rich*; and Robie McCauley, senior editor of Houghton Mifflin Company and former fiction editor of *Playboy* magazine. The lectures and readings will be at the Center for the Visual Arts (June 10-23). For details of the schedule, call 925-8750.

Visual Arts

Visitors should also plan to stop by the **Aspen Center for the Visual Arts**, located in a recently renovated building nestled in a bend of the Roaring Fork River, just three blocks east of

Faced with being a ghost town in the off season, Aspen turned to the arts for help.

the Hotel Jerome. Summer shows include a show of English naive paintings and a juried show of works by instructors and students at the "Center of the Eye" workshops in Aspen in the 1970s. Call 925-8050 for details.

Aspiring visual artists who would like a chance to meet nationally acclaimed professionals and get some hands-on experience should visit **Anderson Ranch Arts Center**, located on Owl Creek Road in Snowmass Village. The art school, now in its tenth year, offers ten weeks of workshops in clay, wood printing, photography, lithography, and paper making, as well as a photography symposium conducted by graduates of Aspen's "Center of the Eye" school (June 20-24). A symposium on clay, led by California's top ceramists, is scheduled for August 22-26. The school will also sponsor a series of free evening lectures by the summer's visiting artists. The ranch's art gallery, which exhibits works by the school faculty, is open to visitors all summer. For details, call 923-3181.

For the art connoisseur who just wants to

browse, Aspen has nineteen private art galleries. Several specialize in ethnic or regional art. Contemporary American Indian and traditional southwestern art are specialties of the **Byrne-Getz Gallery**, at the corner of Hunter and Durant, 925-2155. Southwestern art and works by modern western realists are displayed at **Gallery 10**, 525 East Cooper Avenue, 925-9044. The **Gallery of West African Arts**, 304 Galena Street, 925-6675, features West African sculpture, textiles, artifacts. Northwest Indian and Eskimo art can be viewed at the **Aspen Mountain Gallery/In the Arctic Circle**, 555 East Durant, 925-5083.

For modern-art enthusiasts, the **Unicorn Gallery**, 413 East Cooper Avenue, 925-2255, boasts a wide variety of national contemporary paintings and photography, including works by Johns, Rauschenberg, and Motherwell. English water colors are the forte of **Best of All Worlds**, 505 East Hyman Avenue, 925-2909, and painting, sculpture, and photography by Aspen artists are featured at the **Jerome Gallery**, 330 East Main Street, 925-7884.

Lodging and Dining

Aspen is well prepared with good accommodations. The **Aspen Conference Center**, Box 3446, Aspen, Colorado 81611, 925-1155, is in the middle of town and convenient to restaurants and shopping. The **Brass Bed Inn**, 926 East Durant Street, 925-3622, is a small, Old World-style lodge with amenities of brass bedsteads and thick comforters. Visitors have an impressive choice among the ninety restaurants in town, among them: **Abetone's**, 620 East Hyman Avenue, 925-9022, for northern Italian specialties and fine wines; **Maurice's**, a French restaurant, 700 Ute Avenue, 925-7822; and **Charlemagne**, 400 West Main Street, 925-5200, for a continental menu and many imported wines.

For more complete listings of Aspen cultural events, contact the **Aspen Council for the Arts**, Box 4615, Aspen, Colorado 81612, 925-3117. The **Chamber of Commerce**, 328 East Hyman Avenue, Aspen, Colorado 81611, 925-1940, has extensive hotel and restaurant guides.

—Julith Jedamus

The Hills Are Alive

Ninety years ago, the only music wafting down the narrow streets of Aspen on a balmy summer evening was the sound of honky-tonk pianos from the town's forty-three saloons, or the occasional strains of Puccini, sung by the "silver-circuit" performers in the local opera.

Since 1949, when the Aspen Music Festival began as an international conference celebrating the two hundredth anniversary of the birth of Goethe, the music filling Aspen's summer nights has been far more varied. Each year, the town hosts more than eighty thousand visitors who participate in what is one of the most prestigious classical-music festivals in the country.

Spectators gather under an immense tent, designed by Bauhaus artist Herbert Bayer, to enjoy a wide sampling of music, including orchestral, chamber, choral, opera, and jazz. Four major concerts are presented each week from June 19 to August 21: Aspen Festival Orchestra (Sundays at 4 P.M.); Aspen Chamber Symphony (Fridays at 6 P.M.); and two chamber-music groups comprised of members



Spectators at the annual Aspen Music Festival gather under an immense tent to enjoy a varied sampling of classical music.

of the Aspen Music School and guest artists (Sundays at 8:30 P.M. and Mondays at 6 P.M.).

The 1983 summer festival, coordinated by music director Jorge Mester, will include a number of special concerts. In recognition of the 150th anniversary of the birth of Johannes Brahms, Mester plans performances of such masterworks as Double Concerto in A, op. 102 (June 26), Piano Concerto no. 1 in D, op. 15 (July 10), Symphony no. 1 in C, op. 68 (August 7), and *Ein Deutsches Requiem*, op. 45 (August 12). The program will also include

works by other German composers, including Beethoven, Mendelssohn, Schumann, and Schubert.

Also on this year's schedule are performances by the Aspen Opera Theatre of Verdi's *Falstaff* (July 13 and 16) and Sousa's *Transformations* (August 11, 13, 15, and 16). The festival's choral institute will present Bach's *Saint Matthew Passion* (July 20), Liszt's *Legend of Saint Elizabeth* (July 27), Webern's Cantata no. 2, op. 31, Haydn's *Harmoniemesse* in B-flat (August 6), and Messiaen's *Three Small Liturgies of the Divine Presence* (August 8). Baltimore Symphony director Sergiu Comissiona and Saint Louis Symphony director Leonard Slatkin head the list of guest performers. The festival also boasts four ensembles-in-residence; American String Quartet, Cleveland Quartet, New York String Quartet, and American Brass Quintet.

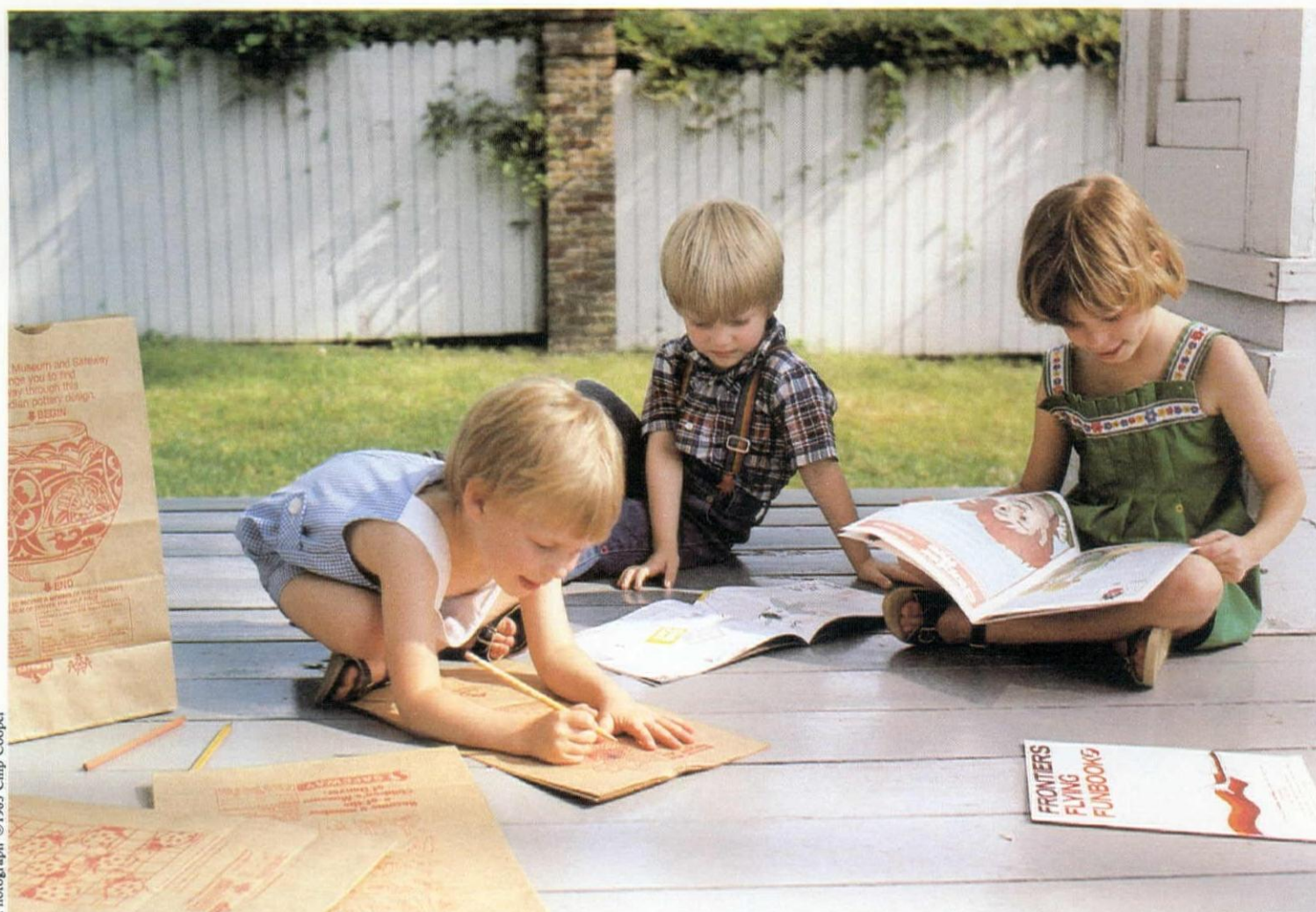
Each year, the music festival hosts a conference on contemporary music; the 1983 focus will be on music composed since 1945. From June 28 to August 9, resident orchestras will perform works by contemporary composers Boulez, Berio, Cage, Stockhausen, Henze, Schaeffer, to name a few.

For information on tickets and schedules, contact the Music Associates of Aspen, Inc., Box AA, Aspen, Colorado 81611, or call 303/925-3254.

—J. J.

A Special Section of HORIZON, the Magazine of the Arts

The Art of Solvency



Creative marketing has the Children's Museum operating in the black.

At the Children's Museum of Denver, creativity goes beyond participatory exhibits and theatrical events. By taking an imaginative approach to its funding needs, the nonprofit institution has turned solvency into an art form.

No longer dependent on grants, the museum now earns over 95 percent of its \$650,000 oper-

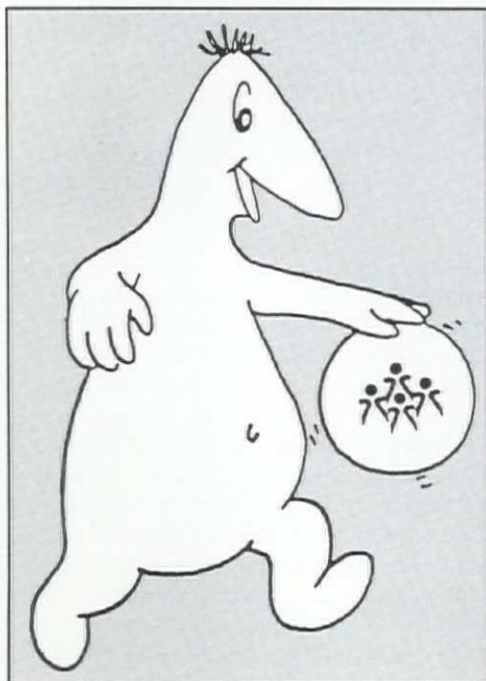
ating budget through a series of innovative, money-making projects. Museum director Richard Steckel, who joined the institution when it was on the verge of bankruptcy six years ago, believes that any nonprofit group can do the same. It must simply "act like a business, because it is a business," and decide who needs or wants a product it can develop.

The crucial factor, he said, is targeting the institution's audience since corporations aiming at the same demographic group will be the logical customers for any marketing plan. Surveys have shown that the majority of Children's Museum adult visitors are between twenty-five and forty-four years of age, have

Children enjoy the products developed by the museum including (l.-r.): Safeway grocery bag puzzle; Citicorp's "Small Change"; Nine-Lives Dry Cat Food's "Kids and Pets"; and Frontier Airlines' "Flying Funbook."

1.8 children, come from a variety of racial and ethnic backgrounds, and tend to be in the middle-income range. When Steckel shows those statistics to a potential "client" corporation, the company can tell immediately whether an alliance with the museum will be worthwhile.

Publishing handsome, child-oriented booklets is a venture that will generate \$200,000 in revenues for the museum this fiscal year. The



Above: No ordinary ballroom. At the Denver Children's Museum the ballroom is filled with, what else? Left: Meet the Nuzz, a plum-color creature leading the museum's fund-raising campaign for a new building, scheduled to open in 1984.

museum develops the idea and format for each book, then matches the publication to a corporation that can use it as a premium for its customers. "Kids and Pets," an activity guide about responsible pet care, was sold to Nine-Lives Dry Cat Food. Nine-Lives puts the book offer on its package, giving the consumer an extra reason to buy the product. By sending in one proof-of-purchase from a package, the consumer receives a free copy of the book. "It's just a small competitive advantage," Ralph Fascitelli, Nine-Lives product manager, said. "But it helps [us] build a quality image." Frontier Airlines gives young passengers the museum's "Flying Funbook," a compilation of aeronautical puzzles and games. Citicorp

bought "Small Change," an illustrated primer about how money works. Each publication is sold to a corporation at a profit for the museum. The company can, in turn, write the transaction off on its taxes, either as a business promotion or as a charitable contribution. "In a sense, we can pick both pockets," Steckel noted. "Sales and promotions always go on, even if philanthropy gets smaller."

Another money-making educational tool is the museum's bimonthly children's newspaper *Boing!*. With free circulation of around one hundred thousand in Denver and six surrounding counties, it is delivered to most elementary schools and mailed to museum members. In addition, over two thousand out-of-state subscribers pay \$9.50 per year to receive the publication. With the largely free circulation, the museum makes its profit on advertising, netting around \$16,500 each year (with a full-page ad costing \$1,750). The list of advertisers is impressive—Meadow Gold Dairies, Colorado National Bank, Kazoo & Company (a local toy store), Elitch Gardens (an amusement park).

Selling museum memberships is an obvious way to bring in dollars, but here, too, Steckel refuses to take the traditional path. Eschewing direct-mail campaigns as expensive and wasteful, the museum printed membership offers, along with a children's puzzle, on six million Safeway grocery bags. The total cost to the museum was the \$200 fee to produce the artwork for the puzzle. Responses brought in four hundred new museum members and a total contribution of \$8,000.

The variations are endless. Traveling exhibits, rented to schools and shopping malls at a profit, also expand the museum's audience. And when the institution sought to cut its annual paint bill, it offered to endorse the brand it uses regularly. The museum subsequently appeared in a Komac Paint advertisement in exchange for \$4,500 worth of paint.

Upcoming projects include a Parenting Fair July 6-17 and a national seminar for nonprofit organizations August 4-6. The fair will offer "everything you need to know as a first-time parent," Steckel said, and the museum will earn income from booth rentals and corporate sponsorships of workshops. The nonprofit seminar will allow the museum to share its entrepreneurial skills, which have earned the institution an award from the Business Committee for the Arts and a place in the Rockefeller Brothers fund report on outstanding nonprofit entrepreneurs. The seminar also will

introduce the museum's latest publication, *Nonprofit Piggy Goes to Market* (see sidebar).

Except for the market book and nonprofit conference, all Children's Museum projects are united by a common audience composed of young children and their parents. The efforts also have the potential of building on one another, Steckel observed. "Going to the Parenting Fair means you also might be interested in something else we're doing." In addition, the projects share a carefully orchestrated style, to convey an image related to qualities like "imagination, curiosity, wonder, and learning," the director said. "Everything we do fits those words: what we look like, the style in which we make presentations, printed materials, the events themselves. There's a serious-minded purpose behind it, but the image we want to cultivate is the expectation that people will have fun."

Even Steckel's traditional fund-raising activities are carried out with flair. In the hands of Steckel and his staff, an ordinary benefit becomes "An Evening of Chocolate Decadence," featuring samples of hundreds of chocolate cakes, candies, ice creams, and liqueurs.

Steckel wants museum projects to be entertaining, profitable, and of high quality, and he refuses to sacrifice one element for the others. "We're very protective of the reputation of the museum. We won't let anything that isn't first-rate go out," he declared. "But we won't do a project for what nonprofits often do it for, which is 'exposure.' Our direct reaction is that 'exposure' never made a payroll." Entrepreneurship is, nevertheless, kept in its place. Out of a museum staff of seventeen, only three people work with director of enterprise Lisa Farber-Miller on marketing projects. Most of the museum booklets are farmed out to freelance writers, designers, and illustrators.

Steckel has recently been devoting his time to raising money for a spacious new museum building to be located on the banks of Denver's South Platte River. Construction has begun, and the facility is scheduled to open in January 1984. To meet the \$3 million-plus construction budget, the museum director has had to resort to traditional corporate fund raising and grant writing. But the edifice also has inspired its share of creative marketing. A potbellied, plum-color creature known as the Nuzz is leading the campaign for public contributions and will be featured in a statewide "Build a New Home for the Nuzz" advertising blitz in the fall. With the ad agency donating

its time, Steckel hopes to raise around \$200,000 with the Nuzz. The new museum will have a yellow-brick road with contributors' names engraved on each brick. Its interior-design plan and burglar-alarm system are among donated elements, and most of the projected exhibits have been funded individually by corporations.

A total of \$2 million has been raised for the structure so far, and Steckel's dream is to "move into the new building and not owe any money on it." Six years ago, that statement would have evoked a belly laugh. Today, Denverites would not be surprised if the Children's Museum made that fiscally responsible dream come true.
—Irene Clurman

Piggy Goes to Market

Is your nonprofit organization self-supporting with unrestricted operating income? If not—*Nonprofit Piggy Goes to Market* is for you!

Published by the Denver Children's Museum, the handbook describes the marketing-management approach that enables the organization to generate over 95 percent of its total budget from the sale of products. Museum director Richard Steckel says it is "as practical and stimulating as *The Joy of Sex, Parts I and II*. It provides a way of thinking and ideas which, if read about on Friday, can be in practice as early as the following Monday."

The following excerpt explains what the ongoing marketing process means to the Children's Museum:

1. *Matching* the museum's assets and capabilities with a corporation's needs;
2. *Producing* a product that will meet those needs; and
3. *Selling* the product to the corporation at a price that includes a profit for the museum.

Marketing at the Children's Museum is not building an audience, recruiting new members, public relations, or advertising.

Marketing is a new way of thinking about how a nonprofit organization can be managed and financed. Along with traditional fund raising, marketing can make the difference between endless struggle and results.

As Motown rock 'n' roll philosopher Barrett Strong suggested in 1959: "The best things in life are free, but you can give them to the birds and bees—I want money, that's what I want."

The Old Way of Thinking

1. Foundations and corporations will give us grants because we do good work and provide valuable services.

2. Fiscal uncertainty, long time lags waiting for grants, staff layoffs, and deficits are the way of life for nonprofit organizations.

3. The price to our members for programs need only cover our costs.

4. Grants and donations are the principal ways for a nonprofit organization to support itself.

The New Way of Thinking

1. Foundations will invest in our museum because we provide valuable self-sustaining programs. Corporations do business with us because we produce quality educational products that meet their needs.

2. A museum can be managed like a business with profit centers that provide ongoing predictable income, thereby fostering high-quality, stable management.

3. Our users can receive our services free because a corporation underwrites their costs (at a price that includes a profit for the museum).

4. A museum can have a diversified income base generated from the sales of products and services.

The success of the museum's marketing approach to fund raising is based on the premise that a nonprofit organization can be managed like a business, with no jeopardy to the quality of its programs, IRS status, or integrity.

We not only manage the museum like a business; we are a business. We run an educational, participatory museum for children and produce high-quality, educational products for families. Our marketing strategy does not interfere with our educational goals; it enhances them and allows us to reach more of our constituents at little or no cost to them or to the museum. Because of our relationship with businesses, we produce more exhibits, more publications, more events, and reach a wider audience than if we tried to sell our products directly to our users.

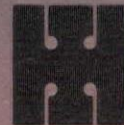
Nonprofit Piggy Goes to Market will be available in August at a cost of \$9.90 per copy. Contact the Children's Museum, 931 Bannock Street, Denver 80204, 303/571-5198. □

AIRCOA

*The Brown Palace, Denver
Four Seasons Motor Inn, Colorado Springs
Harvest House, Boulder
Holiday Inn Vail, Vail
Ramada Silverthorne, Silverthorne
Sheraton Denver Tech Center, Denver
Stouffer's Denver Inn, Denver*



John Madden Company



Gerald D. Hines Interests, Inc.



Mountain Bell

PETRO  LEWIS

Coors

Business Leaders of Colorado

Diamonds and Firs

The sparkle of this Christmas tree auction shines all year for the disadvantaged.

Denver's Holiday Festival of Trees is blossoming. In only three years, the annual December fund raiser has yielded an 850-percent increase in net income—from \$9,500 in 1979 to \$90,000 in 1982. Sponsored by the city's Artreach, the four-day festival helps support the nonprofit organization's efforts to bring the arts to over 180,000 disadvantaged Denverites such as the elderly, the severely handicapped, and inmates in correctional institutions.

Funding for Artreach, created in 1974 as Hospital Audiences, comes almost entirely from the private sector. Incorporated under its present name in 1977, today Artreach distributes tickets to cultural events to the disadvantaged, schedules performances for the homebound and institutionalized, and sponsors instructional workshops that bring in local artists to teach their skills.

The Holiday Festival of Trees is one of the most lucrative special events in the Denver region, says executive director Jacquelyn Kitzelman. It fills a need, realized not long after the project's inception, for a fund raiser that nets a significant amount of money through one event.

Both individuals and organizations can participate. A citizen can, for example, decorate a tree and donate it for sale. The same approach can be taken by a business. One of the city's major department stores, the Denver, became a festival headliner last year by donating a twenty-foot tree, elaborately decorated by its window staff. The tree caught the fancy of one enthusiastic buyer who paid \$2,200 for it.

Those who lack the decorator's touch can make contributions that are used by festival volunteers to purchase and decorate trees. Kitzelman says festival activities have reached



Dolls are usually found under the Christmas tree. But at Artreach's Holiday Festival of Trees, anything goes.

a scope that requires a volunteer staff devoted exclusively to this event. Four hundred people are already at work on the 1983 festival, scheduled for the first weekend in December. After the short holiday break, it's back to work on the next season's event.

Although the trees are the prime focus of the festival, the committee designs an entire forest of events around them, then finds underwriters for certain days, or for particular features of the festival, or for the festival as a whole. The underwriters absorb all logistic expenses—rent, heat, insurance, and security. All money raised is net income for Artreach.

The festival opens on Thursday with Agency Day. All human-service agencies that benefit from Artreach are invited as guests of the organization to view the trees. An evening preview party, featuring a lavish cocktail buffet, is the setting for the sale of the trees. Most of the Christmas trees are sold by silent auction. A card on the tree lists the donor and the

minimum price that must be paid for it. A bidder enters this—or a higher price—on the card. The tree is sold to the highest bidder at the end of the evening. Prior to the silent auction, a panel of judges selects the most outstanding trees to be sold by live auction at yet another festival party. Admission to this widely advertised event is \$25 per person. The trees remain on display throughout the weekend, and members of the public can view them for a \$1 admission fee.

Santa Claus shows up on Saturday to host a special Santa's breakfast for children aged twelve and under, while clowns, jugglers, and puppeteers join the jolly gentleman in entertaining Denver's junior citizens. Saturday is also the day for decorating the Celebrity Cookie Tree. Teams of television, radio, and newspaper personalities decorate cookies on the spot and place them on the tree for sale. The event is designed to give media representatives a chance to actively participate in the festival and, at the same time, to contribute to the proceeds.

A gift boutique, stocked with hand-crafted gifts made by twenty-five distinguished Col-

orado artisans, is a popular feature of the festival. The artisans, who participate by invitation from Artreach, donate a percentage of their sales to the organization. Another appealing feature is the Sweet Shoppe, stocked with homemade goodies from local kitchens. In addition, musical groups of almost every specialization possible provide continuous entertainment with help from mimes, dancers, and other artists. A group from the Colorado Ballet offers vignettes from Tchaikovsky's *Nutcracker*.

Douglas Firbanks, Jr., is another festival favorite. Firbanks is a walking, talking—and sometimes roller-skating—Christmas tree who mingles with the audience during the festival. He also makes appearances in the community to publicize the events.

Kitzelman exudes enthusiasm when talking about the Holiday Festival of Trees, "not just because it makes money, but because it creates such mammoth good will and provides Artreach with such a superb public image." Not only is it a blessing to the Artreach budget, it has also become a major community event of Denver's Christmas season. —Wes Blomster

Crystal baskets with silk flowers, porcelain angels and strings of pearls, red tassels and white lace fill the branches of Artreach's trees.



Statistics Tell the Story

An economic-impact survey may boost the state's support of arts organizations.

What is art really worth? That's the question under scrutiny in Colorado. A \$55,000 statewide economic-impact study is expected to answer the question with statistics that will help raise financial support for the state's burgeoning arts activities. The study, commissioned by the Colorado Council on the Arts and Humanities and conducted by the University of Colorado at Denver Center for Public/Private Sector Cooperation, will show—in dollars and cents—the enormous amount of cash that the arts and tourism pump into the state's economy each year. When results are announced this month, the study will have evaluated the current status of the arts industry in the state, measured its economic costs and benefits, and identified linkages between the arts, tourism, and downtown redevelopment.

Many people in the business community have not considered the economic importance of the arts in the community, says Ellen Pierce, CCAH executive director. "The arts have been a growth industry in Colorado for the past fifteen years and have played a vital role in the economic expansion of the state, both as a tourist draw and as a stimulus for arts-related spending," she says. Public and private support have increased, but have not been able to keep up with the growing arts activities and their associated costs. The study's goal is to raise the support needed for these activities.

Economic-impact studies are being conducted all across the country to chart the powerful infusion of dollars that arts events bring into communities. For example, in 1978, the ten major arts institutions in Salt Lake City generated an estimated \$6 million in direct spending. During the four months the King Tut exhibition was at New York's Metropolitan Museum of Art, 633,500 tourists visiting the exhibition spent over \$110 million. Up to \$18 million was pumped into the Toledo area as a result of the "El Greco of Toledo" exhibi-



Audiences attending Opera Colorado's 1983 production of Verdi's Otello answered questionnaires for the CCAH's study.

tion held at the Toledo Museum of Art from September to November 1982.

Studies on how the arts contribute to the rescue and revitalization of many of our country's urban inner cities are also being conducted. The proliferation of galleries, shops, and restaurants in Denver's former skid-row district downtown is an example of this restorative power. The renovation of Larimer Square was the first step in the investment of over \$30 million in privately financed renewal, says Dana Crawford, realtor and investor of Larimer Square Associates in Denver. Crawford, a prime mover in the renovation efforts of the 158-acre lot on Larimer Street, between Fourteenth and Fifteenth streets, bought a block of the run-down buildings for renovation and encouraged others to do the same.

The demolition and renovation of derelict buildings began in 1965 on the edge of Denver's urban renewal project (started in 1967). Although the twenty-six-block area took eighteen years to complete, it now boasts the highest sales revenue in Denver—in excess of \$3 million each year—pouring into the city and state coffers. A recent study confirmed the renovation's success when it showed that 61 percent of the

state's tourists visit Larimer Square.

The task of coordinating research for the CCAH study went to Peggy Cuciti, senior research associate at the Center for Public/Private Sector Cooperation. Armed with a \$43,000 grant from the Colorado Commission on Higher Education's research fund and other monies from the council, the Denver Mayor's Commission on the Arts, and the Denver Partnership, the study was launched in July of 1982.

The first phase of the study involved a mass mailing of questionnaires to more than five hundred arts organizations in the state, ranging in size from the one-hundred-member Society for the Preservation and Encouragement of Barbershop Quartet Singing in America to the fifteen-thousand-member Denver Art Museum. The office of each organization answered questions on numbers of persons employed and expenditures for goods and services within the state to calculate their contributions to the local economy. Cuciti and her staff conducted a follow-up mailing five weeks after the initial mailing to those organizations that had not responded. A postage-paid return envelope facilitated the return.

The results of the questionnaires will be supplemented by case studies of five communities—Denver, Aspen, Colorado Springs, Telluride, and Creede—selected because of their

Festival Gold

For over a century, the mining town of Telluride, Colorado (named for the metal telluride), was known as the City of Gold. In the 1970s, as the mines neared exhaustion and became too expensive to operate, the town high in the San Juan Mountains discovered gold of a different sort—the festival business.

Telluride has yearly festivals devoted to such varied subjects as wine, hang gliding, and mushrooms—but its arts festivals attract people en masse from all over the world. From May to October, the town of about fourteen thousand inhabitants reverberates with the sound of chamber music, bluegrass, rock 'n' roll, and jazz festivals and boasts a dance festival and two film festivals.

Telluride's most prestigious festival, the Telluride Film Festival, is considered to be one of the most important film festivals in the world. It has premiered film greats such as *Parsifal*, German director Werner Herzog's *Fitzcarraldo*, and the world premiere of *Napoleon*. The ninety-year-old director of *Napoleon*, Abel Gance, was in attendance for the premiere, which launched the film classic nationally. In fact, according to festival promoter Roger Williams, a film can't premiere at Telluride without a director or producer and at least one star in attendance. In singing the praises of the festival, Herzog has said, "There are only two film festivals in the world—Cannes and Telluride." That's quite a commendation for a town famous for its white gold—the ski business.

During the winter months, Telluride's slopes are covered with skiers, bringing considerable revenue to the town, even in an off season such as 1977. But if Telluride suffers a low-snow or snowless winter, like it did that year, even the snow machines can't make up for the lost profits. Measured in sales-tax revenues, 1977 brought in \$31,031 for the winter season and \$47,779 for the summer. That year is now considered to have been a transition year for summer business. From that point on, sales-tax revenues for the summer have totaled as much or more than the ski-season revenues, largely due to the festival business. The three-day Telluride Film Festival brings in about two thousand cinema-lovers per day; the jazz festival attracts around five thousand total per year; and the bluegrass festival has brought in as many as fourteen thousand people, not less



Film director Werner Herzog at the 1982 Telluride Film Festival.

than ten thousand, per year. In 1981, sales-tax revenues for the winter season were \$81,028; for the summer, \$94,700. Without tourists both seasons, this town with inoperative mines would have little chance of survival.

A concern for its financial health prompted the town of Telluride to complete a capital-improvements feasibility study in 1982. According to town manager Joe Crain, the study recommended that Telluride create a marketing task force to research the marketing possibilities of the town. Although the task force has not completed its research, it seems likely the summer festivals will come out ahead. The town already subsidizes the film festival without argument. (This year's contribution will be \$23,000.) Director of finance Gary Beardsworth says, "The film festival has developed such a reputation that it gives the town so much positive publicity. We realize a lot from accommodations, restaurants, businesses, just general sales, and that's why the town has been willing to put money into these things."

According to some, Telluride is going into the promotion business itself. Crain comments, "I think snowless winters have helped the town realize how important the summers are." Once successful as a mining town, Telluride, Colorado, has begun to mine the riches of the arts. Its financial security may well depend on it.

For details on Telluride's arts activities, contact the Telluride Council for the Arts, Box 152 (zip code 81435), 303/728-3930. The Chamber of Commerce, 323 West Colorado Avenue, has hotel and restaurant guides, including a central reservation number: 728-4431 in state and 800/525-3455 out of state. —Jennifer W. Graham

dispersed geographic locations and cross-section characteristics that can be carried over to other Colorado communities. A second set of approximately three thousand questionnaires was distributed by volunteers during a span of several months to audiences at selected performances and to organizations in the five communities. Organizations participating included the newly opened Pikes Peak Performing Arts Center, Denver's Opera Colorado, the Aspen Music Festival, and the Telluride Jazz Festival. Aspen and Telluride, for example, are credited with drawing large crowds to their annual summer arts festivals, thus generating a healthy local economy. Aspen attracts over eighty thousand visitors during its popular eight-week music festival, while Telluride's four shorter arts festivals boast almost twenty-six thousand visitors each summer.

Both residents and tourists answered questions on why they chose to come to the particular community (Was it because of a local arts event?) and how much money they spent while in the community. A typical question asks: Approximately how much did you or members of your party already spend, or do you anticipate spending, in connection with today's arts event? Categories of expenses include tickets or admission; restaurant or bar outside the institution; food, drink, or gift items within the institution; gasoline; baby sitters; and parking. Once analyzed, the questionnaires will give arts organizations a profile of their audience and an idea of what they spend in conjunction with their attendance at arts events.

According to Cuciti, visibility is the key to success in distributing the audience questionnaires. "The response rate depends on how visible the collection is, how many ushers are distributing the questionnaires, and how long the intermission is," she said.

The final part of the study will be a discussion of ideas by which business, government, and the arts may collaborate in mutually beneficial ways. The results will be announced this month and distributed to Colorado arts organizations, state and local governments, as well as corporate, foundation, and business leaders throughout the state. "Our specific goal in this [study] is to show that tourism is closely associated with the arts," CCAH chairman Lucien Wulsin said. The results may prove him right. By identifying ways organizations can collaborate with public and private-sector supporters for the benefit of both, the study will have achieved its purpose. —Susanne D. Yates

Monticello

Thomas Jefferson's magnificent mansion was very much a family home.

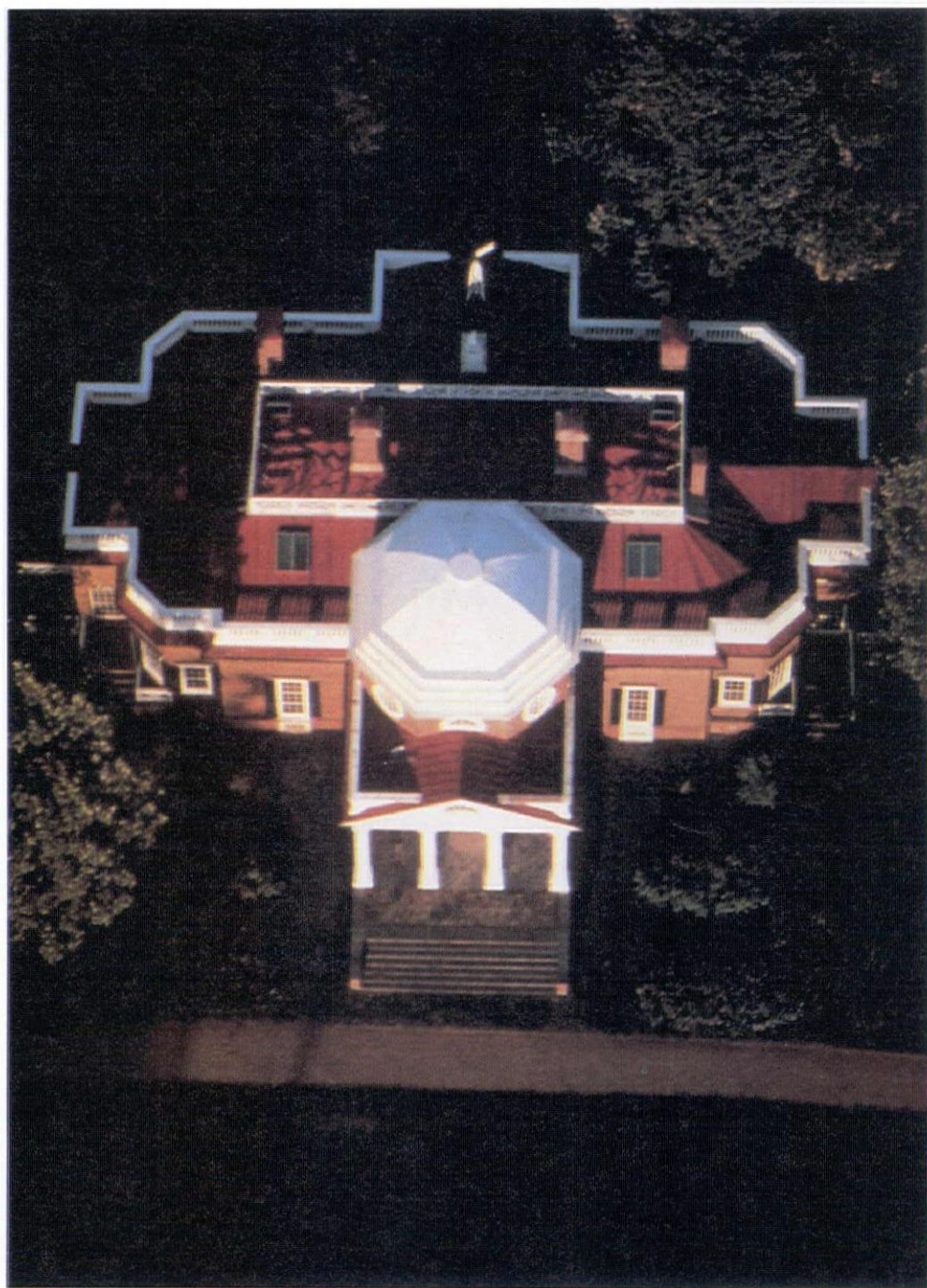
Photography by Robert Llewellyn

Editor's note: The following excerpt from Dumas Malone's six-volume Pulitzer Prize-winning biography of Thomas Jefferson, Jefferson and His Time, is the introduction to a photographic portrait of domestic life at Monticello, scheduled for release July 4, the anniversary of Jefferson's death in 1826.

The building of the mansion at Monticello in its historic form proved to be little short of a lifetime's work. Nothing else that he ever did was more characteristic of him as a person and a mind. In spirit he was pre-eminently constructive, and he could not think of himself or of his house or of human society as finished. But he was not merely creating an architectural or intellectual monument; he was a deeply domestic being, making a home. Throughout his maturity his spirit ceaselessly roamed the universe, searching out the good things in it, but his heart was on his mountaintop, and if his ghost now walks it is surely there.

The mansion house that Jefferson had been building and rebuilding for some forty years . . . was essentially finished, along with its dependencies [by 1809]. Writing Benjamin H.

Aerial view of the West Front which offered a breathtaking view of the mountains.



Latrobe, the American whose architectural judgment he most valued and probably most feared, Jefferson observed: "My essay in Architecture has been so much subordinated to the law of convenience, and affected also by the circumstances of change in the original design, that it is liable to some unfavorable and just criticisms. But what nature has done for us is sublime and beautiful and unique." Visitors to Monticello in the early years of his retirement had much to say about nature, especially in connection with the approach to the house—up an "abrupt mountain" or a "steep savage hill," through "ancient forest-trees." Jefferson himself said that his grounds were still largely in their majestic native woods with close undergrowth. . . .

It would be nearer the truth to say that nature and art appeared here in notable conjunction, reflecting the deep feeling of Jefferson for them both. Also, his architectural creation represented a distinctive blend of the functional with the aesthetic. The connection of the service wings to the main house by covered passageways provided an excellent example of his practicality; and he manifested his modernity by filling his mansion with convenient devices and flooding it with light. Yet his orders—Doric, Ionic, Corinthian, and Attic—were designed in strict accordance with those of Palladio, while the friezes in the various rooms were adapted from the entablatures of Roman temples. His entrance hall and parlor were filled with busts and paintings. (There were too many paintings, in fact, and the entrance hall was so filled with specimens of natural history that it was already referred to as a museum.) He had provided for himself a habitation befitting his extraordinarily diverse and well-rounded personality. It was an expression of his love of privacy, his elevation of spirit, his sophisticated taste, his utilitarianism, his desire for self-sufficiency.

Considering his times, he went far toward attaining *confort moderne*. In another respect this inveterate classicist showed himself to be very modern in spirit; by the use of long windows and French doors, besides supplementary skylights in the dining room and his own quarters, he suffused the first floor of his gracious house with brightness. It was a fitting habitation for a lavish dispenser of hospitality who sought for himself both spaciousness and privacy and who believed that light and liberty go together.

At the beginning of his retirement at Monticello he established a regimen from which he departed little thereafter. He continued to rise by daybreak—that is, as soon as he could make out the hands of a clock he kept beside

I AM RETIRED to Monticello, where, in the bosom of my family, and surrounded by my books, I enjoy a repose to which I have been long a stranger. My mornings are devoted to correspondence. From breakfast to dinner, I am in my shops, my garden, or on horseback among my farms; from dinner to dark, I give to society and recreation with my neighbors and friends; and from candlelight to early bedtime, I read. My health is perfect; and my strength considerably reinforced by the activity of the course I pursue; perhaps it is as great as usually falls to the lot of near sixty-seven years of age. I talk of ploughs and harrows, of seeding and harvesting, with my neighbors, and of politics, too, if they choose. . . ."

Carefully manicured flower beds like this one near the entrance to the West Front enhanced the natural beauty of the mountains surrounding the mansion.





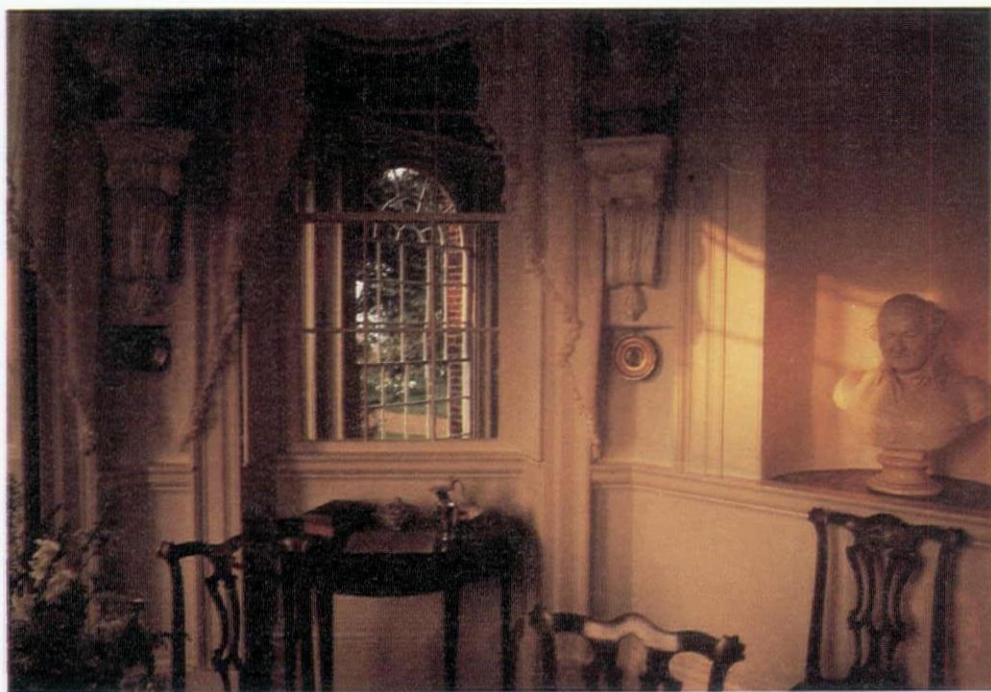


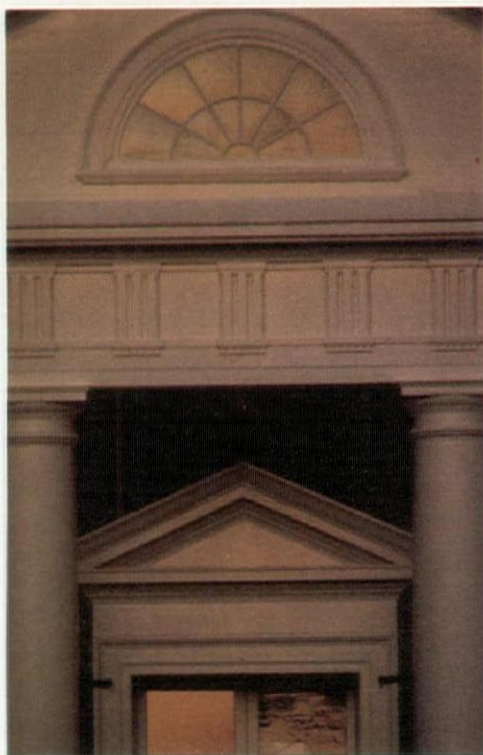
his bed. He then recorded the temperature. Sometimes his overseer observed him walking on the terrace in the dawn's early light. Usually he started on his necessary correspondence as soon as he could, hoping to get this done by breakfast. Judging from the accounts of visitors, that meal was at nine. One wonders if he had tea or coffee when he arose. At first he seems to have managed to visit his garden and shops and begin to ride about his place soon after breakfast. This he did for health and pleasure, and also to note the state of his property and crops. When his correspondence increased, with the passing months, he had to stay indoors longer, but even then he generally began his daily ride by noon. On this he customarily wore a pair of overalls. By all accounts he was an uncommonly fine horseman, and in extreme old age he said that life would have been unbearable without this daily revival. His ride lasted until he came in for dinner, a meal that seems to have generally begun about four in the afternoon and to have continued long. He said that he gave the time from dinner to dark to the society of neighbors and friends, and that from candlelight to early bedtime he read. When there were no special guests he may have done this in the company of members of his family, who were engaged in sewing or knitting or something else. According to some accounts, however, he customarily retired to his quarters after tea, which was served about seven.

His daughter Martha, with her large and growing brood, lived with him at Monticello. . . . He had a dozen grandchildren altogether,

“**A**LL MEN who have attended to the workings of the human mind, who have seen the false colors under which passion sometimes dresses the actions and motives of others, have seen also those passions subsiding with time and reflection, dissipating like mists before the rising sun, and restoring to us the sight of all things in their true shape and colors.”

Left: Clock bell cupola and wind vane on the east pediment. Below: The tea room where the family held their daily meals and occasional formal dinners.





Above: Architectural detail at West Front entrance. Right: When Jefferson retired each day to his study, he had the complete privacy necessary to study and write without interruption.

“**N**OTHING IS
ours, which
another may
deprive us of.

Hence the inestimable value of intellectual pleasures. Ever in our power, always leading us to something new, never cloying, we ride serene and sublime above the concerns of this mortal world, contemplating truth and nature, matter and motion, the laws which bind up their existence, and that Eternal Being who made and bound them up by those laws.”





Above: The southeast terrace, a pleasant place to stroll, also concealed the less attractive rooms such as the kitchen and stables below. Right: Silver coffee urn in tea room, purchased in 1789.

including Francis Eppes, the son of his deceased daughter Maria. They adored and revered the kindly patriarch and contributed greatly to his happiness. His hospitality was imposed upon by relatives, but he bore with equanimity his responsibilities as the head of the clan. The physician who attended him in his last months said that no one could have been more amiable in domestic relations. Life at Monticello was not always tranquil, but Jefferson was at his best as a family man.

Though he was not the sort of man to speak above a whisper about anything so sacred, memories of his ever-lamented wife were sure to linger at Monticello. . . . Yet there never was any doubt . . . that this was *his* house in the fullest sense. He planned it in its successive phases, he directed its construction, he selected its furnishings, through the years he developed the design of its grounds. It was his home, his body, the center of his personal universe. Also, on this entrancing spot he erected what was to prove an enduring monument. He was painfully long in doing it and at the end he was aware that it was not beyond just criticism on purely architectural grounds, as indeed it was not on grounds of mere utility; but as the reflection of the mind, the taste, the individuality of a great man Monticello remains unique. □

Thomas Jefferson's Monticello, published by Thomasson-Grant, 2250-6 Old Ivy Road, Charlottesville, Virginia 22901, will feature eighty color photographs of Monticello. The 112-page hardbound book will sell for \$35.

THE DINNER was always choice, and served in the

French style; but no wine was set on the table till the cloth was removed. The ladies sat until about six, then retired, but returned with the tea-tray a little before seven, and spent the evening with the gentlemen; which was always pleasant, for they are obviously accustomed to join in the conversation. . . .

—George Ticknor







Starting Over

If anyone has "done it all" in show biz, Jonathan Miller has. Why is he leaving?
By John Engstrom

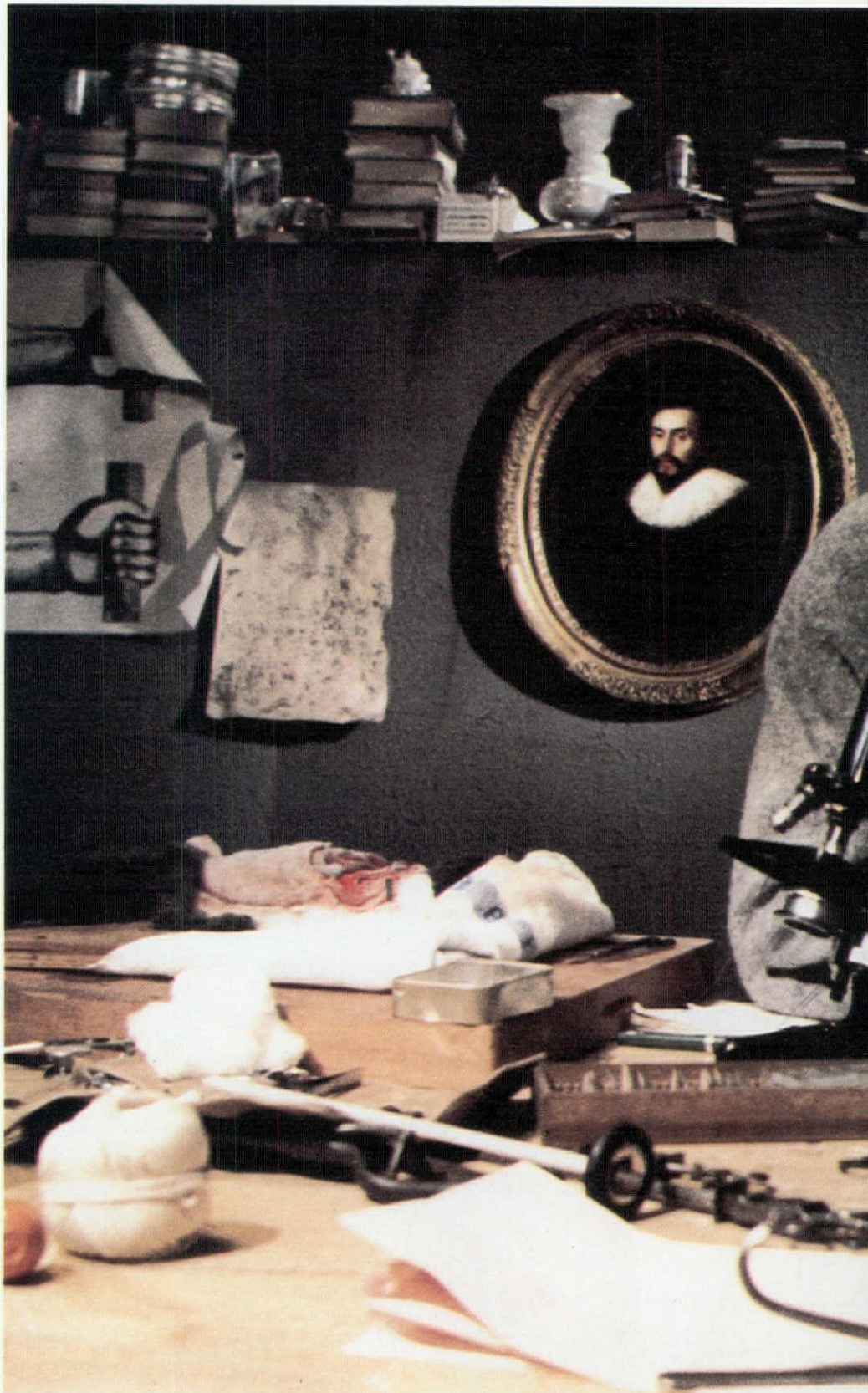
"What we're seeing here is the white upper-class at play," quips Jonathan Miller to a group of actors rehearsing a scene from Sheridan's *School for Scandal* in which young aristocratic rowdies are imbibing huge amounts of wine. Miller is stage director for the American Repertory Theater production of the play, which opened last month. It is his final venture in show business before returning to his original field—medicine.

A multifarious talent, Miller possesses an almost clinical ability to zoom in on and magnify idiosyncracies of human behavior—a skill that for twenty years he has brought to bear on a rich, diverse career in theater, television, opera, lecturing, and writing. He has staged plays for the National Theatre of Great Britain and the Vienna Burgtheater and operas for the Glyndebourne Festival and the English National and Frankfurt Opera companies.

For the British Broadcasting Corporation, he directed a controversial, antitraditional adaptation of *Alice's Adventures in Wonderland* (1966), wrote and hosted a thirteen-episode serial on medical history, "The Body in Question" (1980), and produced two seasons of "The Shakespeare Plays" (1980–81), directing six of the productions himself. Miller received the Commander of the Order of the British Empire award of merit at the beginning of this year—presented by Queen Elizabeth for outstanding contributions to the arts. The honor came, ironically, the same year in which he abruptly announced his plans to chuck it all and return to medicine. After *The School for Scandal*, Miller will go to Canada to study cognitive changes following brain damage.

The first and obvious question is: Why? "There are lots of very complicated reasons," Miller replies as he relaxes in a theater office, "and some of them are so obscure that I can hardly grasp them myself. I'm nearly fifty now. I've always had a sort of unremitting

Jonathan Miller in "The Body in Question," a thirteen-episode BBC serial on medical history, which he wrote and hosted in 1980.





sense of loss at having left medicine. I was brought up to think of myself as someone who would become a doctor or a medical scientist of some sort. That was the gold standard of serious achievement, and everything else seemed second-rate by contrast. . . . I've always threatened to go back, doing research of some sort. I was a research fellow in the history of medicine for quite a long time in the 1970s at University College in London, but I've never actually worked in a hospital. So that's always been present: I've always had a sense that I've somehow let myself down or not done what I ought to have done."

Miller readily admits that his career in the arts was brought about by accident; nothing in his family background anticipated it. His father, the son of a Russian Jewish furrier who immigrated to London in the 1860s, was a psychiatrist who did pioneer work on hysterical paralysis during World War I. His mother was a novelist and biographer whose study of Robert Browning is considered a standard text.

Jonathan Wolfe Miller, born in London in 1934, was educated at Saint Paul's School and Saint John's College, Cambridge, where he read natural sciences and dabbled with acting and directing in dramatic clubs and in a variety show called "Footlights Revue." Through his work with "Footlights," Miller met three characters who would figure importantly in his later career: medieval historian Alan Bennett, languages student Peter Cook, and organ scholar Dudley Moore.

In the late 1950s, intending to become a neuropathologist, Miller served an internship at University College Hospital. But in 1959, the sponsors of the Edinburgh Festival, having heard of his theatrical work as a student, asked him to produce a satirical revue with Bennett, Cook, and Moore, to be called "Beyond the Fringe." Seeing the enterprise as a lark and a painless way to supplement his meager earnings, Miller readily accepted the offer, little suspecting that the revue would become a smash hit, move to the West End, and later take Broadway by storm. He also couldn't have guessed that the show's ultimate result would be a twenty-year sabbatical from medicine and an international career in theater, television, and opera.

But the diversified training has definitely paid off for Miller, who, in contrast to many stage directors, draws on nontheatrical sources as wide ranging and varied as politics, philosophy, psychology, and above all, visual arts.

"I've always had a sort of unremitting sense of loss at having left medicine."

Often a painting or a series of paintings will inspire the visual metaphor of a production: his *Flying Dutchman* in Frankfurt, for instance, was based on the brooding, romantic landscapes of Caspar David Friedrich. Although his is a precise, intellectual approach to directing, it is the details of makeup, costume, and human behavior that one takes away from Miller's productions.

"He goes for period authenticity," says Robert Brustein, artistic director of the American Repertory Theater, "not what we think of as period authenticity—powdered wigs and so on—but genuine clothes of the period from which he begins to extrapolate manners and behavior." As guest critic of the *London Observer* in the early 1970s, Brustein was favorably impressed by Miller's National Theatre treatment of *The School for Scandal*—so much so that ten years later he asked Miller to repeat it at the American Repertory Theater. "He'd used his knowledge of the period," Brustein recalls, "to create an absolutely realistic eighteenth century, where the servants were pregnant, and women didn't wash, and underneath their wigs they were bald. There was a scrofulous feeling to the production that had an extraordinary authenticity about it. Miller rescued the comedy of manners from artifice without violating it at all. For once, one could believe in the characters as people."

Miller's strength as a director is also his weakness. For all his iconoclastic humor, he is deeply serious and intellectual. And unless a serious, intellectual director has his own permanent group to provide stability and continuity (as Peter Stein has the Schaubühne, Patrice Chéreau, the Theatre National Populaire, Peter Brook, the International Centre for Theatre Research), his days in the theater are numbered. "The opportunities for doing theatrical work in my own country," says Miller sadly, "are getting less and less. I've done an awful lot of opera, but I haven't done a play in the legitimate theater for nearly eight years. . . . Unless you're a member of one or the other of the big subsidized companies, it's extremely hard to scrape together a production of the sort of things I enjoy doing, which are mainly classics.

"The whole point about doing theatrical work," says Miller, "is to work up an ensemble and develop an affection, a relationship with people with whom you intend to work for five years. . . . In order to make a living as a director without a home base, you must travel



Miller's costume designs are known for their period authenticity. This sketch of Moses is from Sheridan's *School for Scandal*.

around the world, putting up productions when and where you get them. [Miller makes his home in Camden Town, London, with his wife of twenty-seven years, Rachel, a physician. They have three grown children.] That means that you live in hotels away from your family, you're constantly picking up bags and checking into hotels, familiarizing yourself with new restaurants because you're on your own at night, and wondering in the morning who you are and where you are. That's no good for you psychologically. You tend to get more fragile as you get older; you don't bear the depression that arises from the displacement of travel as well as when you were

younger. So the prospects are grim. I was fortunate—or perhaps unfortunate—in having another qualification that enables me to go somewhere and do something more continuously in a stable environment."

Back in the rehearsal studio, Jonathan Miller sits behind a table laden with scripts, ashtray, and Styrofoam coffee cups. He leans forward, his hands bracketing his head like book ends while actors Cherry Jones and Alvin Epstein, as Lady and Sir Peter Teazle, struggle through act 2, scene 1. The subdued tone of this second day of rehearsals is markedly different from the previous one; Miller focuses on behavior and mannerism, rather than "meaning." To ease Jones into her character, he assigns her mechanical activities—making little boats out of colored Japanese paper, arranging flowers on the floor. "The quieter and the more sort of busy on the nursery floor you are, the better," he tells Jones. "She [Lady Teazle] doesn't lose her temper at all in this scene; she just keeps amiably and irritatingly on an even keel. Be sweetly reasonable—as if he's making silly demands that can only be met by humoring him. There's a strange sort of unflappable equanimity about her." Now he addresses pronunciation, speed of line delivery, stress. "The humor is entirely in the lines. . . . It's almost written like poetry. You're dealing with very eighteenth-century details here, and if you enumerate them too colorfully, you arrest the beat. You're painting for the audience a very water-color impression of the rustic life."

Does Miller feel any regrets about leaving the theater? "Yes. There's an extraordinary, irreplaceable conviviality in the work I do with actors for which there's no substitute." And does he see his twenty years in this scruffy profession as lost time—unrelated to his real métier? His answer is an emphatic no. "If you spend your time working in the theater, you're endlessly working on expression and gesture and meaning and so forth. . . . I think one sees more clearly the things that apply to behavior in the neurological field—the way in which movement is organized and how bodily movement is intrinsically part of speech. Every time someone talks, they're using everything." And for Jonathan Miller, as for most artists who are genuine intellectuals, everything is connected. □

John Engstrom is a free-lance writer whose last article for *HORIZON*, on Richard Wagner, appeared in the May issue.

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HORIZON JUNE 1983 65

How Not to Win an Oscar

The smoke and champagne bubbles have cleared from this year's Oscar fete. The next gala is some ten months away, but the 1983 Oscar race is already half done. Though 1982 was the most predictable Oscar year in memory, picking winners in advance remains a gamble. But picking losers is edging toward an exact science. It's simple to sketch the basic rules of how *not* to win an Oscar, and 1983's movie makers would do well to pay attention before it's too late:

1. Release your film early in the year. Of major 1982 releases before the summer bonanza, only *Missing* and *Quest for Fire* were around for the Oscars a year later; neither grabbed top awards. Even the critically acclaimed picture *Shoot the Moon* vanished without an Oscar trace. And the technically superb early bird *Cat People* (though dramatically a howler) made nary a scratch in such categories as art direction and makeup. Just two of the enormous crop of summer movies went home with statuettes: *E.T.* and *An Officer and a Gentleman* (for Best Supporting Actor Lou Gossett, who richly deserved it, though star Richard Gere, who also deserved at least a nomination, was shot down).

What's the explanation—short memories? Though the academy has shown some stunning mental lapses in the past, it's never been forgetful. More likely, the cause is something George Bush identified in the 1980 presidential sweepstakes: "Big Mo," he called it—momentum. Successful late comers—*Tootsie*, *Gandhi*—may still be showing in theaters when ballots are cast early the following year. *Gandhi*, in particular, was just finding its audience at Oscar time, thanks to a savvy "platforming" strategy of releasing it first in major markets and only later playing in Peoria. Actually, the contest is already over for such early 1983 entries as *King of Comedy*, *Local Hero*, and *The Year of Living Dangerously*. In the Oscar race, it doesn't pay to take the pole position.

2. Make too much money or too little. In its quest for "commercial art," the academy is like Goldilocks, looking for a picture that's "just right." Run down the list of all-time hits, and you won't find a Best Picture until *The*



Godfather, well below *Star Wars*, *Jaws*, *Raiders of the Lost Ark*, and 1982's all-time champ, *E.T.* Bad enough in Oscar's eyes that *E.T.* made \$343 million, but the extra take of \$1.5 billion in licensing was unforgivable. *Gandhi* made a tidy sum, but not so much that a bushel of Oscars couldn't give it a boost, as they did 1981's *Chariots of Fire*.

The flip side, though, is that a commendable picture that doesn't do big business is less

Above: Diane Keaton's performance in *Shoot the Moon* earned her the cover of Time but didn't earn its keep at the box office. Opposite page: Even topflight directors like Steven Spielberg (left), director of the year's biggest money-maker, *E.T.*, didn't score well with the academy. *Diner* (right), a comedy-drama about five friends growing up in the 1950s, provided some of film's most entertaining moments.

welcome than a pariah in Gandhi's India. Again, *Shoot the Moon* helped earn Diane Keaton the cover of *Time* magazine, but it didn't earn its keep. And a fine, small picture like *Diner* couldn't hope to compete with the big boys.

For 1983, rule number two spells an Oscar drought for pictures likely to be flooded at the box office: *Return of the Jedi*, *Superman III*, *Blue Thunder*. And don't expect to hear about the financial flops—now or next April.

3. Snare a really topflight director. This isn't an absolute kiss of death, but consider the stellar list of those who've never won Best Director: Alfred Hitchcock, Howard Hawks, Orson Welles, Otto Preminger, Cecil B. De Mille, Stanley Kubrick, Federico Fellini, Robert Altman, Francois Truffaut, Ingmar Bergman. With some amendments, that could arguably double as a list of the greatest directors in history. Add Steven Spielberg, spurned again by Oscar after losses for *Raiders* and *Close Encounters of the Third Kind* (and not even a nomination for *Jaws*). One academy honcho called Spielberg "the Rodney Dangerfield of the movie business"—he don't get no respect.

So Richard Attenborough won the Oscar for the weakest link in a fine film, his plodding and prosaic direction of *Gandhi*. He joins a list of recent Best Director winners that sounds more like a table at Elaine's than a directors' honor roll: Warren Beatty, Robert Redford, Michael Cimino, Robert Benton. For 1983,

pity poor Martin Scorsese, who couldn't win with *Taxi Driver* or *Raging Bull*, and surely can't with *King of Comedy*.

4. Get a big star to turn in his finest work. The exception that proves the rule is Meryl Streep's prize for *Sophie's Choice*, but that says more about the paucity of good roles for competing actresses than about Oscar. Ask Paul Newman, who lost again, this time for his crowning achievement in *The Verdict*. Or Peter O'Toole, who's lost more times for truly stunning roles (*Lawrence of Arabia*, *The Lion in Winter*, the list goes on and on) than any actor has a right to get in the first place.

Oscar's history is littered with unrewarded pinnacles: Greta Garbo in *Ninotchka*, Clark Gable in *Gone with the Wind*, Gloria Swanson in *Sunset Boulevard*, Julie Andrews in *The Sound of Music* (she did win for *Mary Poppins*). Humphrey Bogart won for *The African Queen*, but not for *Casablanca* or *The Caine Mutiny*. Cary Grant, Marlene Dietrich, Montgomery Clift, Deborah Kerr, and Richard Burton have never won at all. Henry Fonda won just in time for *On Golden Pond*—a nice tearjerker, but it was no *Grapes of Wrath*.

5. Make a historical film about an ambiguous figure. Compare *Reds* and *Gandhi*: After years of effort, Warren Beatty makes a long film about an American Communist and doesn't win Best Picture of 1981. After years of effort, Richard Attenborough makes a long film about a universally beloved figure of peace and justice, and he walks off with just

about every 1982 Oscar they could find for him, including Best Picture. Attenborough cannily spread the word that a vote for the picture wasn't a vote for him but a vote for Mahatma Gandhi. By the same token, a vote for *Reds* was a vote for the only American buried in the Kremlin. Better to give the 1981 Best Picture prize to a historical film about some unambiguously heroic Olympic athletes in *Chariots of Fire*—a film so earnest and inoffensive it might have been directed by Mister Rogers.

To top off Attenborough's campaign, we all heard about his twenty-year struggle to make *Gandhi*. But, as Pauline Kael noted in the *New Yorker*, "you have to read about Attenborough's deep commitment to his subject, because you couldn't guess it from the film."

6. Craft a film that will live forever. This is an absolute no-no, hardened through the ages. *Singin' in the Rain* and *King Kong* came away utterly Oscarless; *Citizen Kane*, often cited as the greatest piece of celluloid ever, won a measly one Oscar, for screenplay; *The Wizard of Oz* garnered just two, both for music. The same rule kept *Star Wars* and *E.T.* from winning major awards.

But history has a sneaky way of getting revenge on ol' shortsighted Oscar. Check back twenty years from now: *E.T.* will still be phoning home. *Gandhi*, an admirable picture but hardly a classic, will be as little honored as, alas, the great prophet is today in his own country.

—David Fryxell



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Colorado People



Left: Lucien Wulsin chairs the Colorado Council on the Arts and Humanities. Right: Jeannie Fuller chats with Chuck Fry at a recent Denver Symphony concert.

Colorado's cultural image has grown over the last decade, due to people in the front lines of arts support as well as behind the scenes.

FORTUNATE FALL: Although **Lucien Wulsin** claims his career as an arts organizer began when he fell out of a tree, broke his arm, and had to give up the violin, some credit should go to **Governor Richard Lamm** who appointed him chairman of the Colorado Council on the Arts and Humanities in 1980. Wulsin, a director of the Baldwin-United Corporation, attributes much of Colorado's growth in the arts to "the proliferation of new people coming into the state and the artistic reception and recognition given to these people."

A STERLING ASSET: When **Jeannie Fuller** moved to Denver thirteen years ago, her involvement with the arts was wedged between carpools and childraising. Now her volunteering has escalated to a full schedule of projects and board meetings—Colorado Council on the Arts and Humanities, Denver Symphony, and Central City Opera. The wife of John Fuller (chairman of the board of Fuller Company, a real estate firm), Jeannie Fuller is considered the driving force behind the best of the state's art endeavors.

ARTS ACTIVIST: "The victory is in the struggle." It's unusual for a children's museum leader to quote Ché Guevara when describing the challenges arts groups face today but Children's Museum of Denver director **Richard Steckel** relishes the process of his work as much as he likes the results. The "king of the nonprofit entrepreneurs" sticks to a set of principles for his museum's goals, but not to a prescribed set of rules on how to reach the goals. Insisting that "nonprofit organizations

need not take deficits for granted," Steckel's unorthodox approach has proven a success for the Denver Children's Museum.

OF PARAMOUNT IMPORTANCE: John Madden Company, a land development firm, has joined a city-wide effort to renovate a vintage art deco movie palace, the Paramount Theatre. The company has donated construction contractors' services to revive the building.

For the Madden Company, involvement in the arts is an established venture. From the abundance of sculpture massed around their office complexes to the scheduling of dance and music performances in their developments, the arts are a focus for the company's works and for the family. **John Madden's** daughter, **Cynthia Madden Leitner**, selects works such as Henry Moore's *Large Spindle Piece* for her "Museum of Outdoor Arts," as the collection of sculpture and office lobby artworks is called. His son, **Jay Madden**, is active in encouraging cultural support among other companies as well as coordinating such events as a major free concert by the Denver Symphony this summer, underwritten by the Madden firm.

ARTS ENVIRONS: Employees in the headquarters of the Petro-Lewis company share a stimulating environment. More than five hundred works of art, representing areas in which the company has active oil and gas exploration and production interests, fill all eight floors. Board chairman **Jerome A. Lewis** maintains "the art acts as a constant reminder that there are other worlds beyond our immediate sur-

roundings that affect and enrich our lives in a very real way." **Rex John**, director of community affairs, says the collection is committed to works by Colorado artists—a philosophy typical of the company's support of local arts.

Although the company donates cash to many institutions, they are particularly enthusiastic about helping arts groups generate income. For instance, Petro-Lewis underwrote the production costs of a Denver Symphony album—which became a premium for contributions.

SEAWELL AT THE CENTER: **Donald R. Seawell** is behind one of the most important arts resources in Colorado, the Denver Center for the Performing Arts. Seawell conceived the plan to build a comprehensive performing arts complex using several existing structures in downtown Denver, including the thirty-year-old Bonfils Theatre. With \$13 million from the Bonfils Foundations (which are chaired by Seawell), \$6 million from a civic bond issue, and \$7 million from the private sector, the center became a reality. Seawell was publisher and board chairman of the *Denver Post* until it was purchased by Times-Mirror three years ago.

A WELL ROUNDED LIFE: **William McFarlane**, board chairman of Aircoa, has an ideal blueprint for spending his time—one third to his family, one third to his company, and one third to the arts and charity: "I hope when the curtain comes down, I've averaged somewhere along those lines." McFarlane serves on the symphony and Historic Paramount boards, among his many interests. Aircoa, a hotel and restaurant management firm, is a charter member of the Colorado Business Alliance, a group of companies donating at least two percent of pretax profits to arts and human services groups.

—Cindy Graff Hobson

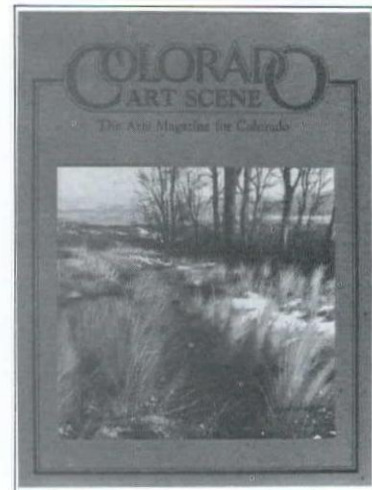
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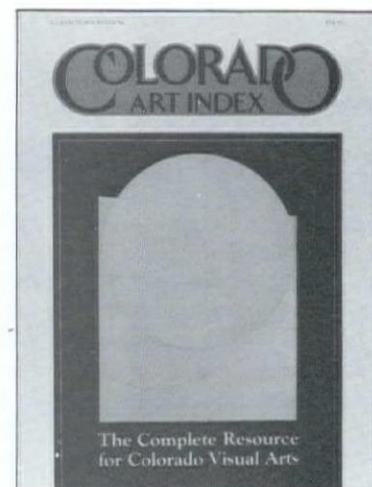
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Letters

A Guild for Playwrights

As both a playwright and the president of the Dramatists Guild, I am concerned about the struggle new playwrights face in getting their work produced. I read with great interest, therefore, Peter Buckley's article, "Beating the Odds," in the December 1982 issue of *HORIZON*.

Imagine my horror when I read on page fifty-five that "no union, no guild, no organization covers them [playwrights] for all theaters."

The Dramatists Guild, the professional association of playwrights, composers, librettists, and lyricists, was established more than half a century ago to protect the rights of all dramatists, as well as to improve the conditions under which they work. All dramatic authors—playwrights, composers, librettists, and lyricists—produced or not, are eligible for membership in the guild; in fact, all the playwrights mentioned in Mr. Buckley's article (except Mark O'Donnell) are members of the guild.

Today, the guild offers its more than six thousand members across the country a multitude of programs, including counseling on all theatrical contracts, advice on dealings with agents, producers, and motion-picture companies; up-to-date information on grants, agents, producers, contests, conferences, and workshops; a series of nationwide symposia, and other services.

I can certainly agree with the thrust of Mr. Buckley's article, establishing oneself as a playwright is by no means an easy task. However, there is one organization, run by dramatists and devoted solely to helping them at every stage of their writing careers. That organization is the Dramatists Guild. Playwrights, composers, lyricists, and librettists who need help or who wish to join the guild, should write to us at 234 West Forty-fourth Street, New York, New York 10036, or call us at 212/398-9366.

Peter Stone, President
The Dramatists Guild, Inc.

April in New York

Congratulations on the April issue of *HORIZON*. It is absolutely first-rate and covers the British salute to New York beautifully. I was especially taken with the articles on John Constable and fabulous Fabergé.

You whet one's appetite to the point of wanting to drop everything and head for New York City to drink in this incredible assemblage of major exhibitions.

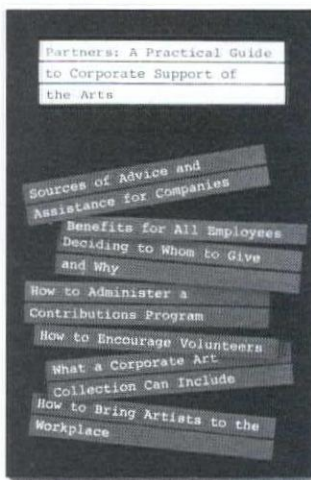
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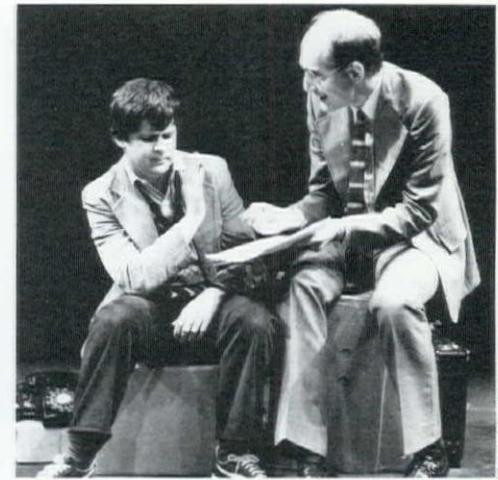
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On the Horizon



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Gerry Goodstein

AUSPICIOUS AUTHORESSSES: In an unprecedented wave, women swept the honors for fiction in the 1983 American Book Awards (successor to the National Book Awards). **Alice Walker's** *The Color Purple*, **Eudora Welty's** paperback *Collected Stories*, and **Gloria Naylor's** first novel, *The Women of Brewster Place*, were winners, along with **Judith Thurman's** *Isak Dinesen: The Life of a Storyteller* which received the hard-cover biography/autobiography award. Each writer received a \$1,000 check and a **Louise Nevelson** sculpture.

LIFE IS A CABARET: Karen Allen, Dick Cavett, Gretchen Cryer, David Dukes, Richard Dreyfuss, Tammy Grimes, and Austin Pendleton were among Williamstown Theatre Festival alumni converging on the Savoy Club in New York City for a benefit revue for the Massachusetts dramatic institution. The festival has been an active spawning ground for some of Broadway's and television's top talents; the 1983 season opens June 30 under the artistic direction of **Nikos Psacharopoulos**.

THE PUCK IS BACK: The block-long, five-acre Puck Building in New York's Soho, once the largest publishing building in the United States, has reopened after an \$8-million renovation. To mark its rebirth, a cross section of Italian nobility and New York literati, preservationists, and artists including **Brendan Gill**, **Robert Rauschenberg**, **Kurt Vonnegut**, **Andy Warhol**, and neighbor **Joseph Papp** (his Public Theater is nearby) danced the evening away and previewed the kickoff exhibition of original Puck drawings and lithographs curated by **Jane Clark Chermayeff**.

A Soho landmark since 1885, the Puck

Above left: Dick Cavett and Austin Pendleton at Williamstown benefit. Center: Hugh Glenn, Bebe Bernstein, and Edward Kennedy at the Ritz Carlton. Above right: Christopher Durang and Burke Pearson in Charlie Schulman's play at Circle Rep.

Building was named for the satiric weekly published there for three decades. Manhattan owners **Paul Serra**, theatrical producer and son of an Italian duke, and **Peter Gee**, designer and artist, envision the structure as a professional condominium for design-related firms, a design school and an exhibitions area.

PRIVATE LIVES BENEFIT: The first Broadway preview of Noel Coward's *Private Lives* with **Elizabeth Taylor** and **Richard Burton** was a benefit performance; the proceeds went to the National Committee, Arts for the Handicapped. A total of \$110,000 was raised for the Very Special Arts Festivals for the Handicapped—an organization founded by educator **Dr. Bebe Bernstein** and chaired by **Jean Kennedy Smith**. **John Coleman**, owner of the Ritz Carlton Hotel on Central Park West, and Pinch Scotch hosted a post-performance supper party in honor of Taylor and Burton at the hotel.

STEVENS TRIBUTE: When a vintage Winston-Salem landmark reopened recently as the **Roger L. Stevens Center** for the Performing Arts, some of the country's leading artists and patrons were there to honor its namesake. **Lady Bird Johnson** and former President and Mrs. **Gerald Ford** chaired the National Honorary Committee for the event. **Leonard Bernstein**, **Agnes de Mille**, **Joan Mondale**, **Gregory Peck**, **Cliff Robertson**, and **Jean Stapleton** were

among dignitaries honoring Stevens, chairman of the board of the Kennedy Center for the Performing Arts since its inception and producer of some 160 plays in New York and London.

The new Stevens Center was renovated from the Carolina Theatre, built in 1929 for vaudeville shows. It will be used by the North Carolina School of the Arts—the nation's first state-supported residential high school and college for the performing arts—and as a permanent home of the North Carolina Dance Theater, the Piedmont Opera Theatre, and the Winston-Salem Symphony. Roger Stevens, a former NCSA board member, was doubly honored at the center opening. **Donald R. Seawell**, chairman of the board of the American National Theatre and Academy and chairman of the Denver Center for the Performing Arts, presented him the academy's National Artist Award, the first time this award has gone to a nonperformer.

FUTURE PLAYWRIGHTS OF AMERICA: The careers of seven precocious writers were launched at the second annual Young Playwrights Festival at the Circle Rep in New York City. Three eighteen-year-olds, **Richard Colman**, **David Torbett**, and **Michael Aschner**, three seventeen-year-olds, **Peter Getty**, **Charlie Schulman**, and **Arthur French**, and one ten-year-old, **Tagore Joseph McIntyre**, watched staged readings or productions of their works, which were selected from almost seven hundred plays submitted from entrants in forty-five states. No Hardy Boys mysteries in these works: one play was entitled *A New Approach to Human Sacrifice*; another ended in suicide; a third presented the global catastrophe of mass infertility.

—Cindy Graff Hobson