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The Magazine of the Arts

A Labor of Love
E. L. Doctorow's Daniel Comes to the Screen

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James Merrill's Poetic Spirit

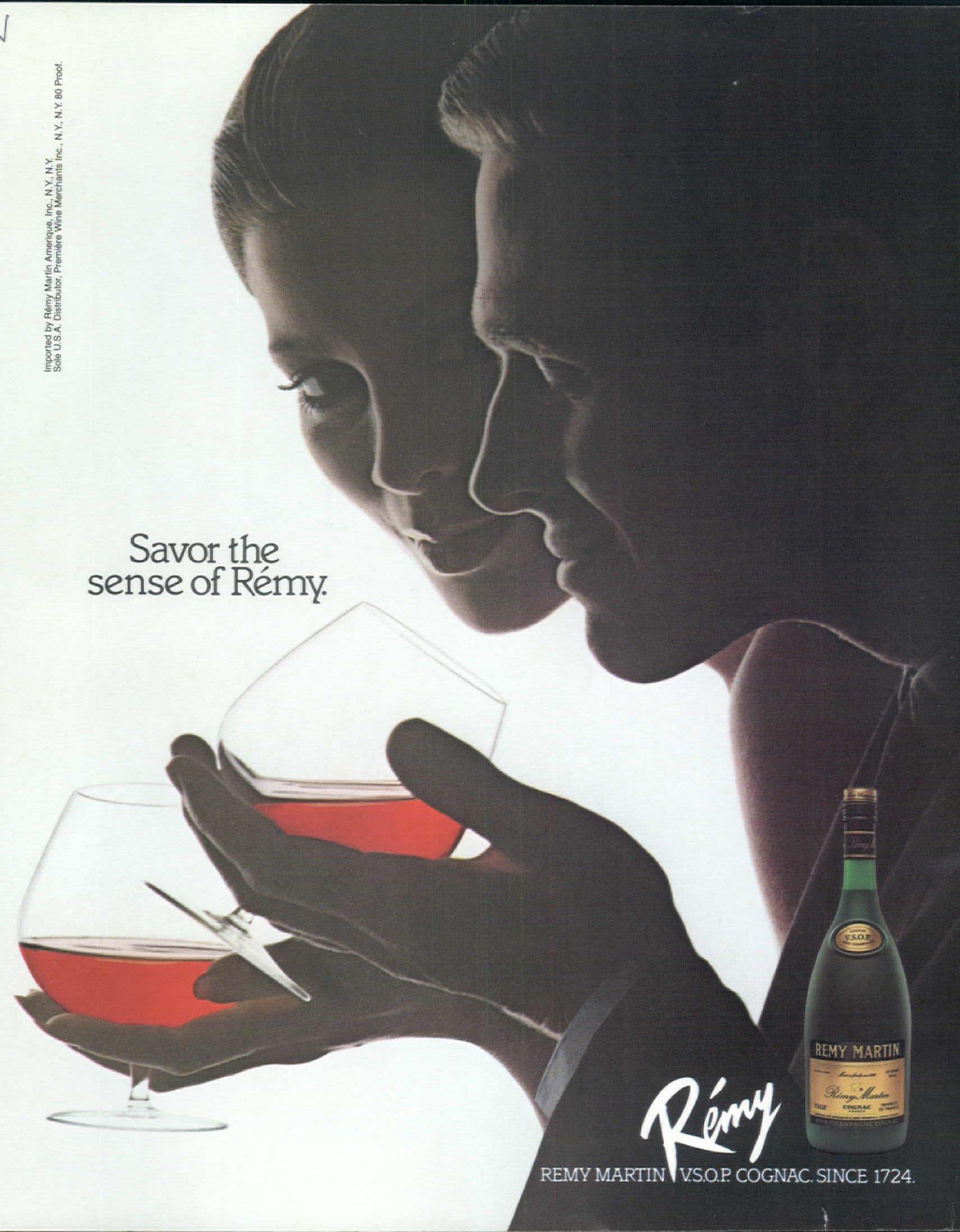
North Carolina: Arts from Mountains to Sea

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Timothy Hutton and Amanda Plummer of Daniel

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HORIZON

Volume 26 Number 6 September 1983

Cover:
Amanda Plummer and Timothy Hutton, stars of Daniel. *See our article on page 45.*

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A Poet's Life By Jay Parini 16
As the son of financial giant Charles Merrill, poet James Merrill has traveled widely all his life. In his latest poem, he journeys into the world of the supernatural, revealing interesting insights about himself. A sidebar features a Merrill poem published for the first time in HORIZON.

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HORIZON

Making a Masterpiece

What else can be said about John Singer Sargent's *Madame X?* Or Thomas Eakins's *The Gross Clinic?* We pondered those points when HORIZON's editors began planning coverage of the magnificent exhibition of American paintings opening this month at the Museum of Fine Arts, Boston. The answer: we matched nine of the masterpieces with nine well-known contemporary artists for a remarkable across-the-years assessment. Each talked about a particular work to writer Judd Tully, and the results (combined with art director Robin McDonald's excellent design) make for one of the best visual arts stories we've ever presented to you in HORIZON.

The components of "Old Masters, New Masters" are the essence of an article that fits the HORIZON criteria: drawing the correlations between centuries to show the universality of excellence. Sometimes we demonstrate this through a time-line illustration—like those you have seen and enjoyed this year in our April issue charting three hundred years of British-American cultural exchanges. In other cases, it might be a definitive new treatment of a long-overlooked aritst—like the reclusive Walter Anderson or the socialite Gerald Murphy. So, enjoy Alice Neel's succinct assessment of Mary Cassatt's *The Bath,* Larry Rivers on Gilbert Stuart's *George Washington,* and the other provocative teams we've put together. And, most important, make a trip to Boston during the exhibition dates for "A New World: Masterpieces of American Painting, 1760–1910." It is the arts event of a lifetime.

With each HORIZON feature article, we seek to give you the same kind of access—information about events in the arts around the country that will be making news and setting the season's trends. In this issue, for instance, you will also encounter masterpieces of another medium in the poetry of James Merrill. Jay Parini's conversation with Merrill is accompanied by a new poem called "Channel Thirteen," which we are very pleased to publish for the first time anywhere.

Elsewhere inside HORIZON, I am particularly pleased to present you with an armchair traveler's guide to the wonderful state of North Carolina. From mountains to coastline, it is truly the "Land of the Arts." In addition to the USArts and comprehensive travel article, you'll have a great North Carolina souvenir—the pull-out poster calendar outlining the seasonal arts resources at your fingertips brought to you by Pan American Airways. Put it in a special place and enjoy—from all of us at HORIZON.



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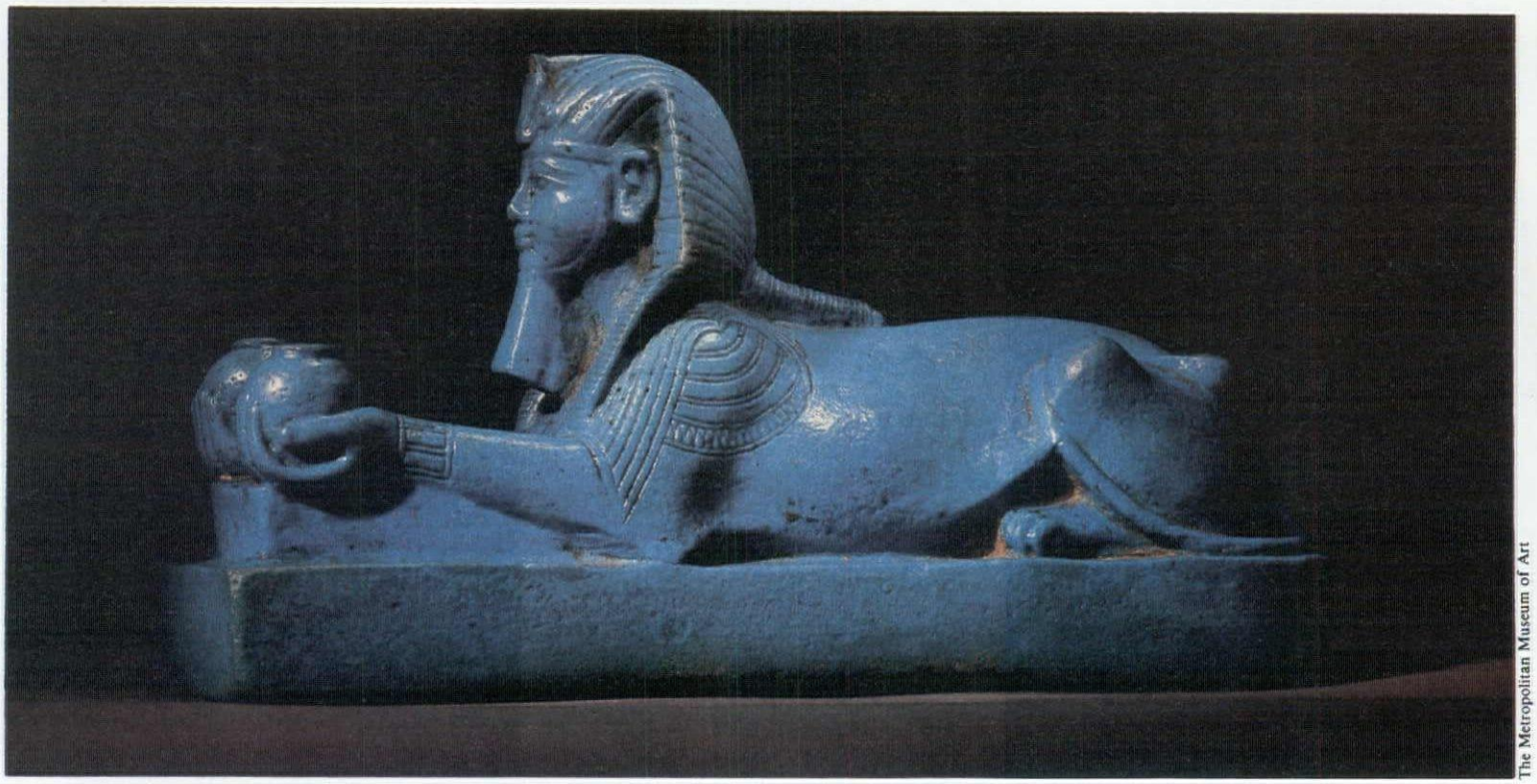
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Cross Country



The Metropolitan Museum of Art

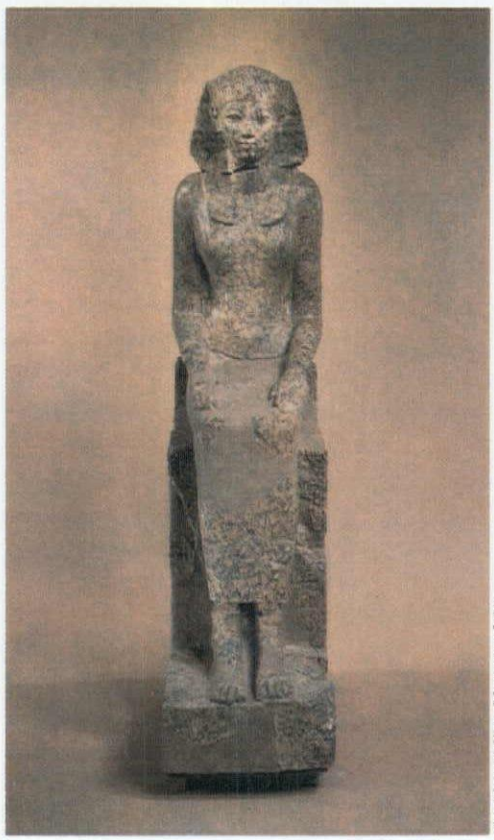
Art

More than Mummies

Since Rome wasn't built in a day—nor were the pyramids—it shouldn't be a surprise that it took the Metropolitan Museum of Art twenty-five years to design, construct, and install its permanent collection of Egyptian art, the Lila Acheson Wallace Galleries. The extent of this exhibit, billed as the finest and most comprehensive collection in the western hemisphere, is overwhelming: forty thousand objects from over thirty centuries (300,000 B.C. to A.D. 641), in thirty-two galleries.

The collection now ranges from hundreds of miniature carved scarabs to the Temple of Dendur, a turn-of-the-millennium temple for which an entire glass-enclosed wing was built. Among the forty thousand other objects are mummies in and out of sarcophagi, "William" the now-famous blue faience hippo, gold thongs, two veritable linen closets of two- and three-thousand-year-old folded linens, and a two-inch-high polished boxwood boy who is perched cross-legged upon a seal. In addition, one entire gallery is devoted to the museum's own excavation of the burial of Wah and the tomb models that accompanied his superior's death. From scenes of daily life such as bread baking, beer brewing, and a cow nursing its calf, to many model boats, with their oarsmen and feasting passengers, the exhibit provides a rare glimpse through time.

In the 1920s, the excavations of these items, many of which are quite highly stylized, helped to inspire art deco. The extent of this new installation, with its graceful lines and geometric renderings, may prompt a resurgence of that now classic decorative style. *—Donna Gold*



The Metropolitan Museum of Art

Above: King Amenhotep III, *represented as a sphinx (blue faience, circa 1417–1379 B.C.). Left:* Seated Statue of Hatshepsut *(circa 1503–1482 B.C.), both in the new Egyptian galleries at New York's Metropolitan Museum of Art.*

Shows to See

The new art season brings some fabulous exhibitions. These three are among those that shouldn't be missed. The Metropolitan

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

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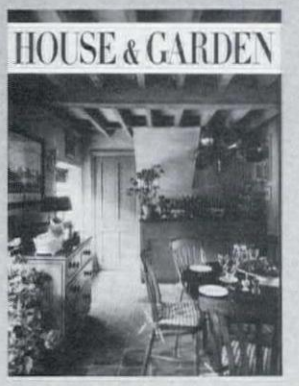
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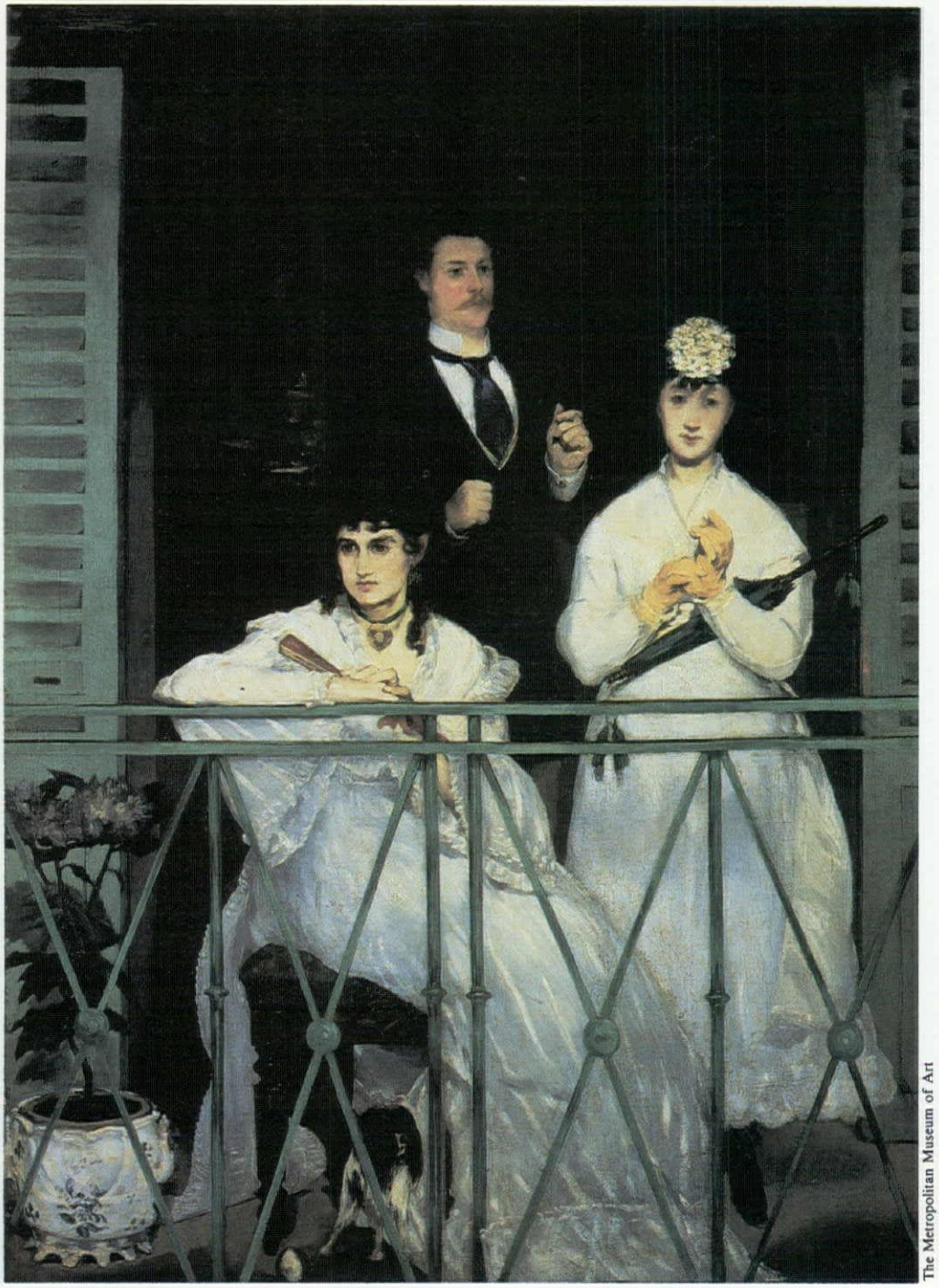


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Museum of Art and the Louvre in Paris have joined forces in organizing a landmark exhibition of Edouard Manet works in celebration of the centenary of the French impressionist's death. On view at the Metropolitan Museum from September 10 to November 27, "Manet" includes some 150 of Manet's most significant works such as *The Fifer, In the Conservatory, The Balcony, The Woman with a Parrot,* and many more paintings, drawings, watercolors, and prints.



The Balcony *(1868), in the Metropolitan Museum's Edouard Manet exhibition.*

The Metropolitan Museum of Art

Frank Lloyd Wright's early years are featured in an exhibition at Cooper-Hewitt Museum through December 31. "Frank Lloyd Wright and the Prairie School" covers the development of this well-known architect's career from the 1880s to 1930, including some original drawings, furniture, lamps, windows, sculpture, prints, letters.

The George Eastman House in Rochester, New York, features "Paul Caponigro Retrospective" from September 15 to December 4. Caponigro has been called a "contemporary master of the medium," famous for photographing nature with a religious intensity and passion. His love of music is also incorporated into his work.

Fiedler on the River

Following a nationwide competition to select a design, the Arthur Fiedler Memorial Committee has chosen artist Ralph Helmick of Cambridge to create a sculpture honoring the late maestro of the Boston Pops. The sculpture will be a giant bust of Fiedler located on the island adjacent to the Charles River Esplanade in Boston and is scheduled for completion by July 1984.

Moore in America

The first pieces for the Henry Moore Sculpture Reserve, the only permanent outdoor site in the United States for the exclusive display of the sculptor's works, will be installed this fall on the campus of Columbia University in Harriman, New York. A natural setting of lawns, trees, rocks, water, mountains, and sky, the reserve was approved by Moore in 1978.

Visiting van Gogh

Vincent van Gogh is alive and well and living in New York. Artist Greg Constantine has recreated van Gogh in a whimsical series of drawings that will be exhibited at the O.K. Harris Gallery in New York from September 16 through October 8.

"Vincent van Gogh Visits New York" merges the nineteenth-century artist with other art personalities, such as in *Meeting Lautrec on Forty-second Street,* or in *Contemplating Oldenberg's Colossal Ear.* In this series van Gogh is placed in typical New York situations and places like Coney Island, the subway, and standing against the Manhattan skyline.

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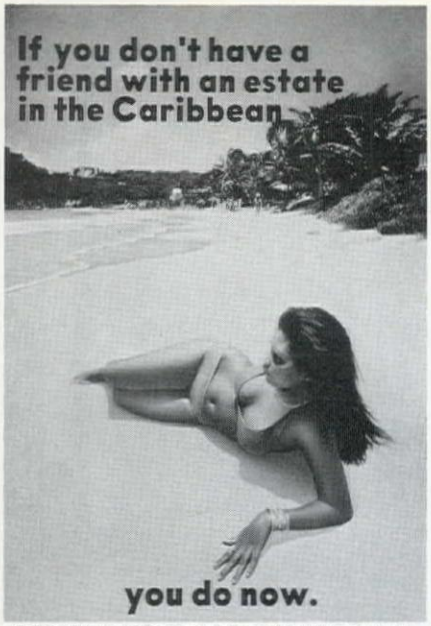
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Cross Country



Knopf also plans to publish a book of sixty-four of the drawings. Constantine—dressed as van Gogh—will be autographing the books on September 16 at the opening. If you're looking for something different and funny at the same time, this is definitely it.



Michele Eileen Bunker

Top: Defending New Wave Art, *one of the drawings by Greg Constantine in the exhibition "Vincent van Gogh Visits New York." Above: Constantine dressed as he draws van Gogh.*

Books

Recommended Reading

The daughter of the legendary film producer Louis B. Mayer and the wife of film maker David O. Selznick, Irene Mayer Selznick, has written an autobiography published by Knopf that drops names of stars such as Katharine Hepburn, Tennessee Williams, Marlon Brando, Greto Garbo. *A Private View* promises to be just that.

The chief photographer of the *Rolling Stone* has her own list of who's who, photographically speaking, in *Annie Leibovitz Photographs.* Published by Pantheon, this one is chock full of unique celebrity photos: Yoko Ono and son Sean, Bette Midler, Arnold Schwarzenegger, Robert Penn Warren, Dolly Parton.

Also from Pantheon is an insider's view of the dancer's world, *Off Balance* by Suzanne Gordon, which explores the harsh realities of the ballet dancer's success-oriented world. This behind-the-scenes look shows us the demanding ten- to twelve-hour days for little pay, near-starvation by dancers to remain slender, the incredible personal sacrifice necessary to make it in the dance world. Gordon forever changes the idealized notion of the ballerina's world. Definitely not the stuff of little girls' dreams. □

Faces on the Horizon

People bring the arts to life. Actors, writers, dancers, singers, artists, musicians: those are the people you'll read about in every issue of HORIZON magazine. Who's making headlines? What new talents are emerging? Which artists from the past are influencing new expression? That's the information we deliver to you in HORIZON, the only national magazine of all the arts. From Georgia O'Keeffe to Robert Mitchum, Twyla Tharp to Julian Schnabel, you'll read all about talented faces on the arts horizon in each timely, stunning issue. Subscribe today!

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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.

Trans World

Italy

Life in Venice

There are so many non-Venetian art events in Venice—the Venice Biennale, the Peggy Guggenheim Collection, "Seven Thousand Years of China in Venice"—that when the city honors one of her own it becomes all the more noteworthy. Through September 25, painter Giambattista Piazzetta is the subject of an exhibition on the occasion of the three hundredth anniversary of his death—an exhibition held, incidentally, in the Ca' Vendramin-Calergi, where Wagner died exactly one hundred years ago.

Death in Venice? Hardly. Nothing could be livelier than the huge, buoyant canvases of Piazzetta, who bridged the gap between his baroque master Crespi and his rococo pupil Tiepolo. Some one hundred paintings are grouped together from public and private collections throughout Europe. Besides being the most comprehensive survey of Piazzetta's work ever mounted, paintings by his school are also on exhibit, including a number of surprising canvases by Giulia Lama, a female painter who, with this very show, became fully appreciated.

"Giambattista Piazzetta: His Times, His School" is the first exhibition honoring this most Venetian of painters this year. Later the accompanying show of drawings and etchings will move to the National Gallery in Washington, D.C., November 20 to February 26, 1984.

—Dwight Gast

Futurism, Past and Present

One hundred years ago this year, Italian futurist painter Gino Severini was born in the Italian province of Tuscany. Although he spent the greater part of his life in Paris, Severini managed to sign his name to the Italian futurist manifesto in 1910. His career echoed the major movements of modernism throughout the century. It is now being traced in Italy in a major commemorative exhibition on view in Florence's Pitti Palace through September 25.

The son of a messenger, Severini was used to traveling. At age thirteen, to save face after stealing school tests in his native Cortona, he moved to Rome, where his mother worked as a domestic. There Gino met future futurists Giacoma Balla and Umberto Boccioni, studying the Italian version of pointillism.

In 1906 Severini went to the source—Paris—where he continued his itinerant education pointing toward the pointillism of Seurat. He soon became friends with Picasso, Braque, and Léger, thus tying the knot in his role as one of the original cubists as well. All of this, along with his reactionary neoclassical "return to order" during the 1920s, is squarely reflected in the exhibition.



The Fortune-teller *by Giambattista Piazzetta, the subject of a comprehensive exhibition.*

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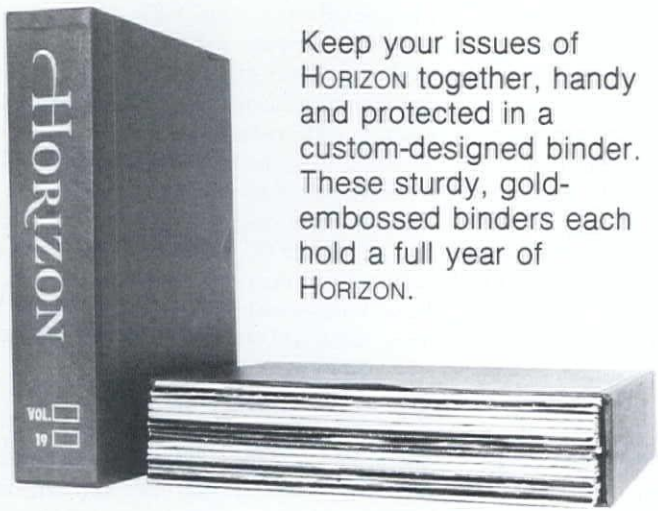
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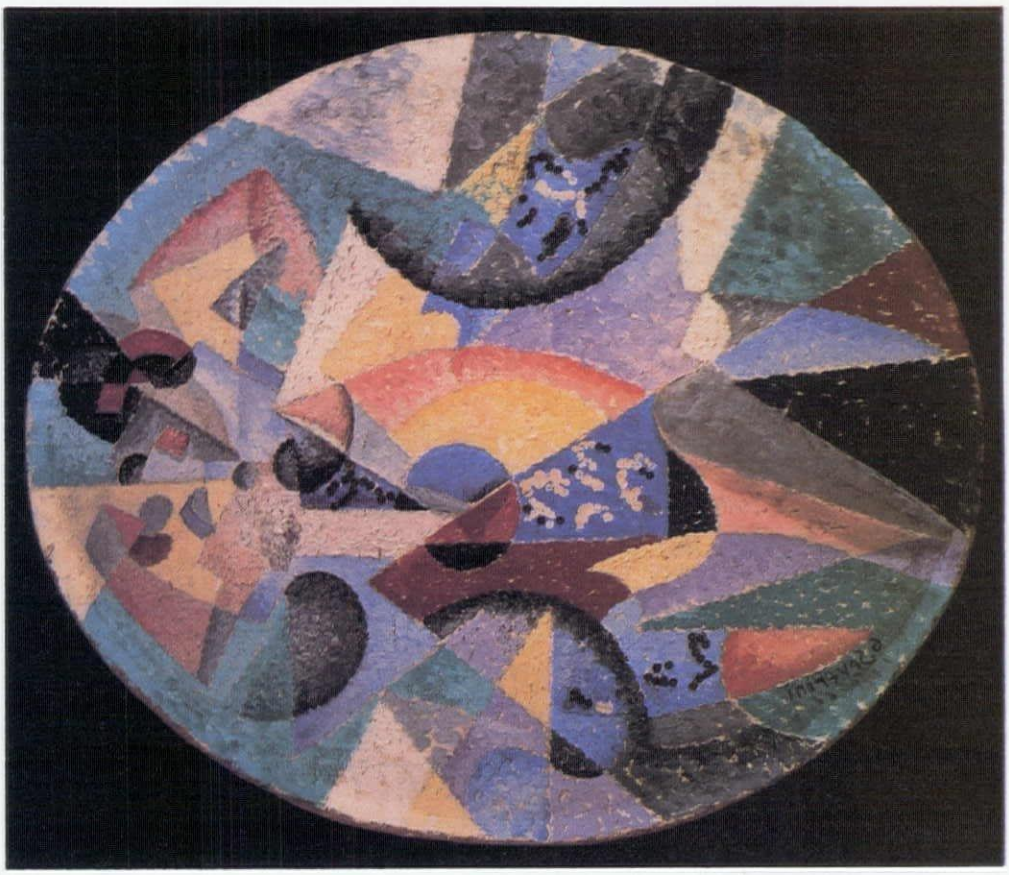
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Trans World



Italian painter Gino Severini's Dancer in the Light *(1913, oil, stucco, and sequins on wood), part of a commemorative exhibition.*

If Severini's artistic career was spotty, one need only remember his background as a divisionist and pointillist. And if the artist "revisited" his youth by producing replicas of his early work in his later years, the sheer scope of this exhibition is worth the visit. The 106 paintings included are quite digestible. (Curator Renato Barilli is rumored to have remarked "Severini is like a pig: you don't throw anything away.") —*Dwight Gast*

England

Thespian Travels

For most visitors, British theater means London theater. But Great Britain has an abundance of fine regional theater in cities like Nottingham, York, Bristol, Bath, and Liverpool. Stratford-on-Avon boasts the Royal Shakespeare Company (see HORIZON April 1983).

A new company called Theater Tours has devised escorted tours and weekend packages that combine daytime sightseeing around the country with evening performances. For an authentic thespian touch, the tours are led by professional actors and actresses.

Tours begin on September 18, October 16, and November 13. For more information contact Theater Tours, Edwards and Edwards, 226 West Forty-seventh Street, New York, New York 10036, 212/944-0290 or 800/223-6108.

Open-air Art

The largest sculpture exhibition ever held in Britain will be at the Hayward and Serpentine Galleries until October 9. "Edges and Shadows: Sculpture in Britain 1983" has turned the South Bank riverside walk and the parkland around the Serpentine Gallery in Kensington Gardens into open-air exhibition spaces. Several of these pieces will become permanent seating.

The fifty sculptors involved include some

Trans World

well-known and other unknown artists. Some explore the architectural qualities of space and form in wood, stone, and metal, while the work of others is bound to contemporary life. The variety of works offered in the show make it a definite must-see in keeping up with what is happening in the medium today.

Reveling in Ravel

After its highly successful Stravinsky Festival, the London Sinfonietta, in collaboration with the Royal Opera House, Covent Garden and the B.B.C., will present a Ravel-Varése Festival beginning September 19 and extending through February 1984. The complete works of Maurice Ravel and Edgard Varése will be performed during the festival.

Ravel's *L'Enfant et les sortiléges* at Covent Garden will be the opening performance in a double bill with Stravinsky's *The Nightingale,* in its first performance at Covent Garden since 1919. Both productions are by John Dexter; the designs by David Hockney are his first for the Royal Opera. The conductor will be David Atherton. In her debut with the Royal Opera, Ann Murray plays the Child in *L'Enfant.* Natalia Makarova debuts in *The Nightingale.*

Ireland

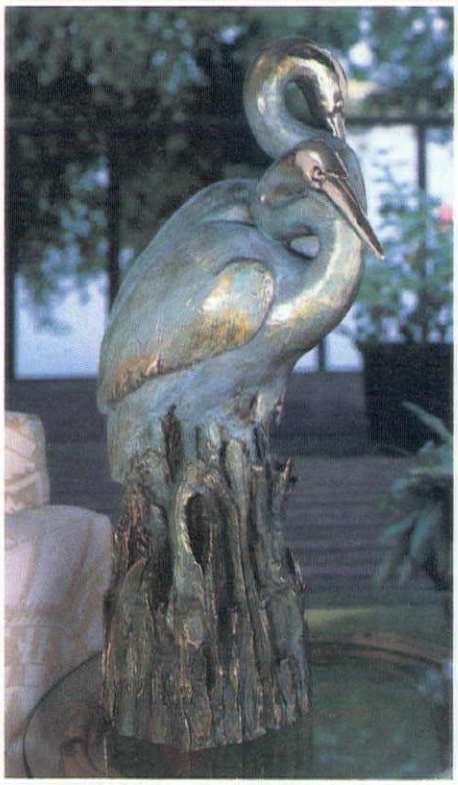
Festival in Dublin

This year marks the twenty-fifth anniversary of the Dublin Theatre Festival, from September 26 to October 8. Many major artists and groups will participate in this theatrical celebration, a cultural event of international reputation.

Productions on the advance schedule include *Hamlet* performed by the Colliettivo de Parma of Italy, two new Irish plays by Hugh Leonard, author of the Broadway hit *Da,* and a performance by the Henan Theater Company of the People's Republic of China. The dance program features new works by the Irish Ballet Company, choreographed by Domy Reiter-Soffer, and a performance by the London Contemporary Dance Theater (see HORIZON April 1983).

A special theater package tour is also available September 30 to October 5, including a selection of shows and local sightseeing. For further information contact the Irish Tourist Board, 590 Fifth Avenue, New York, New York 10036, 212/869-5500. □

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Films

Summer Sleepers

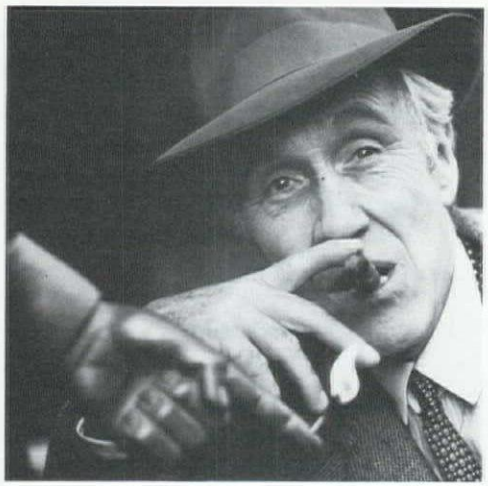
Every summer they tiptoe into the theaters, most promptly shouldered aside by the latest *Star Wars* installment, the newest Bond or Superman, the annual Burt Reynolds crash caper. Hollywood calls them "sleepers"—pictures without the built-in hype that fuels the summer movie machine. A few sleepers awaken something in the summer audiences and steal the blockbusters' glory. Most snooze through a week or two of summer doldrums before being rudely shaken out of the theaters. They may appear in revival houses about this time of year, the blockbusterless autumn—for many of us, it's the first real chance to see the picture.

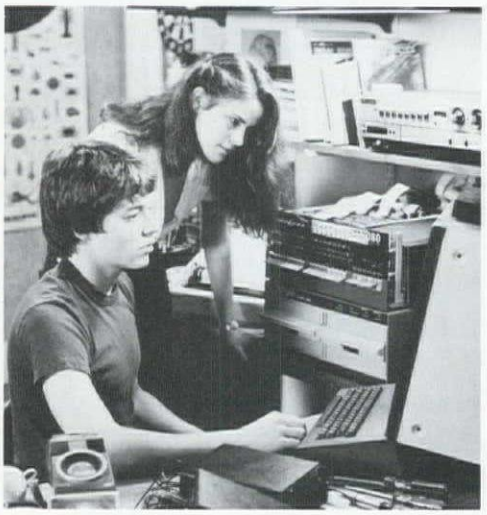
Consider two recent sleepers, *WarGames* and *Something Wicked This Way Comes.* Both star young people in collision with the big, bad world lurking just beyond childhood, and both are, in a way, about coming of age. Both contain a dollop of fantasy and a splash of special effects. Yet *WarGames* woke up the world at the box office and in the weekly trend magazines, while *Something Wicked* lived a mayfly's existence.

WarGames is a taut *Dr. Strangelove* for the computer age, directed by John Badham. *Blue Thunder* was supposed to be Badham's big summer picture; he took over *WarGames* twelve days into shooting as a salvage project. The screenplay, by Lawrence Lasker and Walter F. Parkes, is a cautionary tale of a computer whiz kid who goes from changing his grades in the school computer to triggering a global nuclear alert. Once he accidentally taps the Pentagon's super-wargaming computer and starts it playing Global Thermonuclear War, the computer does not want to quit—it wants to win. "Is this a game or is it real?" asks the whiz kid. The computer drones in reply, "What's the difference?"

Matthew Broderick, who won a Tony playing young Neil Simon in *Brighton Beach Memoirs,* is just as winning as the computer whiz kid. Ally Sheedy, as his girlfriend, adds a perfect giggly-innocent-sexy touch. Someone making this movie remembers what it's like to be in the acne years.

So *WarGames* has these affecting teens going for it. Add an equally accurate presentation of the world of computers. The film makers obviously know their bits from their bytes, but the computer sequences never become an in-joke.





Top: Jason Robards plays a meek librarian in Something Wicked This Way Comes. *Above: Matthew Broderick and Ally Sheedy trigger a global nuclear attack in* WarGames.

WarGames gives us the kind of feel for the microchip world that last summer's highly touted, ultimately laughable *TRON* promised but didn't deliver. The plot prepares us for the machinations as painstakingly as a computer program is designed: Broderick shows Sheedy how he finds the secret phone number of what he thinks is a computer-games company (actually, it's the military) by a process of elimination, trying every digit until the right combination clicks. So later we know what the out-of-control war computer is doing when it uses the same technique to unlock missile-launching codes and start World War III. Neat—and Badham never slackens the pace while he's explaining.

At first glance, *Something Wicked This Way Comes* would seem a likelier candidate for sleeper stardom. Based on a novel by a popular science-fiction writer, Ray Bradbury (who also wrote the screenplay), it's a magical morality play about youth, old age, secret dreams, and the Halloweenish spirit of October, "a rare time for boys." Unlike *WarGames,* which showcases no big-name stars, *Something Wicked* offers Jason Robards as a world-weary librarian and a failed (in his eyes) father.

When a malevolent carnival run by a certain Mr. Dark (sleekly played by newcomer Jonathan Pryce) comes to town, Robards must save the day—redeeming as well his relationship with his son. Unknowns Vidal Peterson and Shawn Carson delight as the son, Will, and his pal, Jim; Peterson, hauntingly, even looks like Ray Bradbury must have as a boy. And this is Bradbury's childhood fantasy, make no mistake, set in his archetypal small town of Green Town, Illinois (Bradbury grew up in Waukegan). Dark's carnival brings to Green Town a satanic knack for making folks' secret wishes—the town barber's fantasies of being a Lothario, young Jim's desire for the father he never knew—come true in twisted, horrid ways.

The audience experiences all this autumnal nostalgia and nastiness almost as though they're reading the book. So why isn't this oh-so-faithful movie adaptation a smash?

Part of the fault lies with the film. The special effects clank rather obviously, in contrast to the seamless effects of *WarGames.* The story, which reads so well over a period of days, seems a little too pat to experience in just ninety-four minutes. Jack Clayton's direction seems always to be holding something back, some "just wait till you see this, folks!" that never materializes. Where *WarGames* wasted not a frame, *Something Wicked* wallows in its nostalgic loveliness as it tries too hard to be evocative.

Part of the fault lies in ourselves. A few years ago, audiences might have taken to *Something Wicked* as millions did to *E.T.*—it has the same mix of childhood and magic. But we're jaded. We've been thrilled by *Raiders of the Lost Ark* and *Star Wars,* touched by *E.T.* and *Close Encounters of the Third Kind.*

WarGames, besides being a superbly made movie, has timeliness and novelty on its side. As a sleeper, *WarGames* is a powerful message to the world to wake up before it's too late.

—David A. Fryxell

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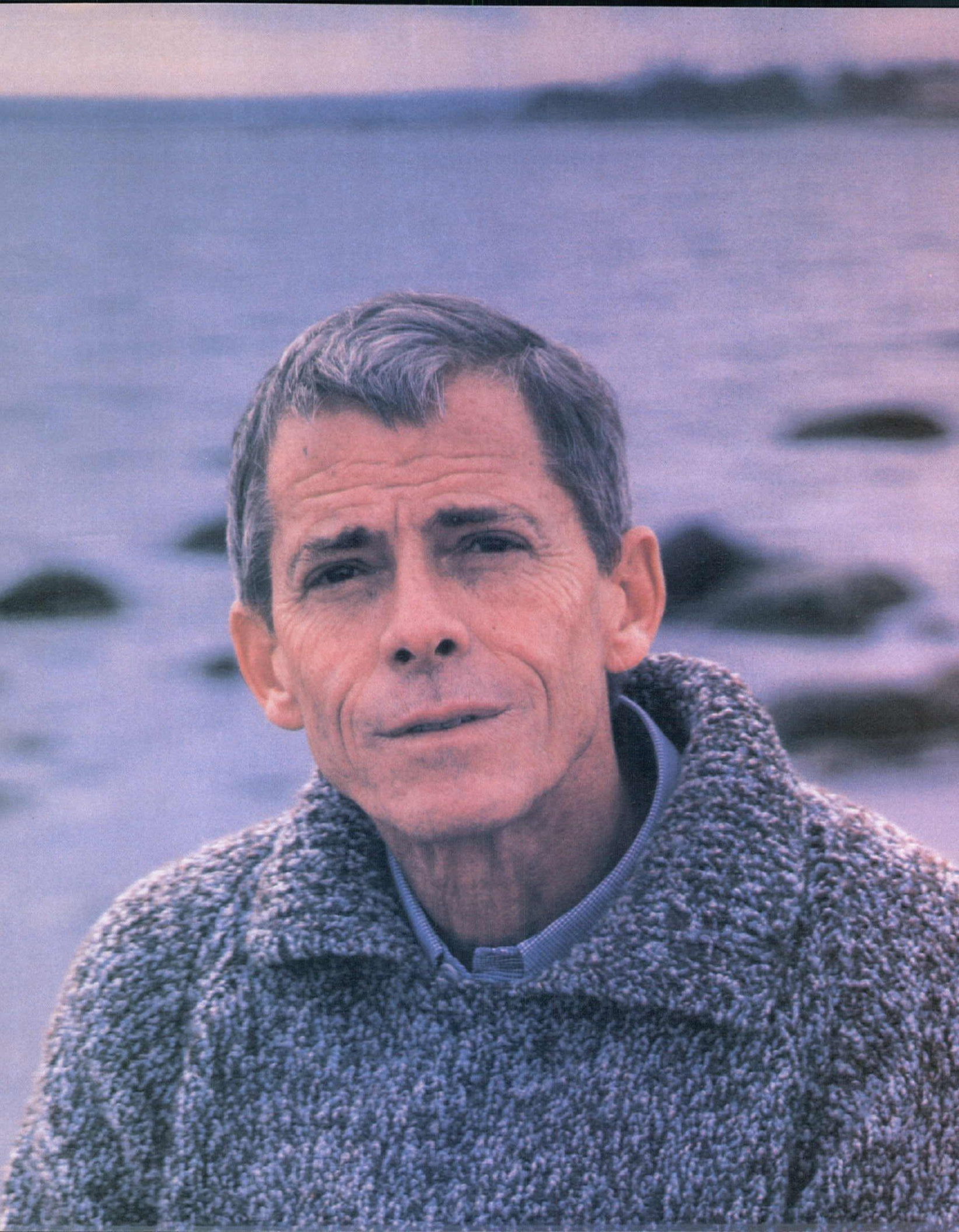
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A Poet's Life

Poet James Merrill chose to devote his life to verse rather than the family business.

By Jay Parini

James Merrill, at the height of his career, has won every accolade: a Pulitzer Prize, two National Book Awards, the prestigious Bollingen Award. Critics have been unstinting in their praise, and fans have catapulted him to a rare position of popularity for a poet. Critic Helen Vendler suggests, "The time eventually comes in a poet's career when readers actively wait for his books. . . ." If so, readers will delight in two recent releases: a book of selected poems, *From the First Nine: Poems 1946–1976,* and a 560-page spiritual epic, *The Changing Light at Sandover.*

Generally attired in colorful, loose trousers, Greek shirts, and sandals, Merrill's appearance belies his posh upbringing as the second son of the legendary stockbroker, Charles Merrill, founder of the Merrill Lynch empire. But his life-style does not. For three decades dividing his time between a house overlooking the sea in Stonington, Connecticut, and an apartment in Athens, Greece, he has recently added Key West to his yearly itinerary, which includes visits to places like Amsterdam and Venice.

Now in his midfifties, he still has the strong, supple trimness of a twenty-year-old. He is cosmopolitan in the best sense of the word: witty, cheerful, and deeply serious. His manner owes a good deal to the Old World—courtly but not stiff, reserved but frank. When he speaks, his voice is soft and clear, and he is full of good sense and good humor.

"My mother is tired of hearing me say in interviews that my childhood was unhappy," says the native New Yorker, restraining a smile. "Let me say I was fairly happy," he reconsiders. He grew up moving among the family's elegant houses in Greenwich Village, Long Island, and Palm Beach.

His father, who died in 1956, was a commanding presence in his life, a highly intelligent, driving man who, according to his son, had "a remarkable sense of humor. I still remember how he charmed everyone at dinner parties while I hid in the background, eavesdropping." Merrill's autobiographical poem, *The Broken Home,* etches a stunning portrait of his father:

My father, who had flown in World War I,
Might have continued to invest his life
In cloud banks well above Wall Street and wife.
But the race was run below, and the point was to win.
Too late now, I make out in his blue gaze
(Through the smoked glass of being thirty-six)
The soul eclipsed by twin black pupils, sex
And business; time was money in those days.

Each thirteenth year he married. When he died
There were already several chilled wives
In sable orbit—rings, cars, permanent waves.
We'd felt him warming up for a green bride.

He could afford it. He was "in his prime"
At three score ten. But money was not time.

His mother is a woman of great presence —founding editor of a high-society newspaper called *The Silhouette,* published in Jacksonville, Florida. She encouraged her precocious son in his first literary ventures.

Merrill began his literary career early, reading widely in the English and European classics at his prep schools, Lawrenceville and Saint Bernard's. At age fourteen, he wrote his first poems and stories. "It was clear to me from the beginning that the poems were turning out better than the stories," he says. By the time he went to Amherst College in 1942, his passion for literature was obvious; "I arrived with my volumes of Proust in hand." His interest in Proust persisted, and he wrote a senior thesis



Rollie McKenna

Left: Poet James Merrill. Right: Merrill with friend and novelist, David Jackson (left), referred to as DJ in his latest poem, The Changing Light at Sandover.

"People thought I must have paid to get my poems published, which used to bother me."

on the French novelist, graduating with honors in 1947. Then he set out to become a poet.

Charles Merrill approached his son's aspirations in his usual common-sensical manner. "He wrote to my professors and asked them if I should be allowed to make a career of poetry," says Merrill. "When they said that I should be encouraged to do so, he accepted the idea, suggesting that I go about it in the most serious way possible." That meant, says Merrill, that "I should rent an office in Manhattan and go there every morning like a businessman."

The poet moved instead to Connecticut and set about learning the craft of poetry in his own way—reading the great poets of the past and writing his own early poems. He quickly mastered the techniques of rhyme and meter, working in a dizzying variety of forms. It was Merrill's lucky ancestry that made this lifestyle possible; the family money "freed me to do my own real work," he says modestly.

In 1951, only five years out of college, Knopf published his *First Poems,* a collection of keenly polished, elegantly wrought lyrics. Merrill reflects on those early works in a recent poem:

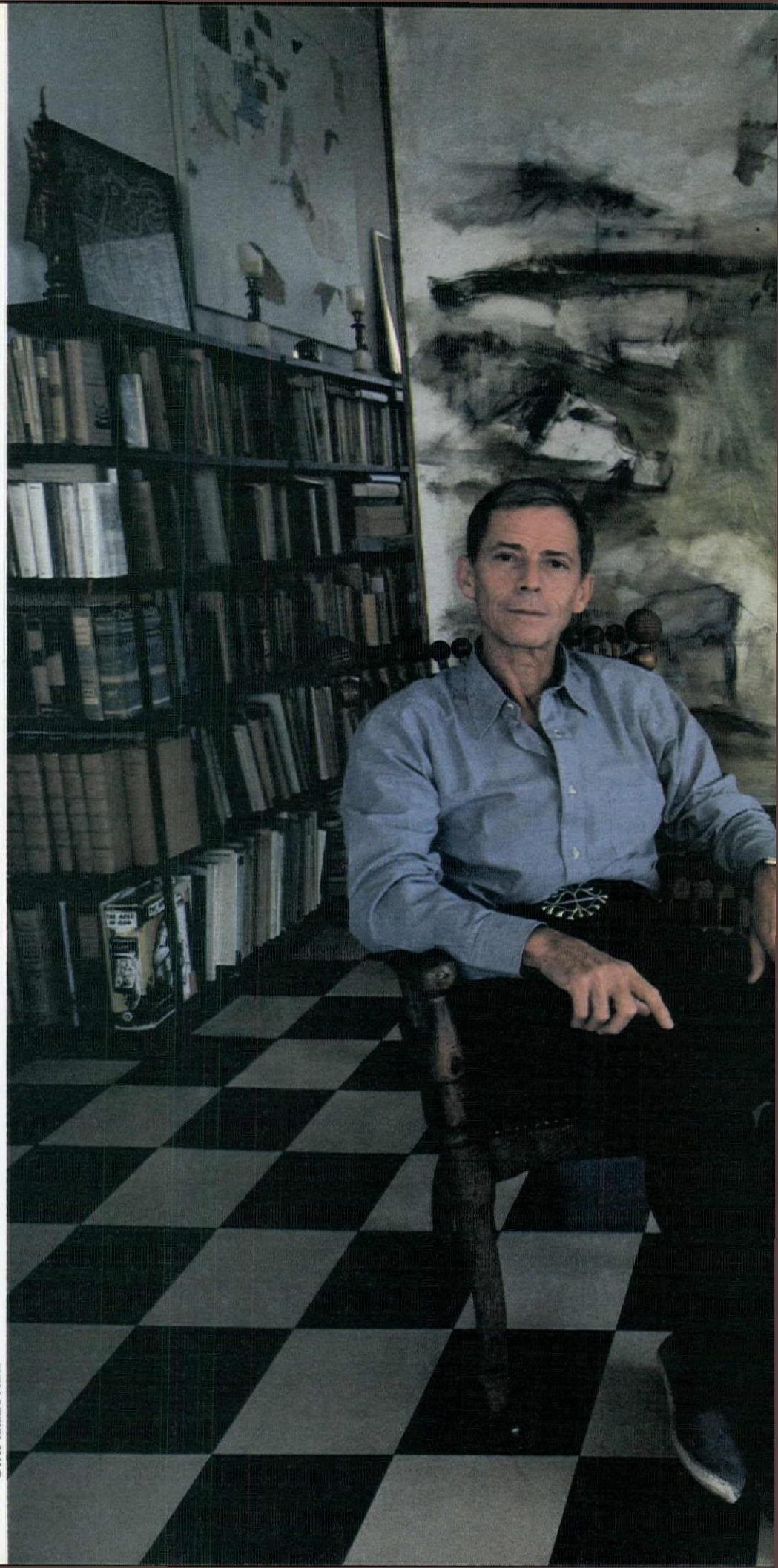
These early versions of desire
We come upon some nights instead of sleep
Blaze tinily, like fire deep
In windowglass far from the fire.

Light years away, their light, their heat
Are almost zero to the sense.

Nevertheless, he was quite accomplished even at the beginning.

There were drawbacks to being the son of a rich man. "People thought I must have paid to get my poems published, which used to bother me," he says. "I suppose I was eager to achieve something of my own, but I don't worry about that anymore." And, indeed, he shouldn't. His poetic achievement is now beyond question, his first nine books alone guaranteeing his position in the literary firmament.

Merrill's voluminous reading is evident in his work. He is equally at home with the music of Satie as with the paintings of Van Eyck, but his knowledge is never present just to show off how much he knows. His constant effort has been to conjure a world and create his own self



Merrill sits in his Stonington, Connecticut, home, which he calls Sandover. The family money "freed me to do my own real work."

©1983 Richard Marin

Sandover is the result of communication with the spirits of great men through a Ouija board.

in that world, like poet Robert Lowell, who Merrill says "viewed poetry as the revelation, rather than the composition, of self." What distinguishes Merrill's poetry is its *lack* of ego; the poet does not stand in front of his own vision to block the reader's view.

The poet's affection for the luminous detail or eerie moment of exact vision may owe something to his love of Proust. The influence of the English poet W. H. Auden is also evident in Merrill's poetry, marked by colloquial turns of phrase within a more formal structure. In acknowledging these influences Merrill says, "I learned a good deal from a number of third-rate French poets, too, but books that inspire me to write are never books of poetry. They are more likely to be scientific or historical."

The most autobiographical of Merrill's work is, ironically, also the least so. In *The Changing Light at Sandover,* he uses the raw materials of his life—including the name of his house in Connecticut for the title—with critical detachment. Composed of three previous books with a new coda, *Sandover* is a grand epic of the spirit, a book of knowledge and high frivolity, a "poem of consolation" in the words of one critic, a compendium of Western thought and culture.

The book grew out of Merrill's fascination with the Ouija board. The poet and his friend, novelist David Jackson, had been experimenting with the Ouija board for three decades, but about ten years ago the spirit of a Greek Jew called Ephraim, born in Xanthos in A.D. 8, supposedly began to communicate. His first message was "HELP O SAV ME."

According to Merrill (who is called JM in the poem), he and Jackson (DJ) were soon in regular touch with Auden, Yeats, Charles Merrill, and other friends and relatives. This led to the first book of *Sandover,* published in *Divine Comedies,* Merrill's Pulitzer Prize-winning volume of 1976. In successive volumes, JM and DJ encountered Plato, Homer, Jesus, Buddha, Mohammed, Montezuma, and Nefertiti. His hand trembling on the Willowware cup on the Ouija board, Merrill dashed down the dictations of the spirit:

Here, there, swift handle pointing, letter
upon
Letter taken down blind by my free hand—
At best so clumsily, those early sessions
Break off into guesswork, paraphrase.
Too much went whizzing past. We were too
nice
To pause, divide the alphabetical
Gibberish into words and sentences.
Yet even the most fragmentary message—
Twice as entertaining, twice as wise
As either of its mediums—enthralled them.

Does Merrill really believe he was in touch with the spirits? "I wavered at times between faith and doubt," he says. "But I suppose this oscillation was necessary." Yet doubt quickly becomes a non-issue to the reader. It hardly matters whether we are listening to Plato or to Merrill's Plato. The wisdom and beauty in the poetry itself are genuine. Merrill "holds up a mirror to our deepest fears," says critic Phoebe Pettingell. But at the same time, *Sandover* consoles with its revelations of a spiritual realm, its sanity and grace.

The book seems, at first glance, unreadable. Capital letters sprawl on the page, representing the dictations of the dead. The lowercase letters represent JM and DJ. *The Book of Ephraim,* which opens the three-part sequence (reminiscent of Dante's *Divine Comedy*), is organized by the alphabet, A to Z. *Mirabell* is the second part, arranged numerically from zero to nine. Its presiding spirit, Mirabell, prepares JM and DJ for their entrance into paradise through a series of high-class seminars and tasks. *Scripts for the Pageant* is laid out in three parts, according to YES & NO (the ampersand gets a section).

Sandover is full of lessons, excellent chatter, odd bits of science, brilliant verses. It represents a major attempt to reconcile science and poetry, the sacred and the profane. The spirit in *Mirabell* warns, "UNHEEDFUL ONE . . . WE MUST HAVE/POEMS OF SCIENCE." By science, the spirit probably meant *scientia* or knowledge. That is what Merrill has given us, obedient to his muse's stern command. □

Jay Parini is a poet and novelist. His most recent book of poems is Anthracite Country.

Channel 13

It came down to this: that merely naming the creatures
Spelt their doom.
Three quick moves translated camelopard, dik-dik, and
Ostrich from
Grassland to circus to Roman floor mosaic to
TV room.

Here self-excusing voices attended (and music,
Also canned)
The lark's aerobatics, the great white shark's blue shadow
Making sand
Crawl fleshwise. Our ultimate "breakthrough" lenses took it
In unmanned.

Now the vast shine of appearance shrinks to a tiny
Sun, the screen
Goes black. Anaconda, tree toad, alpaca, clown-face
Capuchin—
Launched at hour's end in the snug electronic ark of
What has been.

Previously unpublished, reproduced by kind permission of James Merrill



North Carolina

Land of the Arts



North Carolina beckons the traveler with a lush arts landscape from the mountains to the sea.
By Hunter James

North Carolina is rich in the arts, as represented by these School of the Arts students, attired appropriately for their field of study.

To many North Carolinians, art activities have become less of a diversion than a way of life. There was a time when even the "culturally advanced" saw little more to the arts than the advantage of a tax write-off for a contribution.

But in 1947, North Carolina became the first state to set aside tax funds for the purchase of works of art. Its symphony orchestra has likewise benefitted from substantial infusions of public money. The state also paved the way in creating a cabinet-level department for the arts.

Although the state may still be a long way from the day when every backwater town will be begging for its own opera company or chamber orchestra, there have been dramatic hints during the past ten years or so that that day may not be far off.

The Coastal Plain

The North Carolina coastal plain, or rather that very special part of the coastal plain known as the Outer Banks, is the place of America's beginnings. The French and the Spanish were the first to discover it, but the English were the first to plant a settlement, the most famous of which was their 1587 "Cittie of Raleigh," a forlorn Roanoke Island outpost known to history as the Lost Colony because the entire settlement disappeared.

Beginning in early 1984, North Carolina girds

There is hardly a town that does not point proudly to a Georgian or neoclassical landmark.

for a heavily endowed three-year commemoration of its (and the nation's) Four-hundredth Anniversary Celebration of the Birthplace of English America. It will be a splendid show—and profitable, perhaps, to the archaeologists who are about to undertake history's first truly extensive excavation of Roanoke Island's sixteenth-century settlements.

One of their two main hopes is to uncover the site, much disputed, of the original "Cittie of Raleigh." They scarcely dare breathe the other: the intriguing prospect that they might also uncover evidence of what really happened to the Lost Colony. To date, the only clues are those found by John White, the colony's governor, on his return to Carolina in 1590 after a three-year sojourn in England. White's investigation turned up only the inscription "Croatan" (a local Indian tribe) on one tree and the letters "Cro" on another—but not the "cross of distress" that was the agreed-upon signal of impending danger.

In the meantime, visitors intrigued with the story of the Lost Colony will find profit as well as entertainment in Paul Green's exquisite drama, *The Lost Colony*. There are nightly showings—Sundays excluded—from early June until late August at the **Waterside Theatre** in Manteo (P.O. Box 40, 919/473-2127).

The port city of Wilmington is home to the oldest community theater group in the United States, the Thalian Association, founded in 1788. Year round, visitors can enjoy drama, comedy, musicals, performed in **Thalian Hall** (305 Princess Street, 919/763-3398). Built in 1858, the Victorian Italianate structure is the only theater still standing designed by famous theater designer John Trimble.

In all of this land there is hardly a town that does not point proudly to some favored Georgian or neoclassical landmark. Most memorable of the coastal plain's public buildings is the reconstructed **Tryon Palace** at New Bern (P.O. Box 1007, 919/638-5109), the colony's first capital. On summer evenings players offer historical reenactments that will remind the visitor of a revolutionary-era observation of Tryon's palace as the "finest government building in English America."

Of course the coastal plain offers some of the best seafood available anywhere. The **Sanitary Fish Market** in Morehead City (919/247-3111) is one of the oldest and best seafood restaurants in the state. The **Island Inn** on Ocracoke Island (Box 7, 919/928-4351), is a sprawling barn-like inn filled with antiques and boasts a superb dining room with fine seafood. The **River Forest Manor** in Belhaven (600 East Main Street, 919/943-2151) is located on the inland waterway. Nine rooms are available for lodging and, of course, the restaurant specializes in seafood, served buffet-style.

Below: A performance of The Lost Colony, *about the disappearance of America's earliest settlement. Bottom: The gardens of Orton Plantation, an antebellum "great house" on the coastal plain. Opposite page: The gardens of Tryon Palace in New Bern, North Carolina's first capital.*





The ascent is gradual, but the traveler will realize that he has entered a different world.

The Piedmont

Settled mostly by Scotch-Irish and Germans, the Piedmont was, in much of its early years, a land of small farms and rough frontier trade centers. But its rich natural resources, predestined it as the state's chief manufacturing and commercial center.

Today, its main industrial corridor lies along a crescent-shape wedge of land connecting Charlotte in the south with Raleigh, the state capital, in the east. At the northwestern turn of the industrial crescent stands a thriving complex of cities known as the Piedmont Triad. Among them is the important tobacco-manufacturing center of Winston-Salem.

Less familiar, though of growing importance, is the **Museum of Early Southern Decorative Arts** (MESDA) (924 South Main Street, 919/722-6148). MESDA, an offshoot of Old Salem, is devoted solely to the study of early decorative art forms.

Historic **Salem Tavern Dining Rooms** (736 South Main Street, 919/748-8585), with its period furnishings and wisteria-laden arbor, is a convenient stopping-off place for visitors making the rounds of MESDA and Old Salem's restoration. Winston-Salem also offers **Zevely House** (901 West Fourth Street, 919/725-6666), which serves traditional food such as pumpkin muffins, eggs Benedict, and old Moravian dishes like chicken pot pie. The **Hyatt House** (300 West Fifth Street, 919/725-1234) is a convenient hotel to stay in when taking in the arts in Winston-Salem.

South of the restoration is an institution that, more than any other, has transformed the state into a cultural mecca: the **North Carolina School of the Arts** (201 Waughtown Street, 919/784-7170). Founded in the early sixties, the school has helped make Winston-Salem what one leading magazine called "the most dazzling prodigy on the national arts scene today." PBS features the school in "Where Dreams Debut" on September 26 (check local listings for exact time).

Nearby **Winston Square** (One Winston Square, 919/725-8916) and its Sawtooth Center is a constant hive of arts activity. The Sawtooth, once a cotton mill and later a car dealership, hums year-round with arts and crafts classes for all ages.

In this environment, other, more traditional forms of artistic entertainment have naturally prospered. The **Winston-Salem Symphony** (610 Coliseum Drive, 919/725-1035) is the envy of many a larger town. The **Piedmont Opera Theatre** (610 Coliseum Drive, 919/725-2022) and the **North Carolina Dance Theater** (200 Waughtown Street, 919/788-5818), both affiliates of the School of the Arts, have attracted increasing national attention in their own right.

Greensboro, the Piedmont Triad's largest city, has long been noted for the excellence of its institutions of higher learning, for its civil-rights protests (the sit-ins began here), and for its favorable artistic climate. The **Eastern Musical Festival** (Guilford College, 919/292-8330), its major cultural event, is now in its twenty-second year.

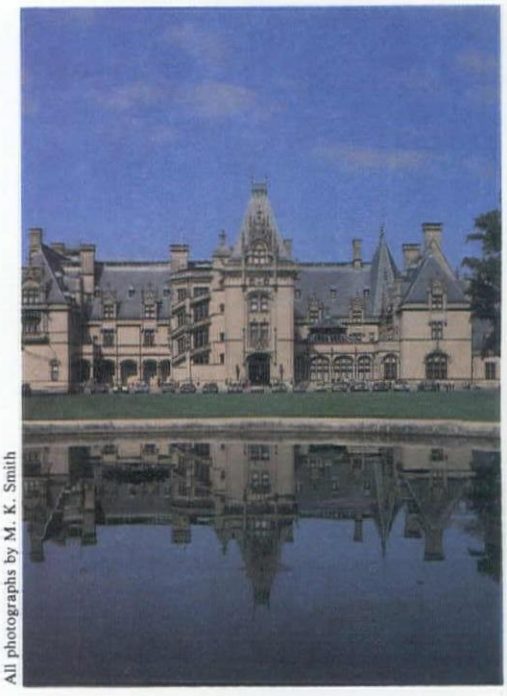
Two of Greensboro's art galleries, the **Weatherspoon** (University of North Carolina at Greensboro campus, 919/379-5770) and the **Green Hill** (200 North Davie Street, 919/373-4515), have set themselves up as not-inconspicuous rivals of Winston-Salem's **Southeastern Center for Contemporary Art** (750 Marguerite Drive, 919/725-1904). The Weatherspoon leans a bit more toward the traditional. The **Carey-Mangum Gallery** (2182 Lawndale Drive, 919/379-9200) specializes in watercolor paintings of owner William Mangum and other regionalists.

High Point, the third Triad City and a leading furniture-manufacturing center, is home to the **North Carolina Shakespeare Festival** (220 East Commerce Street, 919/883-1035). Now in its seventh year, the festival has become ever more closely linked with the School of the Arts, on which it draws heavily for talent.

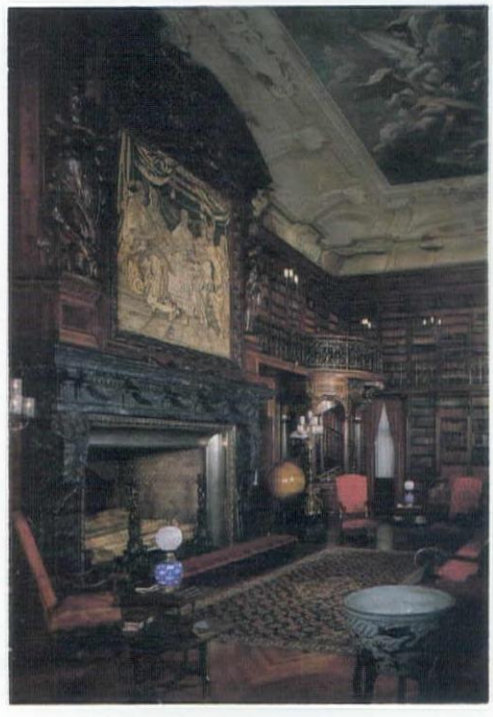
Among Piedmont cities, Raleigh is second only to Winston-Salem as an architectural showplace. One of the late Edward Durrell Stone's masterworks.

The state's stunningly handsome brick-and-glass **North Carolina Museum of Art** (East Morgan Street, 919/733-3270), opened only last spring. The museum's six thousand works of art include more than one thousand paintings—from Rembrandt to Monet, from Rubens to Andrew Wyeth and John Singleton Copley, from Botticelli and Raphael to Jeremiah Theus.

Raleigh's major cultural event, **Artsplosure** (P.O. Box 590, 919/755-6154), a ten-day festival held in late April and early May, preempts store windows, bank lobbies, street corners, parks, malls, and any other available space for the exhibition of sculpture and painting and for the staging of concerts, poetry



All photographs by M. K. Smith



Top: George W. Vanderbilt's Biltmore House in Asheville was opened in 1895. Above: The Library in Biltmore House features a mural by Pellegrini on the ceiling. Opposite page: Renoir's Girl with an Orange, *one of many paintings in the Biltmore House collection.*





The mountains abound with roadside stands groaning with jars of sourwood honey.

readings, and theatrical performances.

The luxurious **Velvet Cloak Inn** in Raleigh (1505 Hillsborough Street, 919/828-0333) is perhaps the most popular hotel in the city. Its restaurant, **The Chartre Room,** has a varied menu that includes duck, quail, and veal, with tableside cooking. A new luxury high-rise hotel, the **Radisson** (420 Fayetteville Street Mall, 919/834-9900) is convenient to major arts facilities and its downtown location puts the traveler near some stunning architecture.

Durham, chiefly known for its cigarette-manufacturing plants, scored a major arts coup in the late seventies when it persuaded the **American Dance Festival,** a long-time Connecticut institution, to choose Duke University's Page Auditorium (919/684-6402) as its new home. The festival will celebrate its fiftieth anniversary next year.

Chapel Hill's **Playmakers Repertory Company** (203 Graham Memorial, 919/962-1121) is an intimate part of the intellectual and artistic ferment that has made the University of North Carolina prominent among America's institutions of higher learning. Andy Griffith is probably the best known of many name actors the Playmakers has given to the American stage.

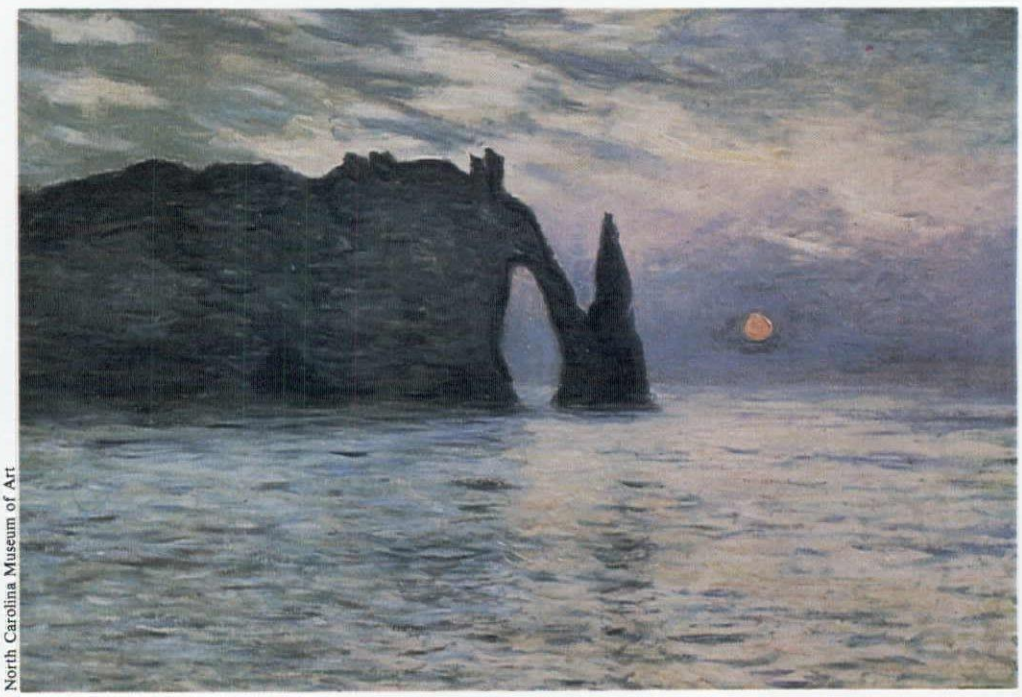
The **Carolina Inn** in Chapel Hill (P.O. Box 1110, 919/933-2001) is a spacious, pillared colonial-style lodging facility with 143 rooms and an excellent dining room. Also in Chapel Hill, the deluxe **Hotel Europa** (Europa Drive, 919/968-4900) features original art in each of its 172 rooms as well as a large relief sculpture in the lobby. The **Governor's Inn** (Highway 54, David Drive, 919/549-8631) in Durham puts you equidistant from Raleigh, Durham and Chapel Hill.

A stop at Hillsborough's 1758 **Colonial Inn** (153 West King Street, 919/732-2461), where Lord Cornwallis and Aaron Burr slept, will put the traveler close to any of the principal arts events in this area and at the same time afford an excellent opportunity for him to contemplate the echoes of an earlier Carolina.

Sprawling Charlotte, the Piedmont Crescent's southern anchor, is North Carolina's largest city and is a strong competitor with Winston-Salem for big-name talent and foundation money.

Among the Southeast's most distinguished performing groups is the **Charlotte Opera** (Spirit Square, 704/332-7177). The opera stages three productions yearly and sponsors a touring company that performs throughout western North Carolina.





North Carolina Museum of Art

Audience participation has become a hallmark of the fifty-year-old **Charlotte Symphony** (Spirit Square, 704/332-6136). It scored high marks for a recent wine-and-cheese tasting held in connection with its cabaret series.

Of the city's many art galleries, the **Mint Museum** (501 Hempstead Place, 704/334-9723)

Top: The North Carolina Museum of Art officially opened its new building in April 1983. Above: Monet's The Cliff, Etretat, Sunset *(1883) exemplifies the quality of the museum's permanent collection. Opposite page: A student at the Brevard Music Center practices amidst lush mountain scenery.*



At almost any of these old inns the traveler will find himself within easy reach of mountain art.



Sarah Turner

People turned out in droves for Greensboro's 1983 City Stage Celebration, an example of the many arts festivals held across the state.

is the oldest and most wide ranging. Its performing-arts department produces four plays a year, a Sunday concert series, and occasional mime shows. Its Delphon Gallery contains more than two thousand pieces of ceramic ware and objets d'art dating from the time of the ancient Chinese dynasties to the eighteenth century. It also has important collections of American and European painting.

Charlotte boasts one of the oldest Chinese restaurants in North Carolina, the **Oriental Restaurant** (2100 East Independence Boulevard, 704/332-2238). One of Charlotte's top-drawer hotels is the **Sheraton Center Hotel** (555 South McDowell Street, 704/372-4100) that offers 38 executive suites and 599 guest rooms, as well as recreation facilities.

The Mountains

Not far to the west of the Piedmont rise the "blue mountains." One can almost taste the difference in the wind: spectacular Blue Ridge Parkway overlooks, roadside stands groaning with jars of sourwood honey and apple cider, cabin porches set about with homemade pottery and wicker baskets, dropping waterfalls, swinging bridges over deep gorges.

The tradition-minded traveler may choose to stay overnight at one of the many nineteenth-century vacation lodges, usually serving family-style meals, that are sprinkled throughout these mountains. For example, the **Stone Hearth Inn** in Bat Cave (Route 74, 704/625-9990) is noted for its fried chicken and mountain trout.

Perhaps the best known is **Woodfield Inn** (P.O. Box 98, 704/693-6016) in Flat Rock. The Woodfield, with its hand-hewn beams, mid-nineteenth-century furnishings, and Hogarth originals, is at once a decorative-arts museum and a celebrated dining and lodging facility. It has the added advantage of being within easy reach of Carl Sandburg's 240-acre retirement home, **Connemara,** now a National Historic Site (704/693-4178) and the **Flat Rock Playhouse** (693-0731), the state's oldest professional summer theater. A cornucopia of offerings by the theater's Vagabond Players includes an August potpourri of Sandburg's *World.*

Smaller and more typical than the Woodfield, though hardly less delightful, is Burnsville's **Nu Wray Inn** (P.O. Box 156, 704/682-2329), another thoroughgoing decorative-arts study, whether one is most interested in rosewood square pianos, elaborately carved cuckoo clocks, or early disk Reginaphone music boxes. Close at hand is **Parkway Playhouse** (704/682-6151), home of a summer repertory theater from the University of North Carolina at Greensboro. Most performances are on week nights in July.

Of more recent vintage than either the Nu Wray or Woodfield is Asheville's **Grove Park Inn** (704/252-2711), a neighbor of the famed **Biltmore House,** George W. Vanderbilt's late-nineteenth-century chateau, a treasure house of art and antiques. This is probably the most frequented tourist attraction in all of the southern mountains.

At almost any of the old inns the traveler will find himself within an easy walk or short drive of at least one of the countless bluegrass festivals, handicraft fairs, art shows, and outdoor dramas that are so varied and an integral part of the mountains. For the music lover, of course, the paramount event in any year is the summer (early July to mid-August) concert series at renowned **Brevard Music Center** (P.O. Box 592, Brevard, 704/884-2011).

But the mountains are famous, above all, for their handicraft shows and workshops. Brasstown's **John C. Campbell Folk School** (704/837-2775) and the **Penland School of Crafts** at Penland (704/765-2359) are the two principal institutions that offer summer workshops in spinning, weaving, ax making, and other pioneer skills. An exceptional repository of handicrafts is the **Folk Art Center,** east of Asheville (Milepost 382, Blue Ridge Parkway, 704/298-7928).

All mountain roads eventually lead to Asheville, it seems, and to the **Thomas Wolfe Memorial** (48 Spruce Street, 704/253-8304), childhood home of the novelist. One might ramble at leisure through this restored turn-of-the-century boarding house, the Dixieland of Wolfe's novels, perhaps joining the author, in imagination, for a stroll about the meandering veranda where Eliza's summer guests once rocked away the murmurous August evenings. And one might still hear, if attentive enough, the lyrical Wolfian refrains that so hauntingly celebrate the poignance of lost youth, of mankind's deepest longings:

Come up into the hills, O my young love. Return! O lost, and by the wind grieved, ghost, come back again, as first I knew you in the timeless valley, where we shall feel ourselves anew, bedded on magic in the month of June . . . □

Hunter James lives in Winston-Salem. He is the author of three books, the most recent being All the Forgotten Places.

North Carolina

A Special Pull-Out Section of HORIZON, the Magazine of the Arts

Arts for All Seasons



Fall

Fall . . . in North Carolina, a season of artistic beginnings, when musicians tune, dancers stretch, and actors take the stage to begin new seasons of performing excitement. A season when the state's skilled craftsmen share their talents in fairs and teaching times. And a season when all the arts spill onto the streets of the cities in joyous, sunlit celebrations.

MUSIC

North Carolina Symphony—September-May season. Classical, pops, in home city of Raleigh and across state. P.O. Box 28026, Raleigh, 27611. 919/733-2750.

Asheville Symphony—October-April season. Classical, pops concerts. P.O. Box 2852, Asheville, 28802. 704/254-7046.

Charlotte Symphony—September-May season. Classical, cabaret, pops concerts. Spirit Square, 110 E. 7th St., Charlotte, 28202. 704/332-6136.

Greensboro Symphony—September-May season. Classical, pops concerts. 200 N. Davie St., Greensboro, 27401. 919/373-4523.

Winston-Salem Symphony—September-May season. Classical, pops concerts, special events. 610 Coliseum Drive, Winston-Salem, 27106. 919/725-1035.

Charlotte Opera/North Carolina Opera—September-May season. Major productions, special tours. Spirit Square, 110 E. 7th St., Charlotte, 28202. 704/332-7177.

Greensboro Opera—October performance, grand opera. Nationally known guest artists. 2000 Dellwood Drive, Greensboro, 27408. 919/288-0741.

National Opera—September-May touring season. Classic opera in English in home city of Raleigh, cities and schools across state. P.O. Box 12800, Raleigh, 27605. 919/890-6081.

DANCE

Frank Holder Dance Company—September-May season. Modern dance concerts in Greensboro, tours. 314 S. Greene St., Greensboro, 27401. 919/275-8573.

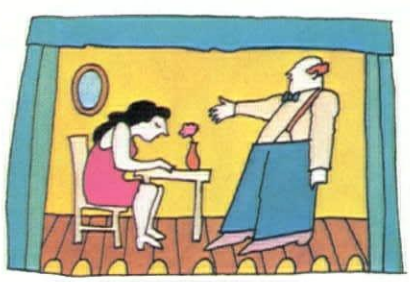
North Carolina Dance Theater—September-May season. Ballet and modern dance concerts in Winston-Salem, tours. Seven Vintage Ave., Winston-Salem, 27107. 919/761-2190.

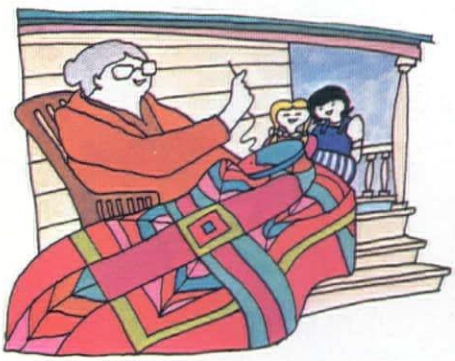
THEATER

Carolina Regional Theater—October-May touring season. Classical, contemporary productions in Raleigh, tours. 1 E. South St., Raleigh, 27601. 919/834-8650.

GM Productions, Charlotte—Regular season. Black-oriented productions. P.O. Box 34692, Charlotte, 28234. 704/332-2044.

Playmakers Repertory Company, Chapel Hill—October-April season. Classical, contemporary productions. 203 Graham Memorial, University of North Carolina, Chapel Hill, 27514. 919/962-1122.





Touch, The Mime Trio—Late fall-early summer touring season. Original mime productions. 376 Wesley Court, Chapel Hill, 27514. 919/929-8187.

For details about other music, dance, and theater companies, contact music/dance and theater coordinators, North Carolina Arts Council, Department of Cultural Resources, Raleigh, 27611. 919/733-2111.

CRAFTS

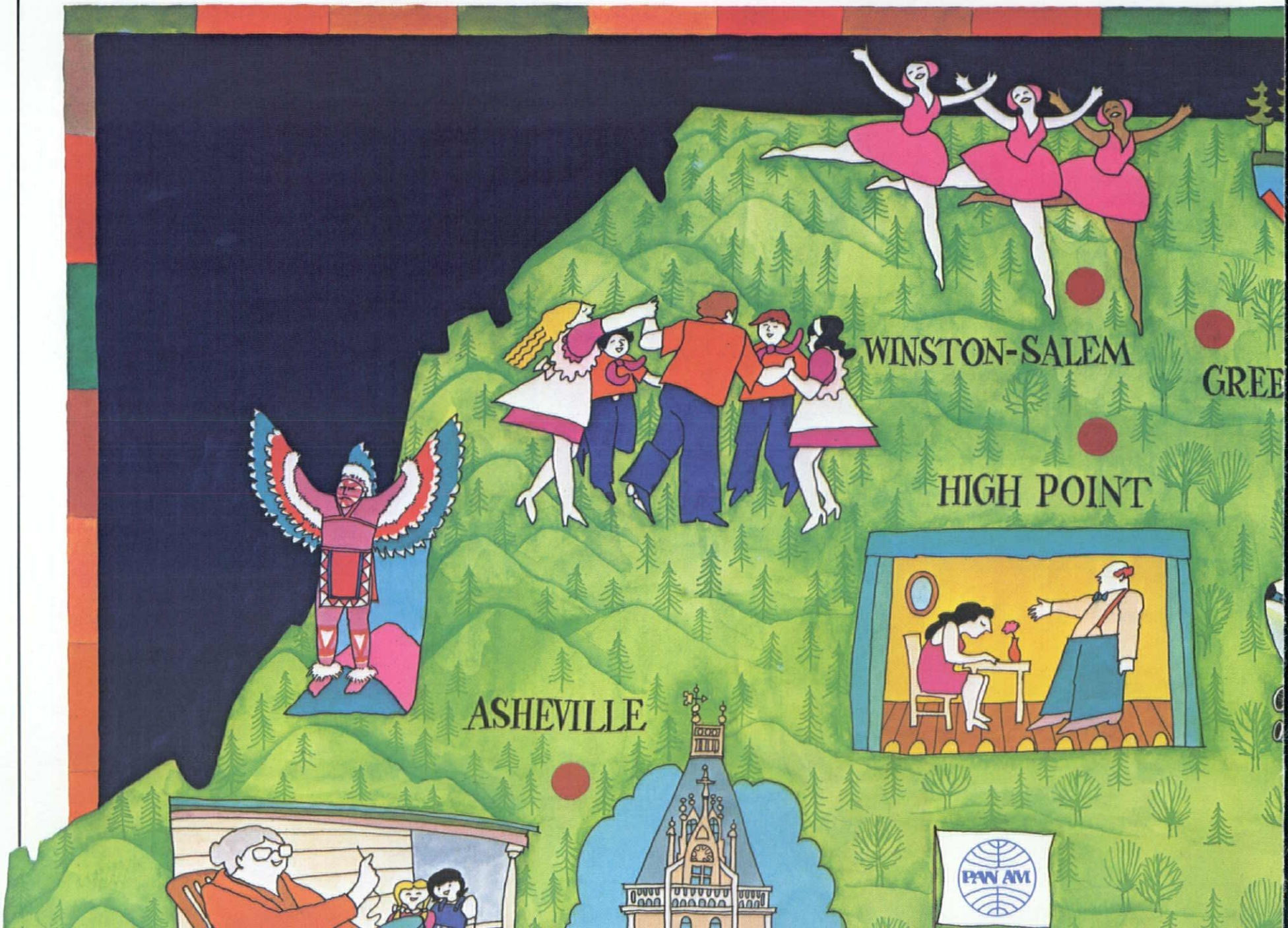
John C. Campbell Folk School, Brasstown, west of Asheville—Early October festival of traditional crafts. Classes year-round. Brasstown, 28902. 704/837-2775.

Penland School of Crafts, Penland, northeast of Asheville—Late September-November, classes in contemporary crafts. Also spring classes, summer sessions. Penland, 28765. 704/765-2359.

Piedmont Craftsmen, Inc., Winston-Salem—Early November, Piedmont Crafts Fair, all media by professional members. Sales shop open all week year-round. 300 S. Main St., Winston-Salem, 27101. 919/725-1516.

Southern Highland Handicraft Guild, Asheville—Mid-October, Fall Edition, Guild Fair, crafts by professional members. Also Summer Edition in mid-July. Folk Art Center near Asheville featuring members'

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work, open seven days a week year-round. Other sales shops open at various times. P.O. Box 9545, Asheville, 28815. 704/298-7928.

For details about other crafts guilds and events, contact the visual/literary arts coordinator, North Carolina Arts Council, Department of Cultural Resources, Raleigh, 27611. 919/733-2821.

STREET FESTIVALS

Carolina Streetscene, Winston-Salem—Early September. Downtown outdoor festival, arts, crafts. The Arts Council, Inc., 305 W. Fourth St., Winston-Salem, 27101. 919/722-2585.

CityStage Celebration, Greensboro—Early October. Downtown outdoor festival, arts, crafts. United Arts Council, 200 N. Davie St., Greensboro, 27401. 919/889-2787.

Street Arts Celebration, Durham—Mid-September. Downtown outdoor festival, visual and performing arts, crafts. Durham Arts Council, 120 Morris St., Durham, 27701. 919/682-5519.

For details about other festivals, contact the Division of Travel and Tourism, Department of Commerce, Raleigh, 27611. 919/733-4171.

Winter

Winter . . . in North Carolina, a season of tradition, for expressing the festive spirit of the holidays through the arts. And a season of quiet contemplation, of days to fill browsing inside welcoming museum walls graced with art of the masters.

HOLIDAY ARTS

The Nutcracker—December. Performances of ballet from North Carolina School of the Arts in Winston-Salem, Charlotte, and Raleigh with Winston-Salem, Charlotte, and North Carolina Symphonies. North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, 27107. 919/784-7170.

Messiah—December. Performances by several groups across the state, performed in Duke University Chapel, Durham, with Duke University Choir, guest singers, and instrumentalists. Choral Activities, Duke University, Duke Station, Durham, 27706. 919/684-3898.

A Christmas Carol—December. Contemporary stage production by Theatre in the Park, Raleigh. P.O. Box 12151, Raleigh, 27605. 919/755-6058.

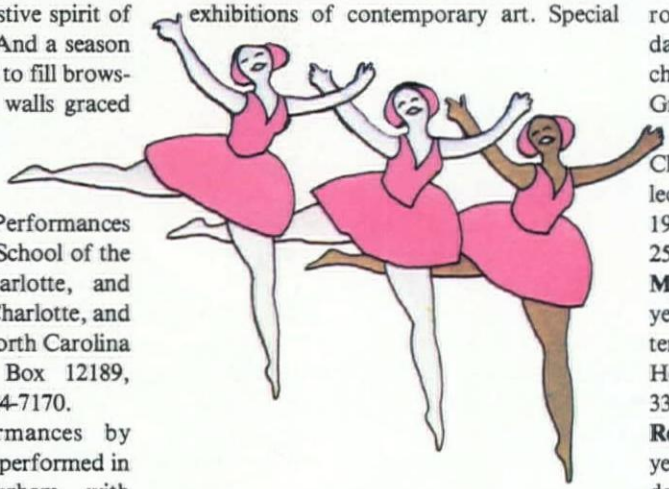


For details of other special holiday events, contact the Division of Travel and Tourism, Department of Commerce, Raleigh, 27611. 919/733-4171.

ART MUSEUMS

North Carolina Museum of Art, Raleigh—Open year-round Tuesday-Sunday, closed Monday. State-owned collection featuring ancient, European, American, contemporary, non-western art. Permanent and changing exhibitions. Programs, lectures, films. 2110 Blue Ridge Blvd., Raleigh, 27607. 919/833-1935.

Southeastern Center for Contemporary Art, Winston-Salem—Open year-round Tuesday-Sunday, closed Monday. Changing exhibitions of contemporary art. Special



competitions. 750 Marguerite Dr., Winston-Salem, 27106. 919/725-1904.

Ackland Art Museum, Chapel Hill—Open year-round Tuesday-Sunday, closed Monday. Collection featuring western art, ancient Egyptian to contemporary. UNC-Chapel Hill, Ackland 003A, Chapel Hill, 27514. 919/929-2816.

Asheville Art Museum—Open year-round Tuesday-Sunday, closed Monday. Collection featuring quality visual arts. Asheville Civic Center, Asheville, 28801. 704/253-3227.

Duke University Museum of Art, Durham—Open year-round Tuesday-Sunday, closed Monday. Collection featuring medieval, pre-Columbian, African, other objects. 6877 College Station, Durham, 27708. 919/684-5135.

Fayetteville Museum of Art—Open year-round Tuesday-Sunday, closed Monday. Permanent collecton of visual arts and changing exhibitions. P.O. Box 35134, Fayetteville, 28303. 919/485-5121.



Greenville Museum of Art—Open year-round Tuesday-Saturday, closed Sunday-Monday. Permanent collection and changing exhibitions. 802 S. Evans St., Greenville, 27834. 919/758-1946.

Hickory Museum of Art, northwest of Charlotte—Open year-round all week. Collection of 17th-19th century European art, 19th-20th century American art. P.O. Box 2572, Hickory, 28603. 704/327-8576.

Mint Museum of Art, Charlotte—Open year-round seven days a week. Early to contemporary art, special collections. 501 Hempstead Place, Charlotte, 28207. 704/334-9725.

Reynolda House, Winston-Salem—Open year-round Tuesday-Sunday, closed Monday. Collection of American art in fine old home. P.O. Box 11765, Winston-Salem, 27106. 919/725-5325.

Rocky Mount Arts and Crafts Center, northeast of Raleigh—Open year-round Sunday-Friday, closed Saturday. Changing exhibitions. P.O. Box 4031, Rocky Mount, 27801. 919/977-2111.

St. John's Museum of Art, Wilmington—

Open year-round Tuesday–Saturday, closed Sunday–Monday. Changing exhibitions. 114 Orange St., Wilmington, 28401. 919/763-0281.

Weatherspoon Art Gallery, Greensboro—Open year-round Tuesday–Sunday, closed Monday. Collection of 20th century American art. Permanent and changing exhibitions. UNC-Greensboro, Greensboro, 27412. 919/379-5770.

Wilkes Art Gallery, North Wilkesboro, northwest of Winston-Salem—Open year-round Sunday–Tuesday, Thursday–Friday, closed Wednesday, Saturday. Changing exhibitions of area art. 800 Elizabeth St., North Wilkesboro, 28659. 919/667-2841.

For details about other visual-arts museums and galleries, contact visual/literary arts coordinator, North Carolina Arts Council, Department of Cultural Resources, Raleigh, 27611. 919/733-2821.

Spring



Spring . . . in North Carolina, a season of flowering loveliness, when gardens and parlors of the state's elegant historic homes open, welcoming lovers of the decorative arts. A season of brisk business for the famous potters of the southern Piedmont, stocking and selling their handcrafted wares. A season of lighthearted fun, when streets of small towns and big cities ring with informal music and brighten with the chalk and poster paint of street artists, reveling in the friendly spirit of neighborhood celebrations.

DECORATIVE ARTS

Biltmore House and Gardens, Asheville—Open year-round seven days a week. Elegant chateau-style mansion of George Vanderbilt, built 1895. Extensive collections of antiques, decorative objects, European art. Outstanding architecture. Formal grounds and gardens. Azaleas at peak in spring. Formal gardens at peak in mid-summer. 1 Biltmore Plaza, Asheville, 28803. 704/274-1776.

Museum of Early Southern Decorative Arts, Winston-Salem—Open year-round seven days a week in Old Salem restoration. Fifteen period rooms, four galleries devoted to decorative arts of southern states before 1820. Furniture, textiles, paintings, ceramics, silver, other metal work. Spring or fall symposia, lectures, seminars, other special programs. P.O. Box 10310, Winston-Salem, 27108. 919/722-6148.

Tryon Palace, New Bern, southeast of Greenville—Open year-round Tuesday-Sunday, closed Monday. Reconstruction of 18th-century palace of Royal Governor. Extensive collection of 18th-century art, antiques, decorative objects. Formal gardens, with special "Gardener's Sunday" tours at peak in spring and fall. Box 1007, New Bern, 28560. 919/638-5109.

State Historic Sites, statewide—Open year-round, usually Tuesday-Sunday, closed Monday. Twenty-three historic homes and other sites, illustrating state's history from early Indian towns through industrial age. Many excellent collections of art, antiques, decorative objects of all periods, emphasis on North Carolina origins. Spring and fall open houses, other special events. State Historic Sites, Department of Cultural Resources, Raleigh 27611. 919/733-7862.

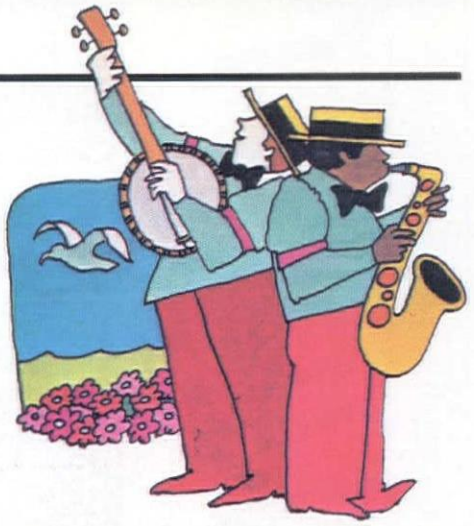
North Carolina Museum of History, Raleigh—Open year-round, Tuesday-Sunday, closed Monday. Extensive collection of artifacts, antique furniture, North Carolina silver, art, other objects illustrating state's history. 109 E. Jones St., Raleigh, 27611. 919/733-3894.

PIEDMONT POTTERS

More than a dozen potters are clustered around the Seagrove area south of Greensboro, working in strong, simple, traditional styles. They include potters whose families have worked with clay for generations—Teagues, Coles, Aumans, Owens. Most work year-round, but selection is strong in the spring. Maps and information available from larger potteries, which include:

Seagrove Pottery and Potters Museum, south of Greensboro—Open year-round, irregular schedule. Working pottery, demonstrations, sales shop. Museum collection of early and contemporary pieces of traditional potters of southern Piedmont. Seagrove, 27341. No telephone.

Jugtown Pottery, near Seagrove, south of Greensboro—Open year-round Monday-Saturday, closed Sunday. Large, established pottery. Demonstrations, large sales shop. Rt. 2, Seagrove, 27341. 919/464-3266.



FESTIVALS

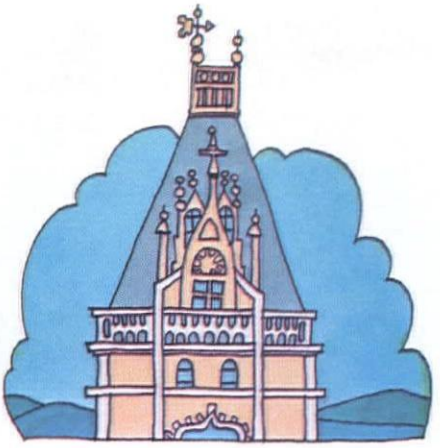
St. Thomas Celebration of the Arts, Wilmington—Late February-early March. Fine arts festival, jazz, performances, celebration. Thalian Hall, Box 317, Wilmington, 28402. 919/763-9328.

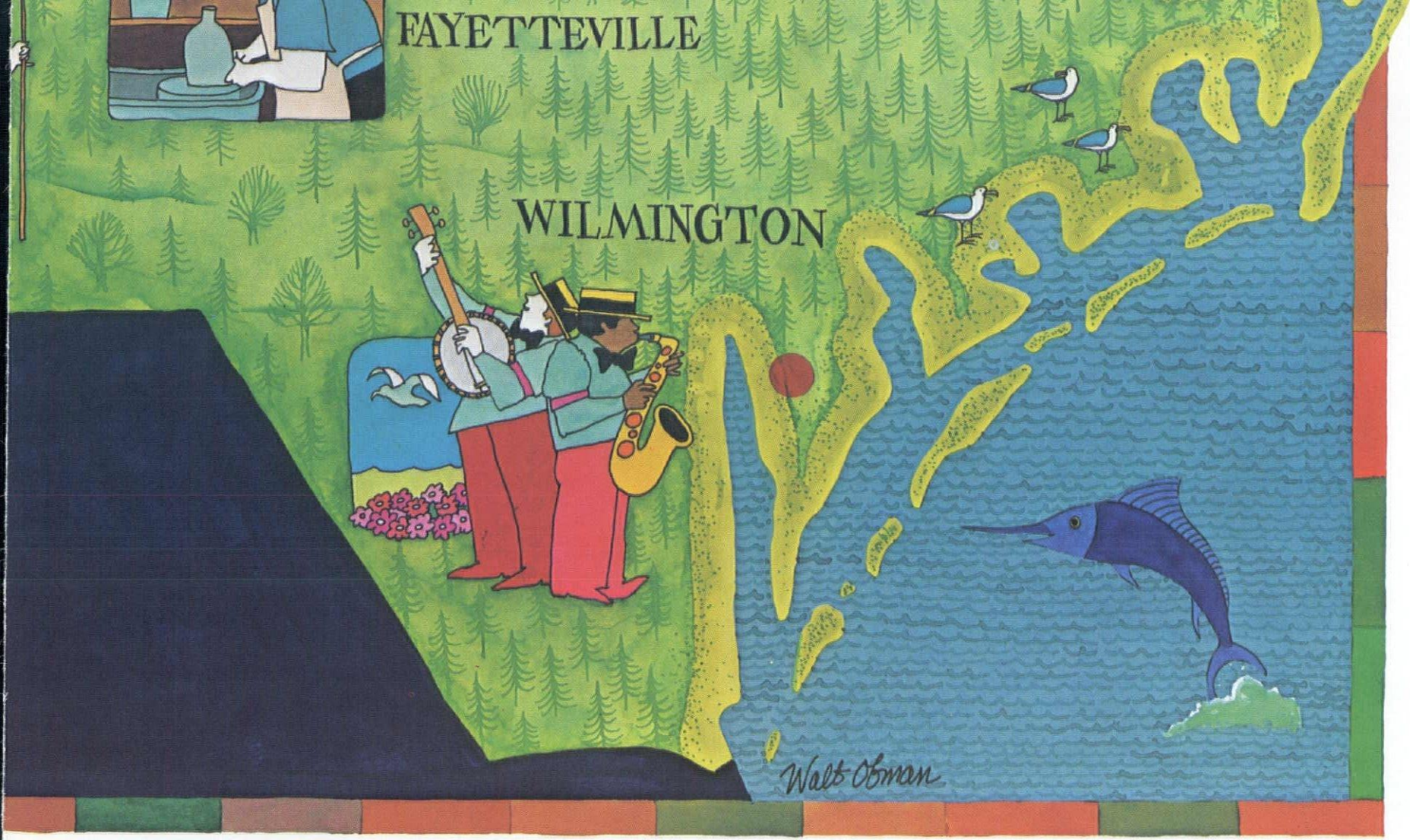
Apple Chill Festival, Chapel Hill—Mid-late April. Street festival, art, crafts, informal performances. Chapel Hill Park and Recreation Department, Chapel Hill, 27514. 919/968-2784.

Artsplosure: The Raleigh Arts Festival, Raleigh—Mid-late April. Two-week arts festival, exhibits, performances, special events. Raleigh Arts Commission, P.O. Box 590, Raleigh, 27602. 919/755-6154.

Springfest, Charlotte—Late April. Neighborhood festival centered on restored Fourth Ward downtown. Arts, crafts, live entertainment. 1 NCNB Plaza, T07-9, Charlotte, 28255. 704/374-5535.

For details about other festivals, contact the Division of Travel and Tourism, Department of Commerce, Raleigh, 27611. 919/733-4171.





Land of the Arts

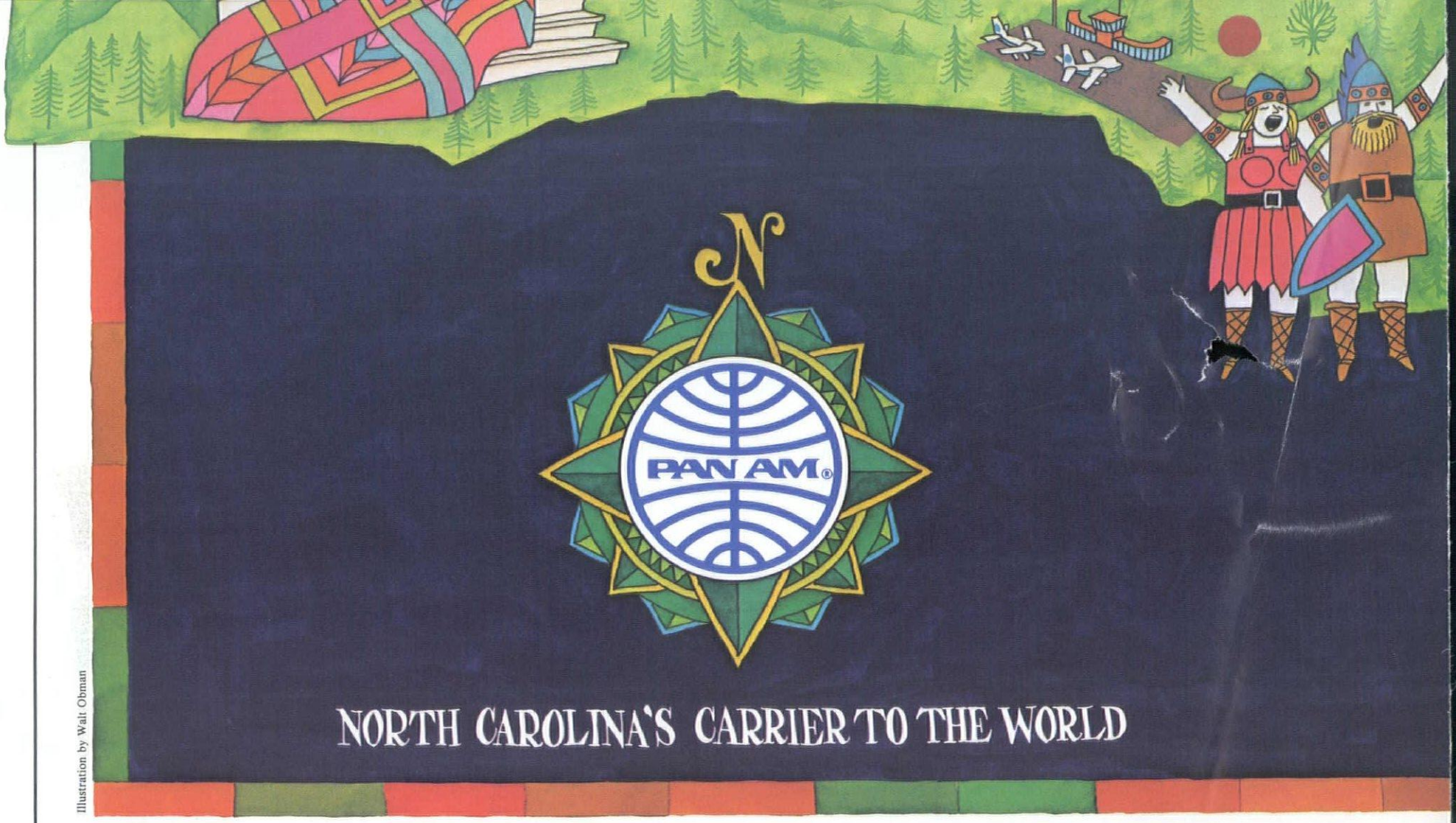


Illustration by Walt Obman

North Carolina:



Summer

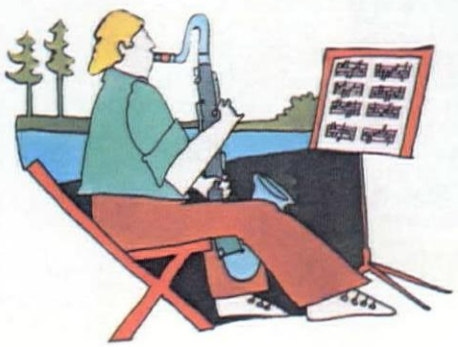
Summer . . . in North Carolina, a season of lush abundance in the arts. A season of international festivals of heritage, of dance, of music. A season of drama on major stages and in the open air. A season of the delicate strains of music under the stars.

FESTIVALS

British American Festival, Durham and Manteo—1984 and 1985. In conjunction with America's 400th Anniversary Celebration, major festivals of British and American arts, folklife, sports, and intellectual life. Performances, seminars, special events. Folklife Office, Department of Cultural Resources, 109 E. Jones St., Raleigh, 27611. 919/733-7878.

American Dance Festival, Durham—Mid-June-July. International festival of modern dance, 50th season in 1984. Performances by world's most prominent companies. Classes, professional seminars, public tours, special events. P.O. Box 6097, Duke University, College Station, Durham, 27708. 919/684-6402. New York office, 212/586-1925.

Mountain Dance and Folk Festival, Asheville—Early August. Oldest festival of traditional mountain music and dance. Bluegrass, smooth and clog dancing, string bands, band and team dance competition. Asheville Chamber of Commerce, P.O. Box 1101, Asheville, 28802. 704/258-5200.



Brevard Music Center, southwest of Asheville—July-August. Residential music center. Classes, student and professional performances of orchestral music, chamber pieces, opera, musical theater. P.O. Box 592, Brevard, 28712. 704/884-2011.

Eastern Music Festival, Greensboro—Mid-June-July. Residential music center. Classes, orchestral music, chamber pieces, recital works. 200 N. Davie St., Greensboro, 27401. 919/373-4712.

THEATER

North Carolina Shakespeare Festival, High Point—July-August. Professional repertory company, offering Shakespeare, other classical and contemporary productions. Also fall touring productions. 305 N. Main St., High Point, 27260.

Curtain Call Company, Wilmington—Summer productions, year-round touring. Professional repertory company, specializing in contemporary comedy. 4642 Riplee Dr., Wilmington, 28401. 919/799-6079.

Flat Rock Playhouse, Flat Rock, southwest of Asheville—June-Labor Day. State theater of North Carolina. Professional repertory company, offering contemporary comedy, drama. Flat Rock, 28713. 704/693-0731.

East Carolina Summer Theatre, Greenville—July. Professional repertory, specializing in major musicals. East Carolina University, Greenville, 27834. 919/757-6829.

Southern Appalachian Repertory Theatre, Mars Hill, north of Asheville—June-August. professional repertory theater, offering musicals, comedy, drama, premieres of new works. Mars Hill College, Mars Hill, 28754. 704/689-1203.

OUTDOOR DRAMAS

Blackbeard: Knight of the Black Flag, Bath, east of Greenville—Late June-August. Historical pageant about Blackbeard, the pirate. P.O. Box 209, Bath, 27809. 919/923-3971.

First for Freedom, Halifax, northeast of Raleigh—Late June-July. Historical pageant about Revolution in North Carolina. Box 1776, Halifax, 27839. 919/583-3011.

From This Day Forward, Valdese, east of Asheville—July-August. Historical pageant about Waldensian settlements in western North Carolina. Box 112, Valdese, 28690. 919/874-0176.

Horn in the West, Boone, northeast of Asheville—Late June-August. Historical pageant about Daniel Boone, other settlers of western North Carolina. P.O. Box 295, Boone, 28607. 704/264-2120.

The Liberty Cart, Kenansville, southeast of Raleigh—July-August. Historical pageant about 100 years of eastern North Carolina history. P.O. Box 470, Kenansville, 28349. 919/296-0721.

Listen and Remember, Waxhaw, southeast of Charlotte—June. Historical pageant about Revolutionary War era, focusing on family of Andrew Jackson. Box 1776, Waxhaw, 28173. 704/283-8528.

The Lost Colony, Manteo, northeast of Greenville—June-August. Historical play about Roanoke Voyages, first English settlements in America. Special activities 1984-1987 in conjunction with America's 400th Anniversary Celebration. Box 40, Manteo, 27954. 919/473-2127.

Strike at the Wind, Pembroke, southwest of Fayetteville—July-August. Historical pageant about Henry Berry Lowrie and Lumbee Indians. P.O. Box 1059, Pembroke, 28372. 919/521-2480.



The Sword of Peace, Snow Camp, west of Chapel Hill—July-August. Historical pageant about Quakers and other Alamance County settlers in Revolution. P.O. Box 535, Snow Camp, 27349. 919/376-6948.

Unto These Hills, Cherokee, west of Asheville—June-August. Historical pageant about Cherokee Indians. P.O. Box 398, Cherokee, 28719. 704/497-2111.

SUMMER ORCHESTRAS

Carolina Pops Orchestra, Raleigh—June-August. Outdoor concerts, light classical pieces, show tunes. P.O. Box 19102, Raleigh, 27619. 919/828-5766.

Charlotte Pops Orchestra—June-July. Outdoor concerts in Freedom Park, light classical pieces, show tunes. Spirit Square, 110 E. 7th St., Charlotte, 28202. 704/332-6136.

Winston-Salem Symphony, "Music at Sunset" summer pops series—June-July. Outdoor concerts at Graylyn estate in Winston-Salem, light classical pieces, show tunes. 610 Coliseum Dr., Winston-Salem, 27106. 919/725-1035.

USArts
Strategies for the 80's

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The Lessor the Better



David Reavis

Students from the Winston-Salem School of the Arts dance school perform Kiss Me, Kate *at the new Stevens Center.*

The new Stevens Center in Winston-Salem fights funding cutbacks with a lease/lease-back deal.

Property, often a cash-flow drain for nonprofit organizations, may become a first line of defense against the culture crunch for some arts institutions. In Winston-Salem, North Carolina, a lease/lease-back agreement is insuring the future of North Carolina School of the Arts's (NCSA) new theater, the Roger L. Stevens Center for the Performing Arts.

The center opened last April with Leonard Bernstein, Isaac Stern, and a who's who group of people in attendance to honor the center's namesake, philanthropist and former NEA director Roger L. Stevens—as well as the home that NEA, EDA, Exxon, IBM, and Reynolds Industries helped to build. It was an expansive opening for a project whose future has sometimes seemed uncertain, especially since state funds for its operation were cut in half a year ago. But even as Bernstein was recalling that Stevens had once saved *West Side Story* from abandonment, NCSA foundation directors and a group of local investors calling themselves First Stevens Limited Partnership were putting finishing touches on an investment package to surround the center with an entrepreneurial cushion and in the process raise cultural/commercial cooperation beyond philanthropy.

To operate the Stevens Center, NCSA has created a wholly-owned-for-profit subsidiary

of its foundation, NCSA, Inc., which holds title to the center as income-producing property and pays taxes on all proceeds from its operation before passing them on to the foundation itself. NCSA, Inc., has sold the top five floors of the Stevens Tower (which houses the center) to the First Stevens development group, leased the center proper to the same for fifteen years with NCSA as principal user, and passed on its investment-tax credits in a manner that will enable First Stevens to leverage $8.5 million in further funding for development of adjacent commercial properties in the Winston Square complex. First Stevens will recycle the Woolworth Building next door to the Stevens Center and two other properties across the street into 99,600 square feet of specialty retail and office space, develop the top of Stevens Tower as condominiums, and assume responsibility for all costs at the Stevens Center during the term of its lease, including management, promotion, personnel, maintenance, utilities, and taxes.

In developing a showcase facility, NCSA sought a commercial identification. "We didn't want audiences to come to the academy," says development director Sam Stone. "We wanted to take our product into the center of town." Local newspaper-publisher Piedmont Publishing's gift of the Carolina Theatre building, a 1929 vaudeville house and hotel tower, plus substantial funding gifts and grants made the facility possible. But as early as 1979 it became apparent to NCSA planners that state funds would be insufficient to sustain the Stevens Center on a continuing basis and that private and corporate gifts could not close the income gap.

Though it is rapidly becoming an international training ground for professional artists, NCSA is a young institution, hardly twenty years old. Its endowment has grown from $400,000 to $2 million in the past four years. The school's annual appropriation from the University of North Carolina system is $5 million, and its annual fund drive brings in

The Voice of Experience

The women of the Junior League in Winston-Salem, North Carolina, started a trend that has changed the face of the arts in America. Bringing culture to the people of Winston-Salem was their goal back in the 1940s, and if you define culture as opportunities to enjoy the arts, their success is undisputable.

The league's dream of forming a united organization for the arts was realized on August 9, 1949, when the Winston-Salem Arts Council was born. The first council of its kind in the country, it led to formation of the three thousand arts councils functioning across the nation today. With thirty-five years experience behind them, *the* Arts Council—as the Winston-Salem group is often called—offers a wealth of advice to fledgling councils. "Of the roughly three thousand arts councils now in existence, we have helped well over half of them get going," estimates executive director Milton Rhodes, who also serves as president of the American Council for the Arts.

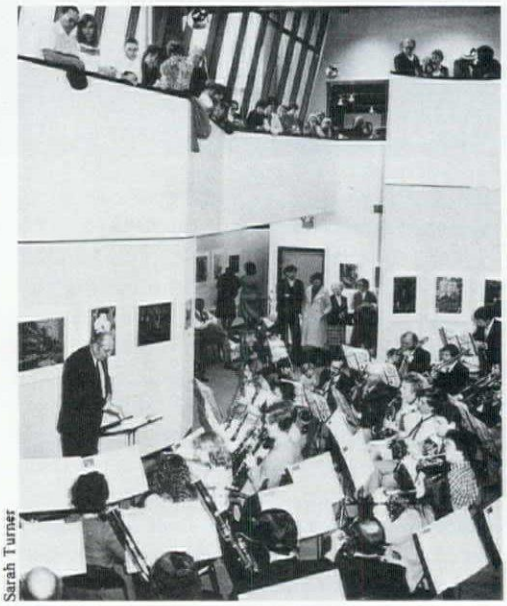
Although he could "offer a hundred suggestions," Rhodes emphasizes three elements he considers particularly important to the success of any arts council:

- a broad-based, active board of directors;
- a united fund-raising campaign;
- an anticipation of upcoming movements in society.

"Most arts councils are in that unique position of being a broker between the public's needs and reaction to the arts and the fine-arts programs of traditional arts institutions," says Rhodes. To bridge the two and get community-wide support, he suggests selecting a board of directors that is tied primarily into the business community but that is also connected to segments of the community not traditionally embraced by the arts institutions.

A united-arts fund-raising campaign, now ongoing in about sixty U.S. cities, is another essential tool for success, according to Rhodes. "It provides our annual funded members with a known source of operating funds, which are the hardest to raise, that they can depend on without holding individual campaigns every year. It gives them a base from which to plan a budget," he adds.

A performance during the opening festivities of Winston Square, a renovated textile mill.



Sarah Turner

Contributions to Winston-Salem's annual united-arts campaign, first held in 1958, increased an average of 16 percent each year through 1979. Because of a special capital campaign conducted from 1980 to 1982, the united campaign was not held again until this year. The result was contributions totaling $840,000, a 95 percent increase over the $430,620 raised in 1979.

Since giving advice necessarily includes a bit of philosophy, Rhodes says experience has taught him that arts leaders must "think well ahead of the rest of society and anticipate new movements." He cites the revitalization of center cities as an example: Arts projects are intrinsic to the renaissance ongoing in major urban centers. "If an arts organization can jump in early and lead cities into rebirth," Rhodes says, "they're not going to have as hard a time selling the arts because they're part of this other idea that's being sold." Winston-Salem is a classic example, with its Winston Square cultural center and the new Stevens Center for the Performing Arts downtown. "We raised between $13 and $16 million, not so much selling the arts as selling the rebirth of downtown," he adds.

The next era is arts education, Rhodes believes. "The arts and education have been great bedfellows for a long time. The spark an artist, musician, performer, can bring to the educational process to inspire kids to learn is just wonderful." And there's the tourist market—"Cities are leaning toward getting that tourist dollar in and that's a tremendous source for us in the arts to take advantage of."

—Linda K. Gallehugh



EXCELLENCE

the uncommon denominator

¶ The PepsiCo Sculpture Gardens exhibit more than 30 major works of outstanding 20th-century artists—Henry Moore, Alberto Giacometti, Max Ernst, David Smith, Isamu Noguchi, George Segal, Alexander Calder, Jacques Lipchitz and many others. The gardens themselves have been designed by internationally acclaimed garden planner Russell Page.

¶ Located in Westchester County, 35 minutes from New York City, the 145-acre site is always open to the public.

¶ Catalogues are available from the Director of the Art Program, PepsiCo, Inc., Purchase, NY 10577, or telephone (914) 253-2900 for more information.

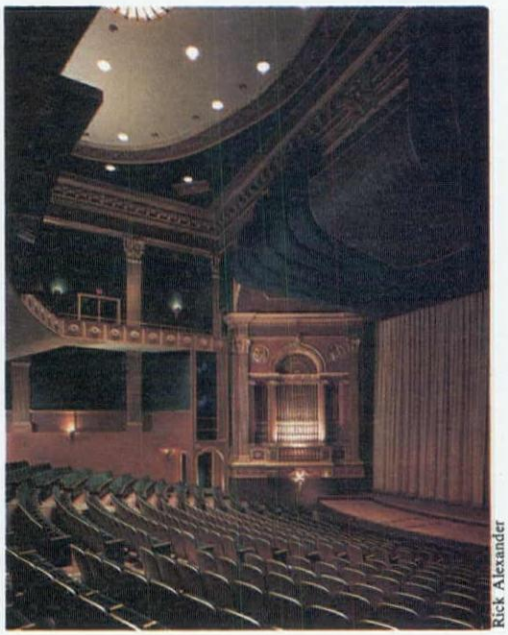
Photograph of Alberto Giacometti's Two Women *©1981 Malcolm Varon*



David Reavis

$600,000, but a $2.6 million debt (acquired to assist with cash flow and cover cost overruns for the Stevens Center) means that the institution is 100 percent collateralized. Looking at these facts and at the fact that theater operation is a high-risk retail business, it did not make good business sense for NCSA to operate its own theater without assistance. The 1981 federal tax act with its increased investment-tax credits and accelerated depreciation schedules offered a solution. Sam Stone recalls, "We perceived an opportunity in the president's economic-recovery program for us to get into some kind of joint venture with private developers and investors. We began to look for marriages."

The ultimate marriage was arranged by Winston-Salem's redevelopment market, according to Gail Citron, First Stevens's general partner. "All Winston-Salem's industry has committed itself to downtown." That commitment now stands in excess of $100 million in redevelopment investment. Winston-Salem philanthropist Phil Hanes and Arts Council director Milton Rhodes have for years preached a gospel of urban revitalization through the arts. The Stevens Center and Arts Council projects at Winston Square have contributed over $14 million to the city's downtown cultural investment. As a consequence, corporations with new or recycled structures in downtown Winston-Salem include Integon; Reynolds Industries; Ramada, Stouffer, and Hyatt hotels; all of North Carolina's major banks, plus a host of commercial and residential developers.



Rick Alexander

Top: Violinist Isaac Stern and conductor Leonard Bernstein rehearsing for the Stevens Center for the Performing Arts opening last April. Above: An inside view of the newly renovated Stevens Center, originally a vaudeville house and hotel tower built in 1929.

First Stevens anticipates closing its own income gap with further rentals and low-risk production. A new promoter group is forming to bring in road shows. Two new musicals headed for New York will preview at the center this fall. A recent stand by Mel Tillis drew a sellout shirtsleeve audience. The Winston-Salem Symphony, which also uses the theater, has doubled its subscription base primarily because of the new facility.

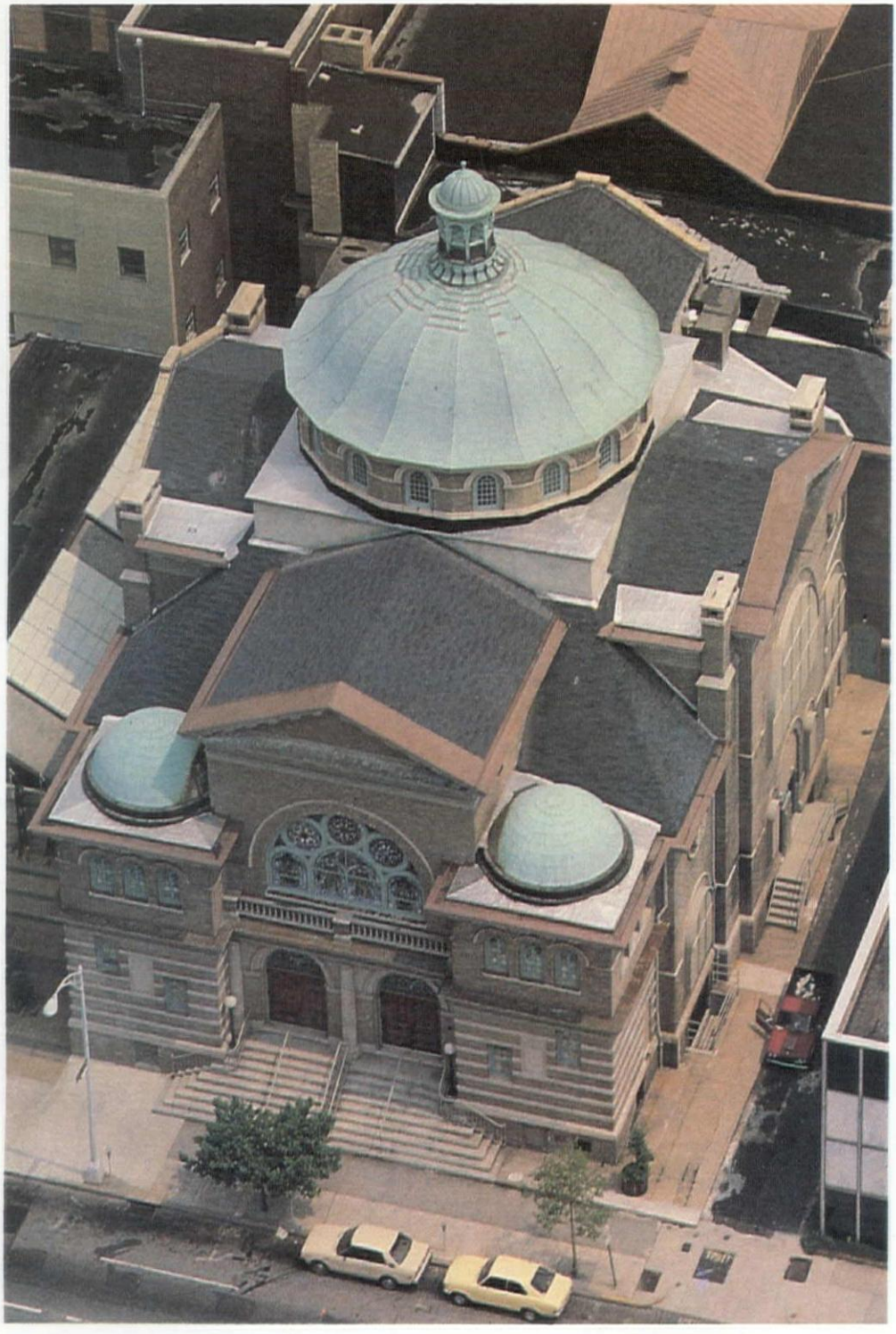
All concerned express the hope that the Stevens Center will break even in its first year; however, First Stevens's plans do not require that it do so. A positive cash flow is anticipated by December 31, 1984, from the entire project, with plans underway to recycle the Woolworth Building and develop the Stevens Tower this year. The ultimate payback to investors will result from sale of the developed property at the end of the recovery periods for the various tax credits, with mean resale value projected at $10 million.

Meanwhile, the Stevens Center delights its constituents on all sides. According to Alan Cooper, Winston-Salem Symphony general manager, acoustics at the center are 300 percent better than in the symphony's former home, without electronic enhancement. From another perspective, Gail Citron exclaims, "Once you come into this theater, you are looking for an opportunity to come again—you just feel special when you're here," and adds, "With new production possibilities springing up, the theater seems to have generated a new wave of cultural entrepreneurship." Part of this enthusiasm is to be explained by First Stevens's own creative investment, part by NCSA's courage in adapting to new economic times.

The First Stevens project would not have been feasible without the Stevens Center's participation as architectural anchor and financial "loss leader." Thus there has been a real marriage, including a sharing of the wealth, as the Stevens Center joins New York's developing Museum of Modern Art complex as an example of a new alliance between the arts and commerce—culture as an investment vehicle.

—Julian Long

A City with Spirit



Charlotte's Spirit Square, which houses several arts groups, runs like a healthy business.

Spirit Square Arts Center has made a difference in Charlotte—culturally and financially. Offering the public the performing arts, the visual arts, and art education since 1976, the arts center has influenced the expenditure of over $250 million for new business and residential development.

The once-desolate night streets of Charlotte are now lit with headlights and humming with traffic. Many of those people are going to a performance or a gallery or an art class at Spirit Square. And where people go, businesses are soon to follow. Restaurants and nightclubs have sprung up in response to the new evening bustle.

Corporations such as IBM have transferred hundreds of people to the city. The Charlotte Arts and Science Council reports that when companies choose to locate there, the deciding factor has been the strong cultural growth, epitomized by Spirit Square. As more nonresidents make the decision to move to Charlotte, residential development and retail business boom.

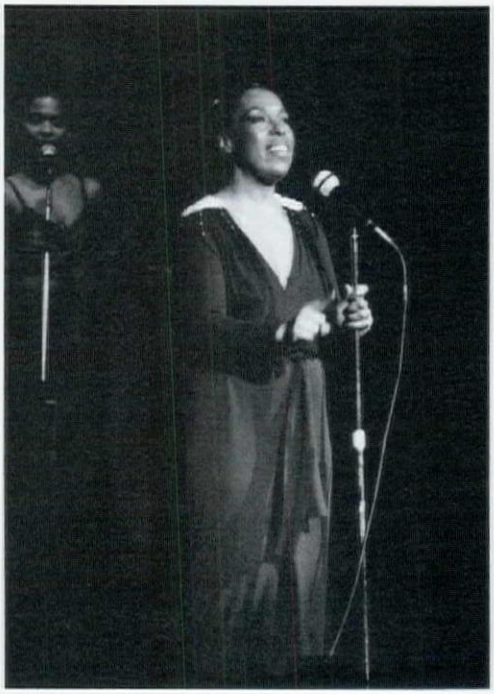
Spirit Square was established as the result of a 1975 Charlotte redevelopment plan. In the original plan, the historic First Baptist Church at the corner of North Tryon and Seventh streets was to be torn down. (Built in 1909, the church exhibits an eye-pleasing blend of classical revival, Romanesque, and Byzantine architectural styles. It's topped off by a stately copper dome visible from almost anywhere in the city.) Instead, the city and the county of Mecklenburg purchased the church land and buildings. Meanwhile, a Cultural Action Plan, developed by the city to expand Charlotte into a multifaceted cultural/entertainment center, recommended that the church and its sur-

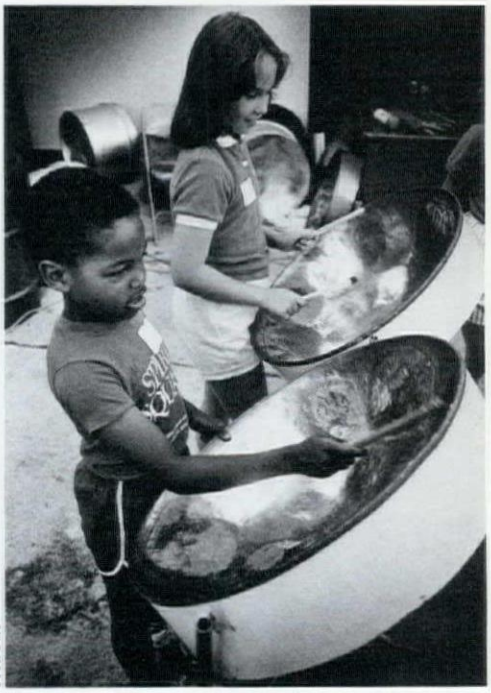
The Spirit Square Arts Center in Charlotte was once a Baptist church complex.

rounding structures be renovated and transformed into an arts center. The name, Spirit Square, evolved from the efforts and commitments it took to convert the church into a place that would promote creativity.

The actual church building houses the NCNB (North Carolina National Bank) Performance Place—an eight-hundred-seat entertainment facility presenting performing artists with regional, national, and international reputations. "It's a beautiful place," says Boris Sellers, executive director of Spirit Square. "The acoustics are great, the lighting is great, and it's intimate. Nobody is more than seventy feet from the stage." During the fall season at Performance Place, which runs from September to January, ticketholders will have the chance to get within seventy feet of Helen Reddy, Stan Getz, Tom Chapin, Carlos Montoya, Livingston Taylor, Burl Ives, The Association, the Fifth Dimension, and Mary Travers (of Peter, Paul and Mary), to name a few. The February-to-May spring season, currently in the planning stages, will also feature a quality lineup in the same wonderfully, intimate setting.

People Place, a thirty-five-hundred-square-foot lobby and reception area, sits next to the NCNB Performance Place. It doubles as a visual-arts gallery, showcasing regional talent.





Fred Fiss

Left: Spirit Square's Performance Place features performers like Roberta Flack. Right: A steel-drums class, one of many arts classes offered by Spirit Square.

Two other buildings provide a rehearsal area for the Charlotte Symphony Orchestra, classrooms, studios, and gallery space, as well as the one-hundred-seat Entertainment Place experimental theater, a restaurant, and space for other arts organizations.

The annual operating budget for Spirit Square comes from a unique blend of city, county, state, and federal support. The center is funded in part by grants from the Arts and Science Council–Charlotte/Mecklenburg, the North Carolina Arts Council, the city of Charlotte, Mecklenburg County, the state of North Carolina, and the National Endowment for the Arts. Thirty percent of this year's $1.5-million budget was generated by ticket sales, class tuitions, and rent from the arts organizations residing at Spirit Square.

"There are many arts organizations that use the space here for their offices and also for their studios," says Sellers, "like the Light Factory and the Afro-American Center. Each of those agencies receives separate funding. We lease space to them—we're the landlord." Other organizations that lease space at Spirit Square are the Actors Contemporary Ensemble, the Charlotte Opera, the Charlotte Symphony Orchestra, Clay Works, and Charlotte Dance.

A fourth building, called the "Sawtooth Building" because of its unusual roofline, will open in November as the Knight Gallery—a three-thousand-square-foot gallery hosting exhibitions of contemporary art. The gallery will represent a first in the art world. According to the National Endowment for the Arts, there is no performing-arts center in the country with a contemporary gallery attached to it.

At Spirit Square you can see a handcrafted pot in an exhibition, then visit a studio and watch a professional potter at work; by registering for a class, you can put your hand to creating with clay in the same studio. You can peruse a photography exhibit in the Light Factory's gallery, then participate in a Light Factory class or workshop and sharpen your photographic skills. Take in an Actors Contemporary Ensemble performance at the Performance Place; enroll in an acting workshop and study with a member of this professional company. At Spirit Square, people learn not only to appreciate art, but to create art.

The spirit of this unique and complete arts center is becoming more and more contagious and will undoubtedly lure more residents to the downtown area after hours and convince individuals and companies to make the move to Charlotte.

—Bill Golightly

Spiritual Guide

"We're running Spirit Square like a business," says director Boris Sellers, "and we don't operate in the red. The things that work in profit-making organizations work in nonprofits, too." Here is Sellers's formula, which is plain good business practice, that will work for you.

1. Use marketing tools to promote your organization.
2. Find out who your audiences are—where they are located, what they are interested in.
3. Provide the art your audiences want—otherwise you'll lose money.
4. Form a space-utilization committee to find out if you are using your space properly—you may be able to get more out of what you have.
5. Include all of your staff in the planning of changes to take place in your organization—top-level executives, office workers, maintenance crews. Sellers says, "Change is easy if you're a part of it."

Mining Cultural Resources

America's only cabinet-level department for the arts has thrived in North Carolina.

The arts are first in North Carolina. And nowhere is that more evident than in its splendid capital, Raleigh. The first state to establish a cabinet-level agency for the arts, North Carolina has set the pace nationwide for leadership spanning arts, culture, and history. Now in its twelfth year, the Department of Cultural Resources is a model for similar cabinet-level agencies recently created in places as diverse as West Virginia and the territory of Puerto Rico.

Headed by the dynamic cabinet secretary Sara W. Hodgkins, this agency is more than an umbrella—it is the muscle that binds the North Carolina Arts Council, State Library, and the Archives and History department. Outside these three main divisions, the agency also administers the North Carolina Museum of Art, the North Carolina Symphony, and the state committee planning next year's Four Hundredth Anniversary Celebration of English America. As Hodgkins states emphatically, "I want every citizen of this state to have a cultural experience." And through the execution of programs under her aegis, funded at a departmental total of $25 million for fiscal 1983–84, she is reaching that singular goal.

Among its three main divisions, the department's most vital for across-the-state arts growth is the Division of the North Carolina Arts Council. The funding funnel for state and federal programs, the council nurtures ninety-four arts councils which serve eighty-seven North Carolina counties. State council director Mary Regan appreciates the impact of Secretary Hodgkins and the department: "This agency has helped the arts become a totally accepted part of the state budget," Regan says. "It effectively legitimizes the use of state tax dollars, which is so frequently an issue in other states."

The North Carolina Arts Council dispenses grants and technical help to both community arts agencies and major professional arts activities. One of its most important vehicles is another North Carolina first: The Grassroots Arts Program, established in 1977. This is the nation's first per capita funding program for local initiatives in the arts. Basically, every county gets money based on population; the amount, set at five cents per person six years ago, has tripled—to a current level of fifteen cents per person. With grant money totaling $850,000 in fiscal 1982–1983 individual councils deal directly with grant requests in their areas. As a result, decisions on funding to local people come from their friends, neighbors, and audiences; art evades the anonymous bureaucracy and is supported right on the homefront where it is created and enjoyed.



Sara W. Hodgkins, the dynamic secretary of North Carolina's cabinet-level Department of Cultural Resources.

That's the spirit evident throughout the department and the council. People have access and the tools to take advantage of the abundance of talent throughout North Carolina. And, from Asheville to Wilmington, these arts accomplishments are propelled by education. For instance, three years ago, the Arts Council helped support "Arts and the Child," a conference designed to focus statewide attention on plentiful arts resources for children.

In the words of North Carolina Governor James B. Hunt, Jr., the reason behind this educational emphasis is central to everything that succeeds in the state: "Just as it is essential

Selling Points

Fewer than a dozen states now have cabinet-level cultural-arts state agencies. Evidenced by the tremendous success in North Carolina, which pioneered the movement in 1971, the cabinet structure, a single department encompassing all arts and culture programs, really works. If you want to get the message to your state government, here are important selling points from the North Carolina Department of Cultural Resources:

- Cultural agencies in your state will be more successful in seeking annual operating budgets if they can act through a cabinet officer.
- The cabinet structure eliminates wasteful duplication of effort and money. Competition is replaced by partnership.
- Incorporating cultural activities into a state department increases the stature of art and culture within state government.
- Consider putting culture, arts, library, tourism, and humanities agencies into one cabinet department. If that is impossible, make sure these various state agencies are working closely together, meeting mutual goals.

Want to know more? Contact the communications office, North Carolina Department of Cultural Resources, Raleigh, North Carolina 27611, or call their offices at 919/733-5722.

that every child learn from the beginning to read, to write, and to do math, it is also essential that every child in every school in North Carolina participates in good arts programs."

The infusion of capital into the department's budget makes a sizable economic impact across the entire state. Hunt has been particularly mindful of the dollar return that the arts give back to North Carolina: "As governor, I have emphasized the importance of the arts in our state for a number of reasons, perhaps foremost in economic development. I know we would not have been so successful in recruiting industry without the superb programs and other cultural activities we have in North Carolina." As just one example, the state's non-profit, professional theaters make a hefty contribution to tourism and the state economy. *The Lost Colony, Unto These Hills* and other popular dramatic productions (see our travel story for details) bring visitors to North Carolina who spend $2 in the state's hotels and restaurants for every $1 they spend on theater tickets. Additionally, the professional theaters cumulatively pump more than $2.25 million into the state through payroll, purchase of goods and services (building supplies, electrical equipment, etc.)—then create the multiplier effect in recycled resources that makes for a healthy state economy. Echoing that success is Secretary Hodgkins: "I'm so glad that Governor Hunt uses the arts as a tool for economic development because I think that's important as a part of making the arts basic."

The arts *are* basic to the vitality of the Tarheel state. From classroom to studio, museum gallery to symphony hall, the components fit together successfully under the mantle of the Department of Cultural Resources. It's a plan that's working—and states across the country are watching closely and seeking ways to adapt for their own success. *—Kellee C. Reinhart*



Walton Haywood

Archaeology is just one of many programs administered by Sara Hodgkins (pictured) and the Department of Cultural Resources.

The Art of Leadership

Terry Sanford, governor of North Carolina from 1961 to 1965, set the pace for two decades of gubernatorial arts leadership in the Tarheel state. Governor James B. Hunt, Jr., continues that tradition, refining and expanding North Carolina's leading position in the arts and humanities. Sanford, now president of Duke University, recalls the commitment established during his four-year term: "I thought that communities were not complete and individual lives were not fulfilled without appreciation for and participation in the arts. I also thought that the state needed to be a patron of the arts. I have always believed that the arts were a measure of the maturity of a civilization."

Here's a look at the governors whose contributions in the last twenty-two years have created the "art of leadership" in North Carolina:

Terry Sanford, 1961-1965: Initiated state support for outdoor dramas; established the North Carolina Film Board; established the Governor's School for advanced students in the arts and other disciplines; initiated the North Carolina School of the Arts.

Dan K. Moore, 1965-1969: By executive order, established the North Carolina Arts Council with his wife Jeanelle; was a leader in all cultural activities, particularly the North Carolina Museum of Art.

Robert W. Scott, 1969-1973: Put into place the Department of Art, Culture and History, the first such cabinet-level agency in the nation. (In 1973, the name was changed to the Department of Cultural Resources).

James Holshouser, 1973-1977: Through the General Assembly, funded the Grassroots Arts Program, the nation's first per capita funding program for local initiatives in the arts.

James B. Hunt, Jr., 1977-present: Created the Governor's Business Council on the Arts and Humanities; increased support for the Grassroots Arts Program; fostered a spirit of "excellence and accessibility" among the arts groups of North Carolina.

Left to right: Former North Carolina governors Robert Scott, Terry Sanford, President of the University of North Carolina system Dr. William Friday and his wife, former governors Dan K. Moore, James Holshouser, and Governor James B. Hunt, Jr.



Bill Touchberry

USArts is made possible this month by PepsiCo, Inc.

Labor of Love

Director Sidney Lumet lured four actors from New York's stages into his latest film. What's so special about *Daniel?* By Peter Buckley

"It's an incredible story, a great script, and it's a film that had to be made. That's why I did it. That's why we all did it. That, and the chance to work with Sidney." With these words, Mandy Patinkin summed up the reasons for four actors, known primarily for their work in New York theater, choosing to play in Sidney Lumet's thirtieth film, *Daniel,* scheduled for release this fall. Patinkin, Lindsay Crouse, Amanda Plummer, and John Rubinstein—four of the theater's brightest young stars—are, in most cases, cast in their first major film role.

Based on E. L. Doctorow's best-selling novel of a decade ago, *The Book of Daniel,* the film focuses on a young man, Daniel (Timothy Hutton), and his search through the confusion of the late sixties for the truth about his parents, who were executed as Russian spies when he and his sister (Amanda Plummer) were children. The condemned couple, Rochelle (Lindsay Crouse) and Paul (Mandy Patinkin) Isaacson, resemble in many respects Ethel and Julius Rosenberg, who were found guilty of conspiracy to commit espionage against the United States and sentenced to death in March 1951. But *The Book of Daniel* is fiction, not only because names have been changed and details, both minor and major, altered, but also because the central characters, Daniel and his younger sister Susan, are the novelist's own creation.

The film re-creates a time in American history of semi-hysteria, of public and private schizophrenia. The year the Rosenbergs were sentenced began with the fall of Seoul, South Korea, to the Communist Chinese and ended with the United States's first war maneuvers involving troops and atomic weapons in the Nevada desert. Before the year was out, Senator Joseph McCarthy branded General George C. Marshall a Communist agent. In the months that followed: Lillian Hellman made her famous statement to the House Committee to Investigate Un-American Activities, saying, "I cannot and will not cut my conscience to fit this year's fashion"; Charlie Chaplin was refused re-entry into the United States because of his "subversive, un-American opinion"; and Russia exploded its first hydrogen bomb.

Seventeen years later, the United States was again in turmoil, declaring in January of 1968 the official loss of its ten-thousandth plane over Vietnam. Technology brought the horror of our first "television war" into living rooms across the country. The brutal assassinations of Martin Luther King and Robert Kennedy were followed by riots in cities and on campuses. It was in this charged atmosphere that Edgar Doctorow, editor-in-chief of Dial Press and a published novelist (*Welcome to Hard Times,* 1960, and *Big as Life,* 1966), began *The Book of Daniel.* "Gradually through the sixties," says Doctorow, "I found myself thinking more and more about the Rosenberg case. I realized with a sense of recognition that I could use it as a basis for a work of fiction—not a documentary novel, but a response of my own imagination about the role of radicals in the United States."

As a novel, it combines a stream of consciousness with a strong, clear narrative over four decades, from the thirties through the sixties. It manages to be raw and elegant at the same time. It is filled with introspection as well as rage, and it is nonjudgmental in that there are no real heroes, no true villains, and no pat answers. It is full of unforgettable characters, the kind that only exist in the imagination—or maybe, sometimes, in real life. It is naturally cinematic, which led Doctorow to write his own screenplay of the book.

"I don't know if *The Book of Daniel* is a great novel," says Sidney Lumet, "but it's in a league where you can certainly think about it. I first read it in 1971, but I didn't go about acquiring the rights since not only could I not afford them, I also thought that because of the nature of the material, there wouldn't be an outside chance of anybody *else* doing it. What I *did* do, though, was to send it over to Ted Ashley, who was a close friend and who had just become head of Warner Brothers, and I said, 'Teddy, we've just got to do this.' He called me back within forty-eight hours and said, 'Forget it.' About two years later I read Edgar's script, and while it is, of course, a condensation of the book, it's one of the few I've



Lindsay Crouse: "When I began the film, I felt, 'Well, this one is for you, Ethel.' "

ever seen that doesn't reduce the historical range or emotional scope. Internally, it is as big as the novel.

"So I just became obsessed with it. I'd keep resubmitting it to the studios each time the heads changed, which as you know is regularly, but each time it was turned down. I got forty-four rejections in all, but I kept submitting it. I have no shame," admits the director, who has made twenty-nine features in twenty-five years, including such hits as *Serpico, Murder on the Orient Express, Dog Day Afternoon, Network,* and *The Verdict.*

"Then, about a year ago, John Heyman, who's a real dealer in terms of financing and also happens to have superb taste, sent me a script that he was interested in, a film about television evangelism called *Kingdom.* I was also very interested in it, but I went back to him and said that first I wanted to do *Daniel.* Well, through some magic combination, John put together the minimum money necessary, and we got the film going."

Timothy Hutton was cast in the title role of the adult Daniel, with Amanda Plummer as his sister and Mandy Patinkin and Lindsay Crouse as the parents they would never know. Pivotal roles were filled with Ed Asner, cast as the Isaacsons's friend and lawyer during the fifties espionage trials, and John Rubinstein, cast as the sympathetic foster father to the newly orphaned children, who attempts to guide them into responsible and understanding adulthood. And with a budget of $8.5 million, minimal by today's standards, *Daniel* was ready to roll.

On the morning of September 8, 1982, the core cast gathered in a rehearsal hall on Manhattan's West Side for their first day's work. After an intense, and highly unusual, two-and-a-half-week rehearsal period, the cast was ready for shooting. Less than nine weeks later, filming was completed, coming in ahead of schedule and under budget. Now, just a year later, *Daniel* is ready for theaters across America. It will be released in a few cities at first, in a well-timed "platform release," and if all goes well, within the next couple of months, across the country.

"I still don't know how we did it," says Lumet. "We're not talking here about a small movie with a couple of people sitting around, but a giant of a movie with scenes involving anywhere from eighty to five thousand people, scenes all over the place, covering more than three decades with a different look and atmosphere for each. It was a miracle, a miracle of cooperation."



Amanda Plummer: "The most beautiful experience I ever had. It was a set filled with love. I could have lived there."



It was, moreover, a miracle of budget cutting. Everybody, from cast to crew, worked for minimum, which in the case of the actors was between $25,000 and $30,000 and in the case of Timothy Hutton was about $970,000 less than he was offered for projects other than *Daniel.* As John Rubinstein puts it, "On *Daniel,* nobody got paid anything. But," he adds, "this script was so extraordinary, the film so meaningful, and the opportunity to work with Sidney such a delight that we all worked for a fraction and with great, great pleasure."

Daniel is one of the most unusual and adventurous films to come out of a major studio in years—especially considering its political subject matter and the fact that the studio is Paramount, which got its commercial fingertips scorched a few seasons back with *Reds.* But it is the casting of the leads in *Daniel* that is particularly interesting: Hutton, Patinkin, Crouse, Plummer, and Rubinstein. While all but Hutton could be considered New York theater actors, the blond movie idol who sends teenage fans into swoons seems an odd fit.

At twenty-three, Hollywood's golden boy of the eighties is also one of the finest young actors in America, a fact attested to by his Oscar-winning performance in *Ordinary People,* while his box-office appeal was amply illustrated by the surprise success of his second film, *Taps.* Although he has worked extensively on television, his theater work has been limited. Yet when he starred with Henry Fonda three seasons ago in *The Oldest Living Graduate,* first for live television and subsequently on stage in Los Angeles, director Jack Hofsiss described him as "one of the most intelligent, intuitive actors I've ever worked with, of any age, in any medium."

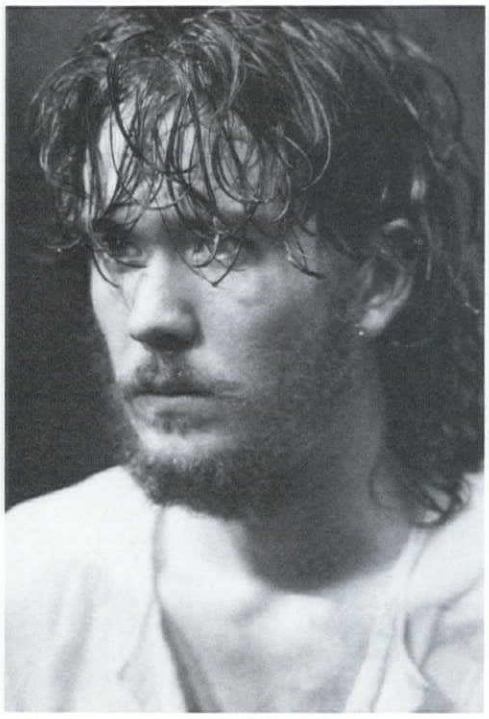
His talent was never in question, and his desire to play the role of Daniel was immediate and persistent; however, director Lumet was far from convinced. "I basically like to work with New York actors," says Lumet. "There's an incredible amount of talent pouring out of





Sidney Lumet: "I just became obsessed with it. I'd keep resubmitting it to the studios each time the heads changed, which as you know is regularly."

Above: Lindsay Crouse and Mandy Patinkin as Rochelle and Paul Isaacson in Daniel. *Below right: At first Lumet thought Timothy Hutton was too goyish for the role of Daniel.*



the theater here, and it never stops. In addition, there's a cultural thing here that's especially important in *Daniel,* where a New York background and Jewish background help a lot, and all things considered, I just didn't want Timmy. I thought the idea was crazy. He's not at all urban; and he's goyish. But he had read the script and so fallen in love with it that he arrived at my doorstep one day, all on his own, with a beard, long hair, and walked into my house and read for me. Well, I was put away. Still, I was worried about his speech, you know, the cultural thing, but on his own again, he moved to New York last June and spent the whole summer studying for the part. I asked a rabbi friend of mine from Brooklyn to work with him so that he could get used to certain rhythms, and he went to Hebrew classes all summer long.

"One of the most amazing things about Timmy is that he turned down another movie and a million dollars just so he could spend the long, hot summer in Brooklyn and on the Lower East Side preparing for *Daniel.* He could have done the other movie, collected his million, and still been free in time for *Daniel,* but it was his decision to use the time instead to prepare for our picture. As a result, his performance is absolutely extraordinary—his rhythm, his patterns, everything."

Immediately prior to starting *Daniel,* Patinkin was working opposite Barbra Streisand in her film, *Yentl.* A confirmed New York actor from Chicago, Patinkin studied at Juilliard, then worked in regional theater and with the New York Shakespeare Festival. He made his Broadway debut in 1977 in the Pulitzer Prize-winning *Shadow Box* and two years later won a Tony for his mesmerizing creation of Che in *Evita.* Although he appeared briefly in a handful of films, his big break was with *Ragtime,* in which his cunning and always charming Tateh was one of the bright spots in the somewhat confused jigsaw of a film that was eventually released.

He first met Sidney Lumet during the filming of *Ragtime.* "I went in for *Prince of the City,"* recalls Patinkin, "and we had a great meeting, but then I didn't hear anything until finally I got this letter—a great letter by the way—explaining to my why I *didn't* get the part. Sidney's like that. Then, while I was in Europe doing *Yentl* and my wife was just about to have a baby, I got a call that Sidney was interested in my reading for the part of Daniel. I hopped a plane to New York, met with Sidney and Edgar—curiously enough, I never met Doctorow on *Ragtime*—and flew back to Europe that same night.

"A couple of days after that, Sidney called to say that he was going with Timothy Hutton in the part but would I be interested in playing Paul. 'What!' I thought. It completely threw me since I hadn't even thought about it, but I went back to the script and thought anew about it for maybe ten seconds and called him back with a definite *yes.* The part is one of those that comes along in God only knows how long, but it's the film itself that's important.

It is the first time Hutton and Patinkin have worked with Sidney Lumet, but for Lindsay Crouse, it is the third. First there was *Prince of the City,* next *The Verdict*—as the surprise witness who nearly mops up the formidable

competition of Paul Newman and James Mason—and now *Daniel*. "Basically, what Sidney has is a repertory company of New York actors," says Crouse, who established her reputation as an invaluable member of New York's Circle Repertory Company. Although previously she had small but telling roles in *All the President's Men* and *Slap Shot*, she considers Lumet her mentor. "He has all the best aspects of a mentor because basically I had my growing up in films with him. And because he is such a disciplined director, he's just spoiled me. And *Daniel* is my first leading role. It's a big step."

Daniel provides another big step for Amanda Plummer, the riveting twenty-five-year-old actress who dominated Broadway two seasons ago with her double Tony nominations for *A Taste of Honey* and for *Agnes of God*, winning for the latter. The daughter of actors Christopher Plummer and Tammy Grimes, Plummer appeared previously in the underrated and little-seen film *Cattle Annie and Little Britches* and briefly in *The World According to Garp*. But it is as the tormented and suicidal Susan Isaacson that she is sure to become as sought after for films as she is for theater work. Comparisons to Meryl Streep are inevitable when talking to people who have worked with Plummer, and as Lumet says rather proudly of her performance in *Daniel*, "I think it is the best acting I've ever seen on screen . . . or almost anywhere." Plummer herself, who is naturally shy, introspective, and not given to easy effusion, sums up the experience of the film in her own inimitable voice-of-the-future: "Making *Daniel* was the

Top Right: Sidney Lumet directing Mandy Patinkin. Below: Timothy Hutton and Amanda Plummer as Daniel and Susan Isaacson, in search of their parents' past.

Daniel's Doctorow

"You begin with some images or a strong feeling or a sound in your ear or even a sense of rhythm that you find exciting or a situation that moves you, and you just go from there. If you're lucky, it turns out to be a book." This is the *modus operandi* of E. L. Doctorow; he's "been lucky" five times so far.

Though Doctorow, fifty-two, had published three novels previously—*Welcome to Hard Times* (1960), *Big as Life* (1966), and *The Book of Daniel* (1971)— he is perhaps best known for *Ragtime* (1975), which became a film in 1981. *Loon Lake* was published in 1981.

The Book of Daniel, though fictitious, was inspired by a situation that moved him—the 1953 execution of Ethel and Julius Rosenberg. Doctorow says, "The idea that something is not fair really gives me energy in writing." Doctorow, who is an editor as much as a writer, sometimes can't go on until one page is perfect. Other times he belts out fifty or one hundred pages and throws them all out only to start over.

Doctorow's work has explored new ways of looking at America's past and America's myths, which he writes about because it's a way of reconstructing the world. "What we live in is not an objective reality but a world that we create imaginatively. I think politicians know this power of construction. And writers know the same thing, that reality is something you construe or compose. Certainly the composition depends to a large extent on our sense of our historical self, and that's too important to leave to the politicians and historians."

—Bill Golightly









Mandy Patinkin: "It's a great script, and it's a film that had to be made. That's why I did it. That's why we all did it. That, and the chance to work with Sidney."

most beautiful experience I ever had. It was a set filled with love. I could have lived there."

Rubinstein, who has been prominent in the New York theater since he created the title role of *Pippin* and later won a Tony for his performance in *Children of a Lesser God,* was, like all of his fellow actors from the theater, especially impressed with Lumet's long and complete rehearsal period prior to the first day of shooting. "We've all done movies before where they bring you in and you do your bit, but you don't really know what's going on. You're a piece of the film, but you never really feel part of the whole. On *Daniel,* we all went through the movie from beginning to the end, a complete run-through . . . so from day one, you know exactly where you're going."

Although the chance to work with Lumet is often cited as one of the main reasons for everyone's agreeing to work for a fraction of what they would normally be paid, the overriding factor is that all feel that *Daniel* is a story that has to be told. "It is a film about a family," says Lumet, "but these people live in politics and because of that commitment, it works on a number of levels. But it's still primarily about parents and children and what they do to one another, and, as such, I find it incredibly human and unjudging. It was never about injustice, about 'the poor Rosenbergs.' We never deal with guilt or innocence. I'm not saying that it's not political because their life method was political, but what it *is* about is a traumatic, extraordinary circumstance that none of us could ever imagine, none of us could ever really project ourselves into."

"All of Sidney's films are political in the sense that they're about ethics," adds Crouse. "They're about what is right, but the emphasis is always on the individual, and in *Daniel* it's on an individual family. But yes, I did go back to Ethel Rosenberg since I felt I was her in the sense that it is the story of their execution. But nobody really knows if she was guilty, and while we all discussed the subject heavily, we came to the only decision: that you could play it either way. The important thing was not the guilt, but that she had a very strong belief. I was playing an ideologist, a woman who had a vision that the world could be better in some way, and when I began the film I felt, 'Well, this one is for you, Ethel.' " □

Peter Buckley's last article for HORIZON *was "Beating the Odds" in December 1982.*

Countdown to Carnegie



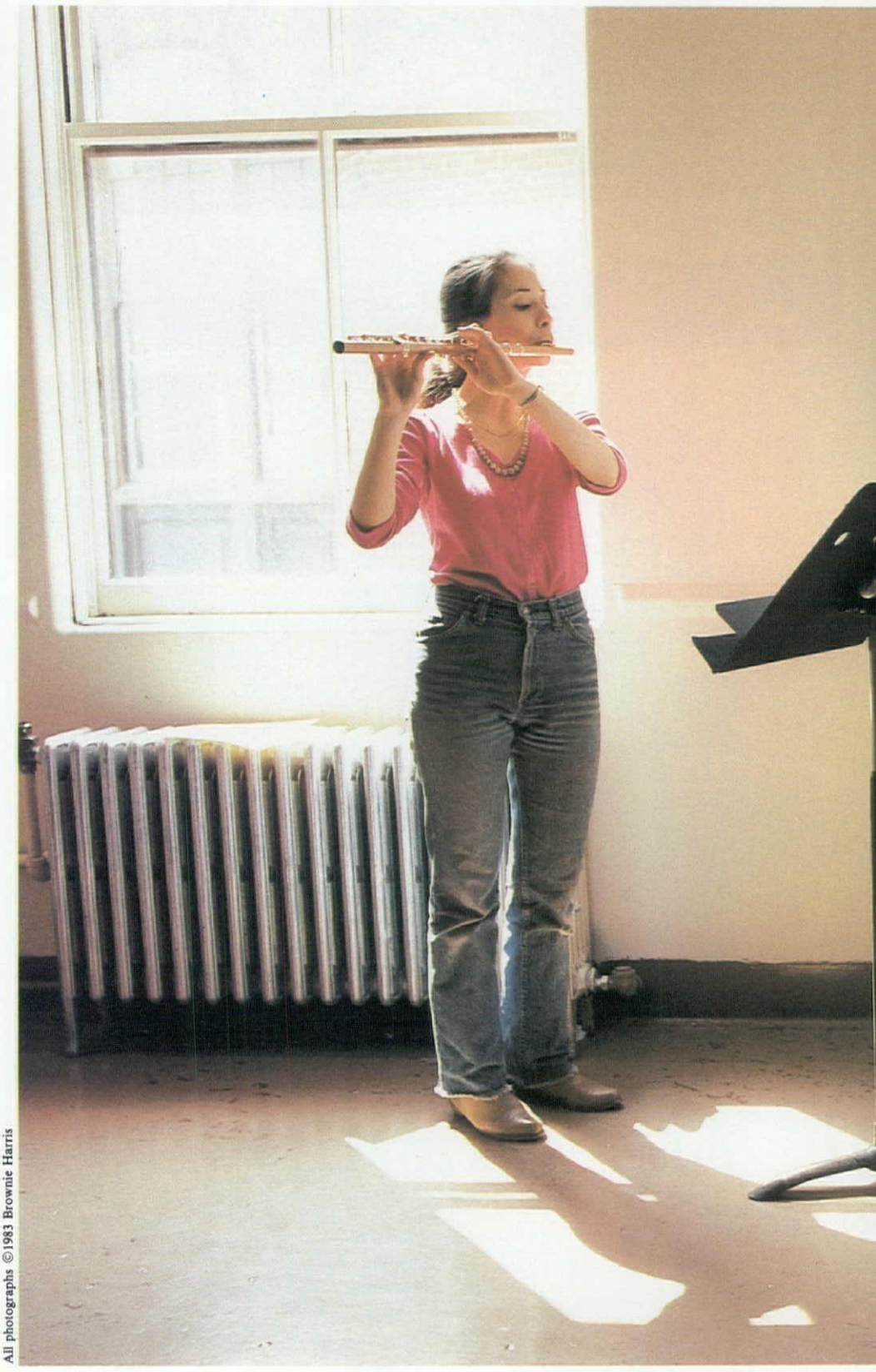
Will the best young flutist in Boston get lost in the crowd?

By David Roberts

Unlike most of her peers, Helen Campo, at twenty, spends a good part of each day playing her gold-plated flute. Her dream is to turn her avocation into a career, but only a handful of flutists in any generation can expect to reach the celebrity status that guarantees a livelihood based on solo performance.

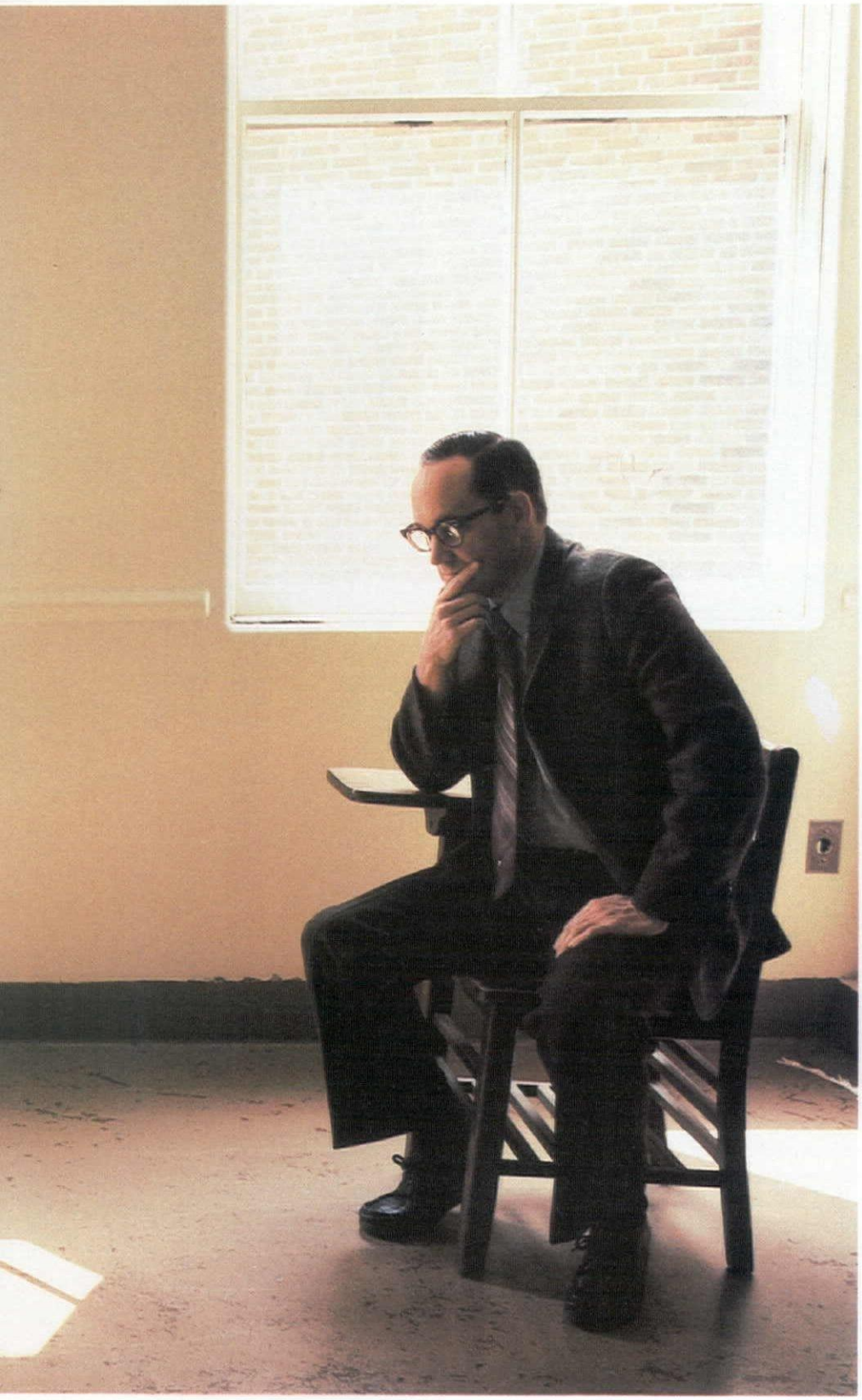
For most college students, senior year is a blithe culmination. For a would-be performing artist like Helen, her last semester at New England Conservatory of Music spells a harrowing experience. The anxious tests to which she submits herald her transition from the small pond which even the best music school represents to the vast ocean of serious artistry. For the first time in Helen's life, the Damoclean edge between true virtuosity and mere excellence comes into focus. Her progress, thus, is the classic parable of the young musician. Ten years from now, Helen Campo could be a famous name—or it could be unknown, if Helen joins the legions of those who were not quite good enough to become stars.

The gauntlet began last January. Helen entered a series of solo contests and competitions; she prepared for her senior recital, the make-or-break graduation requirement; she auditioned for the Tanglewood Fellowship Orchestra; and, most important to her, she ap-



Above: Flute student Helen Campo hopes to make a career as a solo flutist. Right: Helen and her teacher, John Heiss. "She's enormously qualified," he says.

All photographs ©1983 Brownie Harris



plied to the Juilliard School of Music in New York for graduate study—having been twice rejected by Juilliard as an undergraduate. Final exams, weekly lessons, and conservatory performances seemed mere afterthoughts compared to these major trials.

Helen grew up in Westville, New Jersey, the daughter of nonmusical parents, her father a doctor, her mother a nurse. After a short apprenticeship on the piano, she was given a flute at age eleven. Not only was she good on the instrument—unlike most children, she loved to practice. At the age of fifteen, Helen traveled with her mother all the way to Auburn, Alabama, to attend a master class given by Julius Baker, the famed former principal flutist for the New York Philharmonic. Impressed by her zeal and talent, Baker, who taught at Juilliard, arranged for Helen to get a first-rate teacher in Philadelphia. A year later, at only sixteen, she graduated from high school, valedictorian of her class.

To continue her schooling, she entered the Philadelphia College of the Performing Arts for a year. Then, at Baker's suggestion, she decided to attend the New England Conservatory, where he taught. Helen transferred to NEC, only to find that Baker's time was stretched thin, and she could arrange only three lessons with him in her first two and one-half months. Needing more consistent instruction, she changed teachers, eventually settling on her current mentor, John Heiss.

Helen is no stranger to competition. At fifteen she won a competition that led to a solo performance with the Philadelphia Orchestra. Another contest garnered her a taped recording on New York radio station WQXR, and just last year she triumphed in Boston's James Pappoutsakis competition, named for the former first flutist in the Boston Symphony.

Her senior year unfolded at its hectic pace. She sent tapes of her playing to several competitions, including the prestigious Concert Artist's Guild, which attracts combatants from all over the world. In order to be better prepared, she postponed her senior recital.

Day in, day out, Helen practices on her sound. Her technique is impeccable, and awkward runs and figures give her little trouble. She varies her tone with a musicianly care well beyond her years, from a bright, aggressive clarity to a soft, throaty understatement. She analyzes: "I have an overbite, so I suddenly realized I had to push my jaw out a lot. I

The anxious tests to which she submits herald her transition from the small pond.



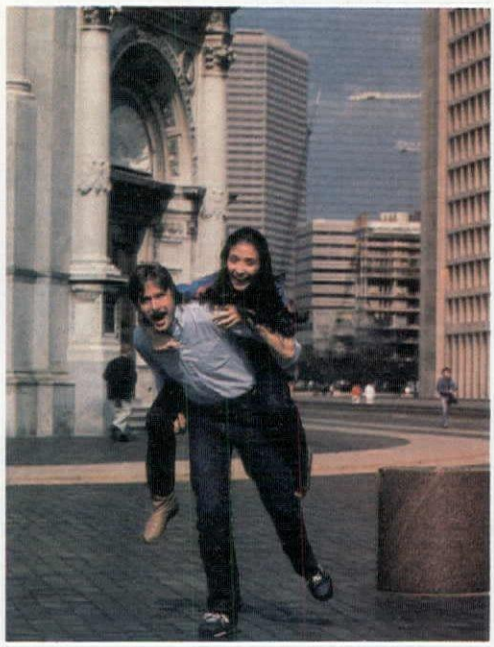
started a couple of months ago, and it's really cleared up my intonation."

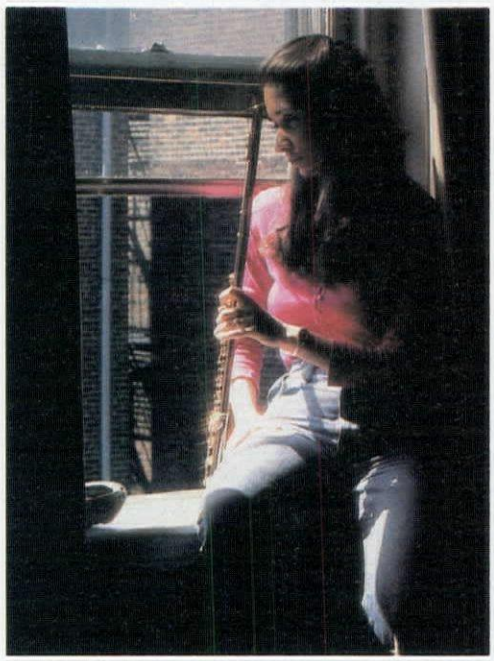
As March turned to April, some of the results began to fall out. Helen won a $1,000 Marguerite Yardley scholarship from a New Jersey organization. Her senior recital went off without a hitch. She made it into the quarterfinals of the Concert Artist's Guild competition, the toughest contest she had yet entered.

Shortly thereafter, her boyfriend Frank came up for a weekend visit. As he was about to leave Helen's apartment for New York, she asked him to check the mailbox. Frank fished out an envelope: It was from Juilliard. "Oh, it must be a rejection," blurted Helen. "It's too thin." The letter was, in fact, a rejection. "I can't believe they did that," she said out loud. "How can they be so stupid?" Frank recalls, "She cried a total of about two minutes. Then she smiled, as if to say, let's go face life again. She's amazing that way."

The next day Helen took her regular lesson from John Heiss to prepare for an upcoming Tanglewood audition. The two played the game of outguessing Gunther Schuller, who for her Tanglewood audition would demand instant excerpts from anywhere in the literature for flute. "How about Seven?" suggested Helen, and played a passage from Beethoven's Seventh Symphony; Heiss whistled the answering woodwind part. "Does he ask *Eroica*?" wondered the teacher. "I've never heard of him asking that," answered Helen. She seemed on the verge of tears throughout the lesson, yet her playing was wonderful.

Heiss sat in a chair, his head bowed in concentration. Helen played a problematic high F-sharp. "That's it," he exhorted. "Open, and calm, and secure." He jumped up, walked over, and touched Helen gently on the back. "That has the right pathos. Those rests,"—he pointed to the music—"are more important than you think."







Clockwise from top: The New England Conservatory requires long hours of study: Helen studies with roommate Valerie Drake; boyfriend Frank Doyle enjoys leisure time with Helen; Helen performs at Jordan Hall on the NEC campus; her busy schedule takes its toll as Helen falls asleep studying; during a rare quiet moment Helen ponders her future. "I've lost contests that didn't matter, but I haven't had a serious setback so far."





At the end of April, Helen learned that she had made the Tanglewood Fellowship Orchestra. She would spend July and August playing in the same open-air tent in western Massachusetts where the Boston Symphony holds its summer concerts. Heiss was jubilant. "It's quite exceptional," he said, "to get into Tanglewood at twenty."

The same week Helen went to New York to play for the quarterfinals of the Concert Artist's Guild competition. Unlike many of her rivals, she played all her excerpts from memory. The ten judges passed her on to the semifinals. Of the hundreds of original contestants, only fifty were left, of whom some seven or eight might win. Again Helen played well. The group of fifty was reduced to twenty-two—including Helen.

On April 27 she played her pieces—C. P. E. Bach, Paganini, Kirchner, and Schubert—before the judges. There was a seven-hour wait for the verdict. At five in the evening, all twenty-two finalists were crowded into a tight hallway in Cami Hall. A spokesman for the judges entered. "He was stuttering, he was so nervous," relates Helen. "He tried to say the winning names from memory, but he kept looking through his pockets for his list. He would stop after each name, and we would all think he was finished." Helen Campo was one of the names. With the triumph came a prize of $1,000 but, far more important, a solo debut in Carnegie Hall.

This summer Helen played her flute; first for Samuel Baker in a master class in Brewster, New York; then in Quebec for Robert Stallman and Ransom Wilson; and then at Tanglewood. In the fall she will go to graduate school at Queens College, the dream of the solo career still very much alive. □

David Roberts is a free-lance writer living in Cambridge, Massachusetts.

Old Masters, New Masters

What do today's artists think of America's most famous paintings? Nine candid opinions. By Judd Tully

A curatorial treasure ship has sailed into Boston Harbor, waving the tricolors and trumpeting a priceless cargo of 110 American-masterpiece paintings. This month the Museum of Fine Arts, Boston opens the tour of "A New World: Masterpieces of American Painting, 1760–1910." Selections from forty-nine major painters—from Frederic Church's *The Icebergs* to John Singer Sargent's *Madame X*—grace the postmodern architecture of the museum's Graham Gund Gallery. Following the Boston premiere (September 7–November 13), this panoply of American images will be exhibited at the Corcoran Gallery of Art in Washington before the final stop in March 1984 at the Musée du Louvre in Paris.

Before the delicate loan agreements were hammered out (a choreographed five-year affair between two curators at the Louvre and the MFA), a conference took place among the country's top American curators and art scholars representing the MFA, the Metropolitan Museum, the Whitney, the National Gallery, the Cleveland Museum, and the Corcoran, to choose the paintings. Institutions from all across the United States responded, from the Amon Carter Museum in Fort Worth to the Jefferson Medical College in Philadelphia, agreeing to lend their crown jewels of canvas, "allowing us to share with the people of France the best of our national artistic heritage," said MFA director, Dr. Jan Fontein. With this gilt-framed spectacle in mind, HORIZON asked ten major American artists their impressions of their artistic ancestors from the eighteenth and nineteenth centuries.

Raphael Soyer, the peripatetic dean of American realist painters, was the perfect artist to discuss the stomach-wrenching canvas of Thomas Eakins, *The Gross Clinic,* painted in 1875 for Philadelphia's Centennial Exposition. Soyer painted his *Homage to Thomas Eakins* in 1965, planting a roomful of his contemporaries—from Reginald Marsh to Edward Hopper—before the mutton-chop visage of Dr. Gross. Soyer bristled at the recent Eakins exhibition assembled by the Philadelphia Museum of Art, asking, "Don't you think they polish them up like a pile of leather shoes?" (See HORIZON, July/August 1982)

Another octogenarian packing plenty of painterly punch is Alice Neel, nationally known for her unconventional portraits of couples (often nude), street people, and mothers with their wide-eyed children. One of her recent subjects, art historian Ann Sutherland Harris cradling her infant son, complained that her portrait did not look like Mary Cassatt's idyllic mothers. Alice Neel retorted that the young mother was nothing like a Cassatt subject: "You're a hardworking art historian." Neel is fond of relating that she is the daughter of a poor clerk who worked for the Pennsylvania Railroad, while Cassatt was the daughter of the president of the Pennsylvania Railroad.

Richard Haas feels right at home with the sleight-of-brush techniques of Raphaelle Peale. The prolific practitioner of trompe l'oeil ("deceive the eye") painting has caused at least one pigeon to crash into a Haas-painted window made of solid brick. His latest multimural commission graces the ornately paneled Periodical Room of the New York Public Library with an architectural history of major publishing concerns in New York.

The elegantly sculptured forms of Louise Nevelson dot corporate plazas and sculpture gardens the world over. Her penchant, a near obsession, for the color black and her myth-like standing in the New York art world of limousines and beautiful people make this grande dame a potential substitute for the figure in Sargent's *Madame X.*

Larry Rivers's pugnacious forays into quoting historical paintings led him to the likeness of George Washington by Gilbert Stuart. Unsatisfied with Washington's expression (Rivers wanted the general shouting orders in his own painting, *Washington Crossing the Delaware),* he rowed further backwards in time and found an appropriate expression in a head by Leonardo da Vinci. He melded the two titans into a light-fractured portrait (part of the permanent collection of the Museum of Modern Art) and still gets the willies when conjuring Stuart's powerful head.

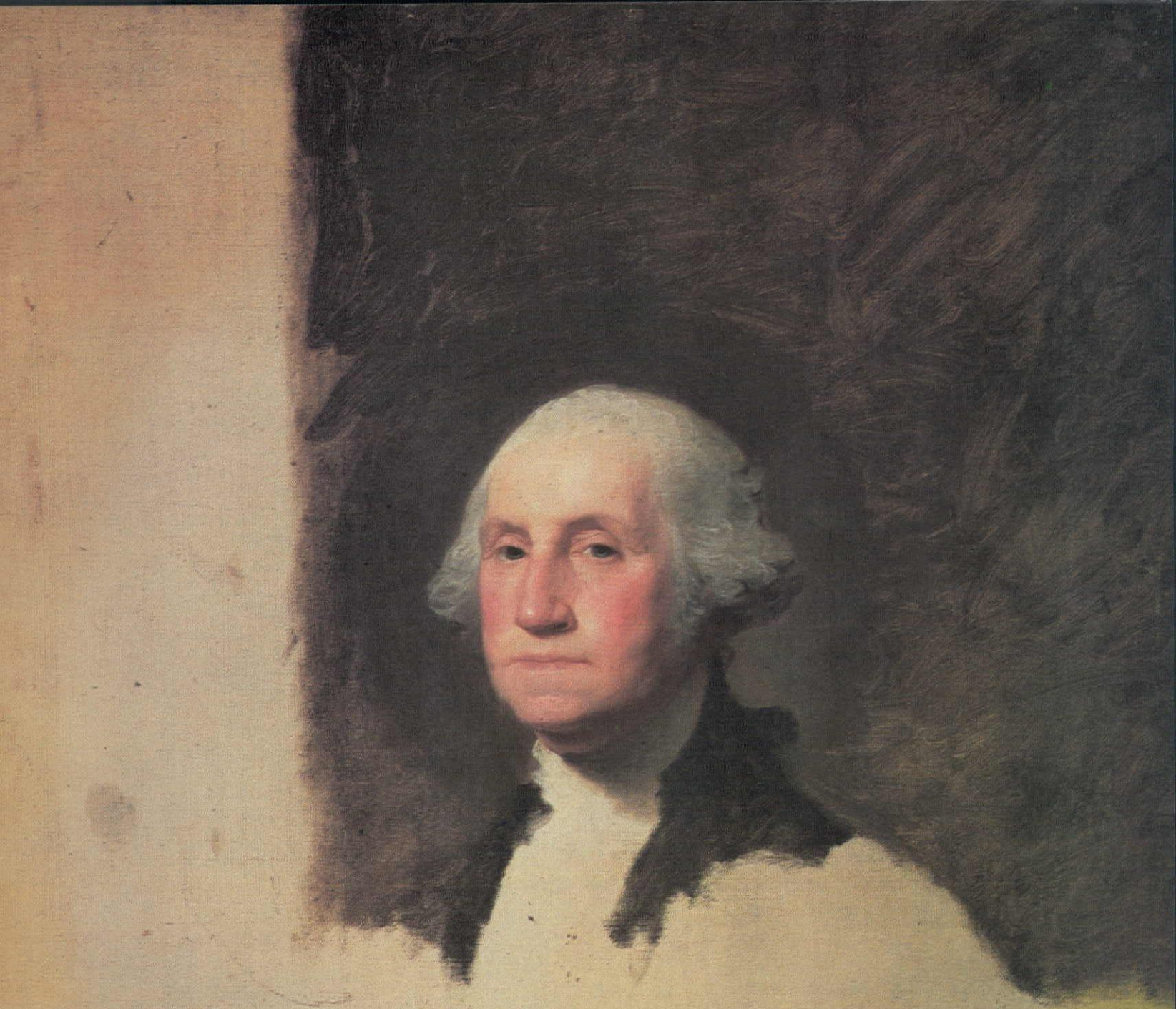
Neil Welliver unleashed a brief salvo of criticism at the first mention of Albert Bierstadt. A dyed-in-the-wool outdoorsman

(Text continued on page 62)

Larry Rivers on Gilbert Stuart's *George Washington* (1796):

The painting is unfinished for its time but very finished in relation to modern painting. History finished it. Stuart presents George Washington with a certain physical presence which is unattractive to me. I feel a certain repulsion. Yet, there is something about it I admire. It's so out of keeping with the realism in other work of that time. It's a bit like looking at a Rodin sculpture—you can't penetrate the surface. There's something in it that you can't recognize as people.

I once tried to copy that painting for my canvas, Washington Crossing the Delaware *(1953), but it didn't work out. The particular strength in that painting—it's like my old friend, the late Greek painter Kaldis, who had tufts of hair on his nose, and I can't tell you how much I've looked at his face. Stuart's portrait of Washington has a broadness of the nose, a sagging of the flesh around the mouth that is awful but continues to impress me. It makes me think of all those stories about his wooden teeth. There is also a certain femaleness about the face that triggers a visceral reaction in me. The portrait makes me wonder, was Washington bored at the sitting or what if he didn't care? Did he intimidate Stuart? I wonder if Washington even knew what he looked like.*



"Stuart presents George Washington with a certain physical presence which is unattractive to me. I feel a certain repulsion. Yet, there is something about it I admire."



Chuck Close on J. S. Copley's *Paul Revere* (1768–1770):

I first became aware of the painting in a graduate-school course in early-American art at Yale, taught by Jules Prown. The painting is strongly conceived and executed in terms of darks and lights. Color is local and incidental.

I rather like the theatricality of it —the one eye staring out at you, the strong sense of profile even though it's more or less full face. It's hard to imagine that illumination could come from the light sources available then. It looks like a theatrical spotlight.

Copley has found his niche in history. He ran circles around his contemporaries. He took American painting to a point that could begin to stick up to European art. In a funny way, despite the sophistication, there remains a kind of primitive, naive, limner quality beneath the work. You can trace the lineage in the paint handling and repertoire of painting devices. He loved the idea of reflection—the polished tabletop reflecting Paul Revere's shirt. He was using it as a tour de force, yet they're amazingly unconvincing.

To me he looks like a country cousin, wearing the right clothes and wielding the proper fork at dinner, but there's still some underlying awkwardness or lack of ease. In Copley's case it gives a charm to the work. But during his time he must have seemed to be totally worldly, a painter in command of his media.

Alice Neel on Mary Cassatt's *The Bath* (1891):

Mary Cassatt painted the comfortable bourgeoisie of France. The Bath *shows the different orientation of women in the nineteenth century—they weren't out in the world competing with men. Their consecration of children, their complete devotion and tender, loving care, speaks for itself in the painting.*

Today you're not going to see a mother washing her child's feet in a basin. She captured that feeling of the French upper class; she did not paint poor mothers or their children. You can see the influence of the East in her work. I've referred to Mary Cassatt as a "talcum-powder mother," that extreme affection between mother and child. It's not the same now. Even the plumbing is different.

"Today you're not going to see a mother washing her child's feet in a basin."



The Art Institute of Chicago



Musée du Louvre

Metropolitan Museum of Art

"The grays, the blacks, the tones are extremely beautiful. No one can use black like Whistler."

Elaine deKooning on Whistler's *Arrangement in Grey and Black: The Artist's Mother* (1871):

It is a painting that has become invisible through familiarity. It is like having an opinion about a sunset—there is no such thing as a bad one. It is so much a part of the contemporary environment. The painting is one of the most reproduced images in this country. One doesn't look at it just as a painting—it's like Mother's Day.

The grays, the blacks, the tones are extremely beautiful. No one can use black like Whistler. He's underrated today because of his incomparable facility. Facility itself is unfashionable. Incompetence is in. It is extremely difficult to look at that painting as if for the first time. There has never been a first time.

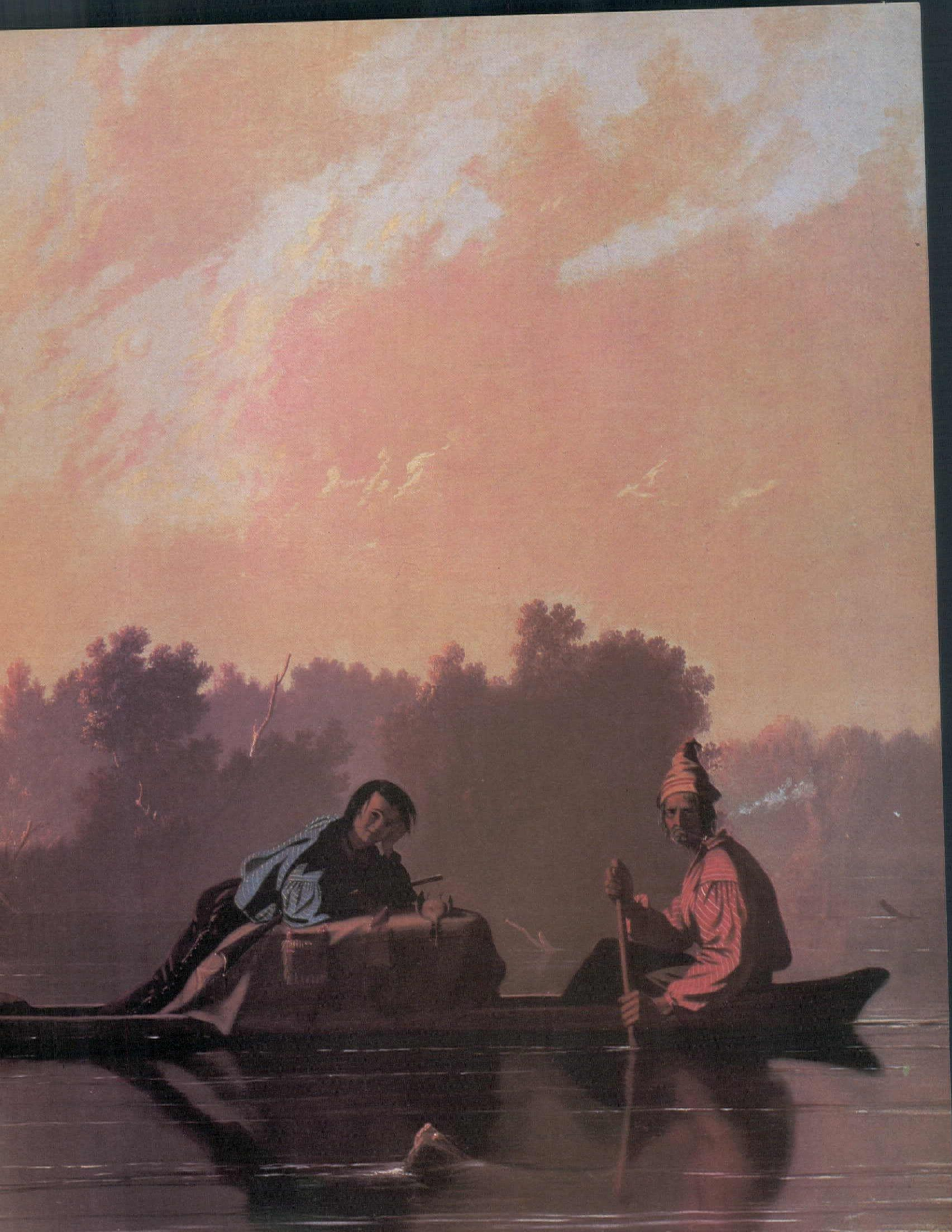
The painting's meditative and studied effect makes you feel you are seeing the mists of time. Like Rodin's Thinker, *it is impossible to judge it as a work of art. Like the paintings hanging on the walls of our house, after six months they become invisible. It's not that familiarity breeds contempt but invisibility.*

Alex Katz on George Caleb Bingham's *Fur Traders Descending the Missouri* (1845):

I've looked very carefully at that painting. Bingham must have seen reproductions of classical French paintings, because his possess such a plastic quality. His color is not very sophisticated but the imagery is quite inventive, almost unprecedented. There's a beautiful quality of light, especially on the water.

In terms of traditional western art, Bingham seems to come from left field. He leaves so many things out of the composition, the image is so clean, so dramatic. Most European painting contains much more anecdotal stuff.

He's almost primitive without the degree of technique as an Eakins or Homer. His images are his strong suit.





An extension of American-primitive portrait painting taken to new heights."

Richard Haas on Raphaelle Peale's *Venus Rising from the Sea, a Deception* (1883):

The idea of deception through illusions is as old as the hills—absolutely rampant in Greek and Roman art. It is a very handsome painting. It seems very Dutch to me—the close-in intimacy and the heavy tones of the color quality. It gives no reference to place, either indoors or outdoors. It is completely arbitrary, and that includes the made-up sense of place and light.

The edges of the white cloth look like bent metal. Peale whacked that handkerchief out of scale, hung it to a beam (which is hardly your normal clothesline) to screen the nude. I can also relate it to the great Spanish painter, Zurbarán—the white, heavily painted cloth and the black background is such a stark contrast. It has that flatness and frontality. It's also a sexy painting in a sexless period of American life.

Peale jumps the scale between the figure and the cloth, giving it a curious, almost surreal, Magritte-like quality. It was a studio game, a way of showing off—that Peale could paint a fly that another artist could swat.

Louise Nevelson on John Singer Sargent's *Madame X* (1864):

I first saw Sargent's Madame X *in the early 1930s after studying with Hans Hofmann in Germany. At that time, cubism was very much in the foreground in America and was beginning to influence so much of what was happening in New York among the artists.*

To experience Madame X *was refreshing to me because it was sort of an extension of American-primitive portraiture painting taken to new heights of great elegance, sophistication, and grandeur. What appealed to me was the simplicity, tonality, and strength of image—a combination of the best of all the possibilities into a unique American statement.*



Metropolitan Museum of Art

"The most powerful painting done in America was Eakins's *The Gross Clinic.*"

(Continued from page 54)

and fervent opponent of nuclear energy in his home state of Maine, Welliver backpacks into the wilderness to capture his large-scale landscape subjects. He likened Bierstadt's studio-generated behemoths to the circus-like productions of Buffalo Bill's traveling Wild West show that displayed freshly painted Bierstadts from the backs of wood-spoked wagons.

Chuck Close's meticulously rendered "head shots" of ordinary people (some get famous along the way, like composer Philip Glass and sculptor Richard Serra) seem light-years away from John Singleton Copley's portrait of Paul Revere. On closer inspection though, the no-nonsense work shirt of Revere and the graceful engraving tool at his side burst the historical fetters of formal sittings in our most revered heirlooms. Close's "open collar" style echoes that sensibility.

The nuance of gesture in Alex Katz's paintings, the time-stopping posture of two boys paddling their canoe across a tranquil reflecting lake, salute the icon-like image of George Caleb Bingham's *Fur Traders Descending the Missouri.* The blissful aplomb of Bingham's dugout-gliding traders sandwiches the spirit of Huck Finn with that of Picasso's harlequins. The streamlined figures in Katz's paintings dive into the unmuddy waters of Bingham's America.

Elaine de Kooning is a brilliant fixture of the New York school. Her paintings and art critiques place her in a unique category—a contemporary renaissance woman. Just returned from a research campaign in the southwest of France, she combed the caves of Lascaux and Font-de-Gaume for the legendary cave paintings of galloping horses and long-hair bison. "They look like they were painted yesterday," she says as she charges into a new painting series of subterranean images.

"A New World" was organized by Theodore E. Stebbins Jr., curator of American paintings at the Museum of Fine Arts, Boston. It is the first comprehensive exhibition of eighteenth- and nineteenth-century American paintings to be held in Paris in fifty years. United Technologies Corporation is supporting the show with the largest grant in the history of corporate funding for an exhibition of American art. □

Writer Judd Tully is a frequent contributor to HORIZON *on contemporary art.*

Raphael Soyer on Thomas Eakins's *The Gross Clinic* (1875):

The very first time I saw that painting, I was amazed at the starkness of it, the absolute reality of it. In 1974, a critic writing about the impressionist show at the Metropolitan Museum said the most beautiful painting done in America was by Degas, Portraits in an Office, the Cotton Exchange, New Orleans. *I kind of agreed, but the most powerful painting done in America was Eakins's* Gross Clinic. *I just [this month] came from Paris and saw all the paintings by Courbet. They possess a wonderful, outgoing quality, a certain magnificence. In Eakins, I don't see any of that exuberance. But there is a tremendous kind of honesty and integrity. It's an American—not European—quality, a kind of holding back. Eakins is the greatest painter that America has produced so far, head and shoulders above all the other artists and* The Gross Clinic *is his greatest work.*

Neil Welliver on Albert Bierstadt's *The Sierra Nevada in California* (1868):

To be very frank, I'm not a fan of Bierstadt, although I've certainly studied them. I was never interested in the incredible staging that goes on, and they never deliver the kind of intensity I am interested in. There are some studies of his that I like. They are jewel-like, as in a small Constable.

Another thing I don't respond to is procedural painting—the scumbling, the scraping, the dry brushing, and drawing over the image. I've been up in the mountains, touching the clouds, and the Arcadian view is never convincing to me. His attitude is unbelievably romantic and sentimental. I hope I don't sound too harsh but that's how I see it.



National Museum of American Art, Smithsonian Institution



On the Horizon





Jeff Tinsley

Left: (L-R) Martin Feinstein, Mrs. Vernier-Palliez, Ambassador Vernier-Palliez, and Mrs. Feinstein at the Washington Opera Ball. Right: Sister Mildred Barker performs at the Festival of American Folklife.

TOP TWENTY: Sharing the stage with actress **Cicely Tyson** was a memorable experience for the handful of high-school students designated Presidential Scholars in the Arts. Selected from more than five thousand seventeen- to eighteeen-year-olds who registered last fall for the Arts Recognition and Talent Search of the National Foundation for Advancement in the Arts, the twenty winners represented the nation's most talented teenagers in visual arts, dance, music, theater, and writing.

ANNUAL OPERATIC AFFAIR: His Excellency the **Ambassador of France** and **Madame Vernier-Palliez** hosted the Washington Opera's eighteenth annual ball, a glittering fund raiser that netted nearly $140,000 this summer. Bloomingdale's did the decor—mannequins decked in lavish opera costumes and rose trees festooned with star-lights throughout the French embassy gardens. Event chairman **Antoinette Hatfield,** noting that the $250 tickets were sold out a month in advance, called the event "the loveliest and most successful party of the season."

KEEPERS OF TRADITION: America's folk artists are being rewarded for their contributions to American heritage. At the second annual Festival of American Folklife in Washington, D.C., sixteen folk artists received National Heritage Fellowship Certificates and individual stipends of $5,000. Among those honored by the National Endowment for the Arts: **John Lee Hooker,** the blues musician from Clarksdale, Mississippi; **Sister Mildred Barker,** a Shaker hymn singer from Poland Springs, Maine; and **Ray Hicks,** a master storyteller from Banner Elk, North Carolina.

TALENT SEARCH: "A lot of new talent languishes for the lack of recognition," declared the president and namesake of **Judith Selkowitz** Fine Arts, a corporate art consulting firm, as she did her part to bring national attention to a deserving artist. The announcement of a third Judith Selkowitz Fine Arts Award brought more than one thousand entries from artists not affiliated with a commercial New York gallery. A six-member jury, including **William Lieberman,** chairman of the twentieth-century art department at the Metropolitan Museum, selected New Yorker **John Houck,** who will use the $1,000 travel stipend to paint in Tennessee. The firm will attempt to place his winning painting, an abstract composition entitled *Embarkation,* in a corporate art collection.

BEETHOVEN AND ALL THAT JAZZ: **Dudley Moore**—talented classical and jazz pianist first, actor second—recently joined conductor **Gerard Schwarz** and the Los Angeles Chamber Orchestra in a benefit performance that brought around $60,000 to the orchestra. **Robert Mann,** first violinist for the Juilliard Quartet, and **Nathaniel Rosen,** the first American cellist to win a Tchaikovsky Competition Gold Medal, teamed up with Moore in the Beethoven Concerto for Violin, Cello, and Piano. Later, Dudley Moore and orchestra members switched gears, sliding into jazz selections during a post-concert dinner.

—Cindy Graff Hobson and Susan F. Jones



Jim Mackiewicz



Alan Berliner

Left: Judith Selkowitz taps John Houck as 1983 Selkowitz Award winner. Right: Gerard Schwarz, Joanne Ohanesian, and Dudley Moore after L.A. benefit performance.