July/August 1984 $4.00

HORIZON

The Magazine of the Arts

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more: Discovering
Star-Spangled City

ir:
Hollywood's Classics

bon Buildings

t the Met:
Company



Jamie Wyeth

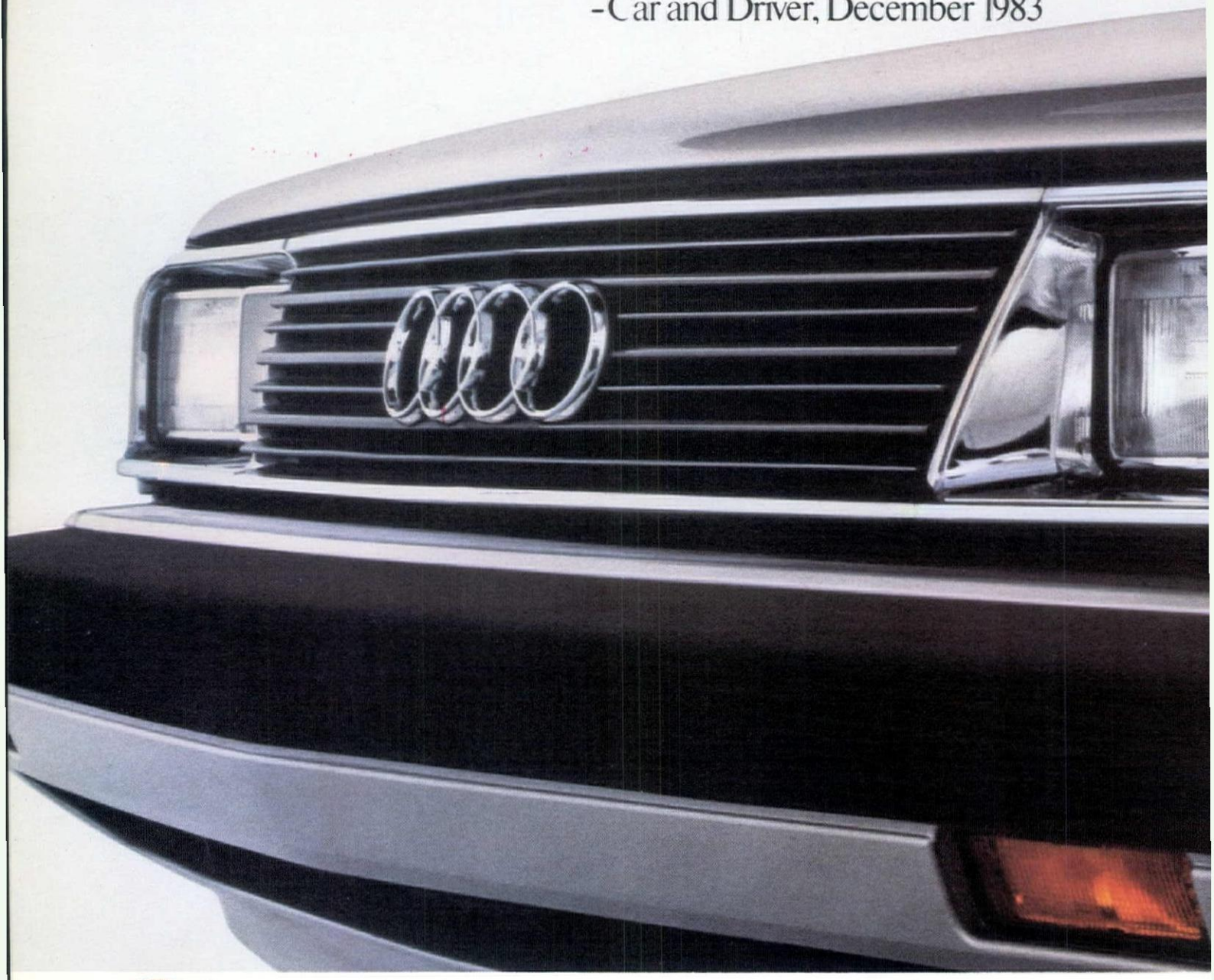
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HORIZON

Volume 27 *Number 6* *July/August, 1984*

Cover:
Jamie Wyeth at his home in Chadds Ford, Pennsylvania. Photo by Susan Gray © 1984.

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Ailey and Company by Joseph H. Mazo 18
To choreographer Alvin Ailey, dance is a vibrant form of theater. His company's style is robustly physical; his dancer's bodies are vigorous and taut.



Baltimore: Star-Spangled Arts By Mary Lou Baker 25
There's a renaissance unfolding in this wonderful seaport city on Chesapeake Bay, where the arts take a front-row seat.

USArts: Strategies for the 80s 33
The Baltimore Museum of Art prepares to move successfully into the next century with a deferred giving program . . . . The Mayor's Advisory Committee on Art and Culture is forging new partnerships among government, business, and the arts . . . . The Friends of the Baltimore Symphony raise funds with a televised Musical Marathon.

The Art of Being Wyeth By Kellee C. Reinhart 41
In an age of quicksilver fads and fancies, painter Jamie Wyeth upholds the realist tradition of his father and grandfather.



The Best of '83 by Aaron Betsky 45
The American Institute of Architects tips its collective hat to a horse farm, the Girl Scouts, and a controversial war memorial.



Beyond Casablanca by Harry Haun 54
The screenwriter of *Casablanca* remembers the golden days of Hollywood, the people he knew, the movies he wrote.

HORIZON

Theater Companion

Sharing the lobby between acts, we have applauded a debut, questioned a musical score, speculated about how Act Two might retain (or regain) momentum. It was sometimes his own opening, or that of a friend—always we talked about ways to bring HORIZON readers into our intermission conversations. Playwright/author Milan Stitt is the ideal theatergoer's companion. And, beginning this month, you will share those incisive observations in his inargural monthly column for HORIZON, Entr'acte.

Milan, who sits on the HORIZON advisory board and often writes features for the magazine, will entertain and inform you with a deft touch. His credentials are impeccable, his love for the theater incessant. Milan is a graduate of the Yale School of Drama and a founding member of the Circle Repertory Company. His first major play, *The Runner Stumbles,* was among Broadway's most acclaimed dramas in recent years; his playwriting credits are supplemented by important TV scripts on many subjects. Most important, he is a wizard at drawing correlations between theater history and its newest trends, an essential editorial component of Entr'acte.

If you're Broadway bound, Entr'acte is must-reading. If you are a patron of great regional theater or a special fan of the English stage, Milan also will expand your awareness in limitless ways. It was he who suggested Lanford Wilson for a cover profile; as copies of HORIZON hit the newsstand, Wilson was announced as winner of the Pulitzer Prize for drama. Timing was perfect. Milan brought another Pulitzer winner into the pages of HORIZON when he recommended David Mamet as a contributor: this year Mamet won the Pulitzer Prize for drama with his oustanding play, *Glen Gary Glenross.* (And, by the way, Milan suggests you look for the upcoming fall production of Dustin Hoffman in *Death of a Salesman,* to air on CBS.) From his marvelous review of Broadway's current classics to his lively rendition of the Irish stage or Spanish festivals, Milan Stitt's byline appears on articles of broad appeal and journalistic excellence.

Welcome, Milan, to your new assignment as HORIZON columnist. We all look forward to sharing the lobby with you between the acts.



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Cross Country



Exhibitions

East

Watteau: 1684–1721. Washington's National Gallery of Art hosts this landmark exhibition of forty paintings and ninety drawings by one of France's greatest artists, Jean-Antoine Watteau. On view through September 23, this is the first exhibition devoted solely to Watteau and his art and marks the 300th anniversary of his birth. Included are three of his most important paintings, shown in the United States for the first time: the *Gilles* from the Louvre, and *The Embarkation for Cythera* and *Gersaint's Shop Sign,* from the Charlottenberg Palace in Berlin.

Pierre Bonnard: The Late Paintings. Many exhibitions have examined the paintings of Pierre Bonnard (1867–1947), but this is the first to focus on the artist's later works. On view at Washington, D.C.'s Phillips Collection through August 25, the exhibition traces the emergence of Bonnard's increased scale, distorted perspec-

The Enchanted Isle *(circa 171*
great French painter Jean-Ant

tives, and his bold, subjective us
later canvases. Bonnard painted
vision, yet his work also ref
fluences—from Greco-Roma
Renoir and Monet to Helen Fra
Mark Rothko. The exhibition, c
Paris's Musee National d'Art
Phillips Collection, and the Da
Art, will be on view at the Dallas
September 16 through Novembe

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

West

Art of the Americas. From July 21 through October 31, the indigenous art of Latin America prior to the sixteenth-century will be featured at Santa Fe's Bellas Artes gallery. Pre-Columbian ceramics from Mexico and Peru, ancient textiles from Peru, and other works in wood, stone, gold, silver, and copper highlight this look into the South American Indian legacy.

Selected Works from the Armand Hammer Collection. Through August 26, the Los Angeles County Museum of Art features a monumental exhibition of some of Armand Hammer's finest treasures. Paintings and drawings by such masters as Titian, Rembrandt, Rubens, Raphael, Michelangelo, van Gogh, Monet, Degas, Toulouse-Lautrec, and Daumier promise to make this an exhibit you won't want to miss.

South

The Heritage of Saudi Arabia: Traditional Architectural Drawings, Arabian Arts, and Crafts. Traditional crafts and regional architectural motifs comprise this presentation of Saudi Arabian culture on view at the Birmingham Museum of Art in Alabama through July 29. All of the crafts on display have been made according to ancient techniques and designs—until as recently as twenty years ago.

North

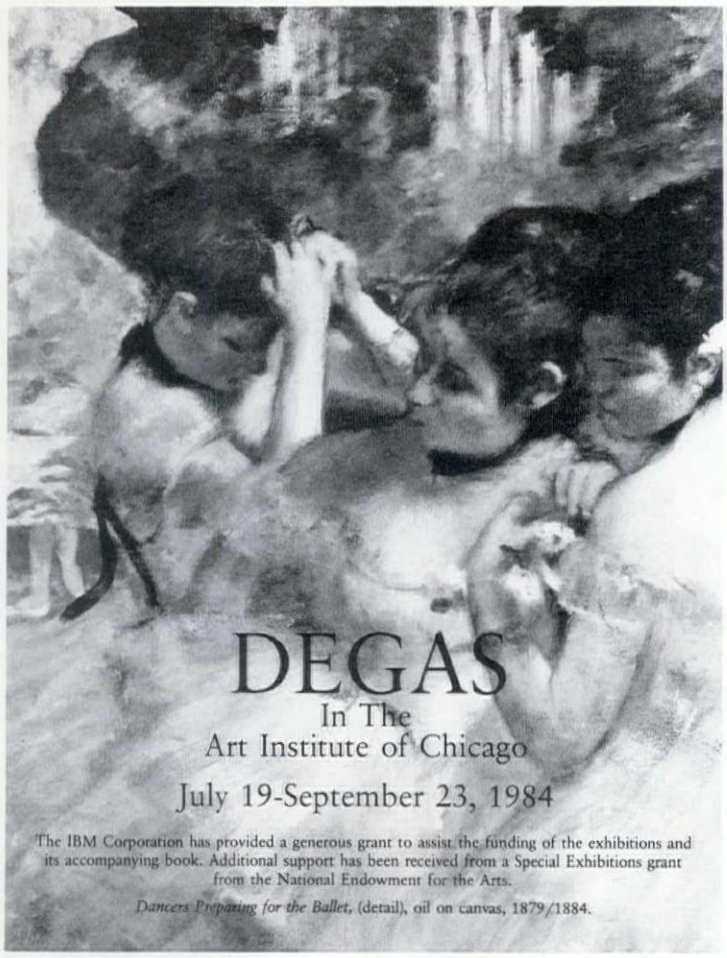
American Folk Art: Expressions of a New Spirit. More than one-hundred-thirty objects from the Museum of American Folk Art's unique collection of seventeenth- to twentieth-century American folk paintings, sculptures, furniture, quilts, and textiles will be on view at the Minneapolis Institute of Arts July 7 through September 16. Sponsored by Ur Technologies Corporation, this exhibition travel to Moline, Illinois; Portland, Ore Phoenix, Arizona; Colorado Springs; Sea and Columbus, Ohio.

Francois Morellet: Systems. Approxima forty paintings and constructions comprise first United States exhibition by this cont porary French artist, on view at the Albri Knox Art Gallery in Buffalo, July 21 thro July 30. Morellet's style, emphasizing metrical abstractions, recalls the work Frank Stella, Ellsworth Kelly, and Carl An

Music

Strauss in Santa Fe

Set in the foothills of the Sangre de Cr Mountains, the Santa Fe Opera Theate



The IBM Corporation has provided a generous grant to assist the funding of the exhibitions and its accompanying book. Additional support has been received from a Special Exhibitions grant from the National Endowment for the Arts.

Dancers Preparing for the Ballet, (detail), oil on canvas, 1879/1884.

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Baltimore Federal Lady's Cabinet Dressing Table. Eleanor S. Cohen Collection 38.7.8

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n to nature, the sky, and innovation. Now s twenty-eighth season, the company will on a Germanic accent this summer, adening its repertory to include works that unfamiliar to American operagoers.

erhaps the most interesting opera to be per-ned during the eight-week festival (which ned on June 30) is Richard Strauss's *In-ezzo,* for which he wrote the libretto as as the music. The story is based on a case nistaken identity that nearly cost Strauss his riage. It happened in 1903 when a visiting ductor, Josef Stransky, flirted with a ng woman and promised her a ticket to the ra. She mistook his name for "Straussky," ked in the Berlin directory, and copied n the address of Hofkapellmeister Richard uss. She wrote to him, "Dear Sweetheart: bring me the ticket. Your faithful Mitzi." rau Strauss opened the letter, jumped to obvious (but erroneous) conclusion, and consulted a divorce lawyer. It took several days and an outside intermediary to resolve the crisis. Distraught at the time, Strauss came to see the humor of his situation and turned it into a two-act gem.

Swedish soprano Elisabeth Söderström, one of the foremost interpreters of Strauss, will make her Santa Fe debut as Christine, the composer's wife and central figure in this opera, which premiered in Dresden in 1924; it will receive its first professional United States performance on July 21.

We Come to the River, by German composer Hans Werner Henze, is an ambitious work that combines three orchestras on stage, exotic instruments, and more than a dozen soloists, most of them taking two roles. More a musical-theater piece than a traditional opera, this modern morality tale about war and individual conscience will receive its American premiere on July 28. —*Peter J. Ognibene*

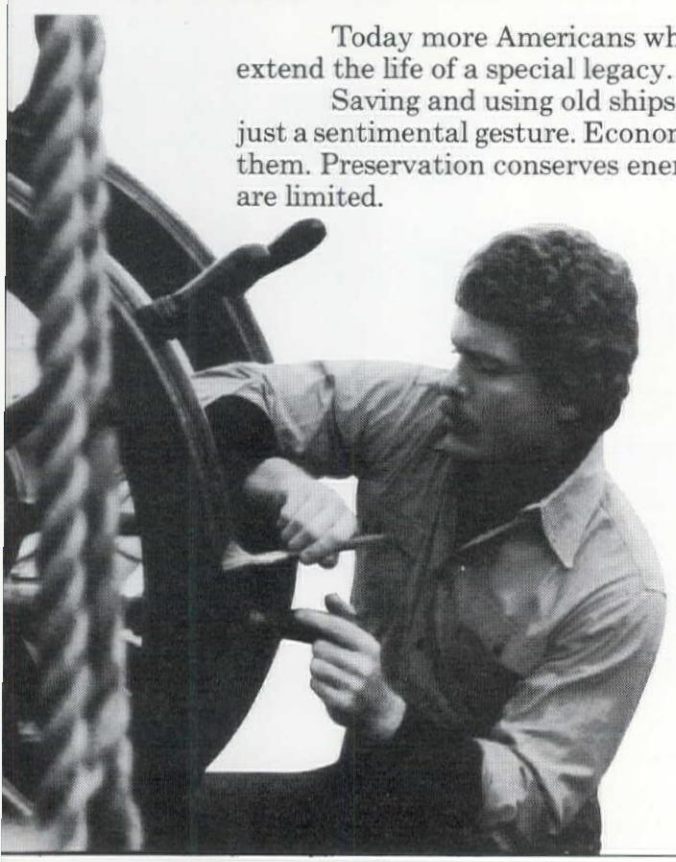
Film

Swann in Summer

Filmmakers tired of reading scripts about college students looking for romance in fraternity houses often turn to literary masterpieces for inspiration. Joseph Strick has already adapted James Joyce's *Ulysses* onto celluloid, leaving Marcel Proust's monumental tale *Remembrance of Things Past* as the next great work waiting for a director's interpretation.

But Proust's four-thousand-page novel proved unwieldy for directors Joseph Losey and Luchino Visconti to adapt, and Harold Pinter's script (which condensed the entire novel) also proved impossible to finance. At long last, German director Volker Schlöndorff (*The Tin Drum* and *Circle of Deceit*), using Peter Brook's screenplay, has achieved success.

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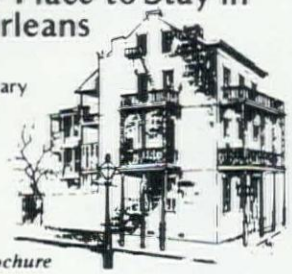
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Cross Country



Opening nationwide in July, *Swann in Love* stars British heartthrob Jeremy Irons as the quintessential Frenchman Swann, Italian actress Ornella Muti as Odette, and French actor Alain Delon as Baron de Charlus. Unlike Pinter's adaptation, Brook's screenplay focuses on a chapter in the novel that chronicles Swann's obsession with Odette.

According to Schlöndorff, the film concerns "unexpected areas of love, where pain and suffering seem to be more important than happiness." Swann's all-consuming passion and incessant jealousy, the director says, turn into "a whole machine to make him suffer."

Ultimately, the film depicts a doomed love affair. "Both in the end," the director says, "find what they're looking for. The end is his funeral march, and her triumphant march."

About the critics who will chide him for trying to adapt a literary masterpiece into film, Schlöndorff affirms, "A novel remains a novel." But films, by vivifying a novelist's world and by techniques of cutting, lighting, editing, and background music, create a work of art true to itself. —*Gary Stern*

Jeremy Irons is the obsessive Swann oppo Ornella Muti in Swann in Love, *directed b Volker Schlöndorff.*

Books

Those Were the Days

Did you know that Shakespeare was born also died on April 23 and Cervantes died on very same day (in 1616)? How about the fact t on November 5, 1930, when a Swedish ne paper correspondent telephoned Sinclair Le to tell him he was the first American to win Nobel Prize, Lewis began to mimic the man's cent, thinking it was a prank?

These are not items from Trivial Pursuit, fascinating gems from a *Book of Days for Literary Year,* a delightful, year-long liter companion (with over two hundred illus tions) from Thomas Hudson and Compa Inc. The book is filled with birthdays, anniv saries, and amusing anecdotes—all from world of literature.

Cross Country

Theater

No Play Before Its Time

Paul Masson Mountain Winery in atoga, California, is the picturesque setting the Valley Institute of Theatre Arts' fifth- ual "Valley Shakespeare Festival," which s this year from July 6 through August 3. American premiere of *Robin Hood,* written 1926 by Alfred Noyes, Britain's poet eate, will run in repertory with two kespearean works—a traditional production *The Merry Wives of Windsor* and an updated ing of *The Taming of the Shrew.* Weekend formances are preceded by wine sampling lively Renaissance entertainment.

Etcetera

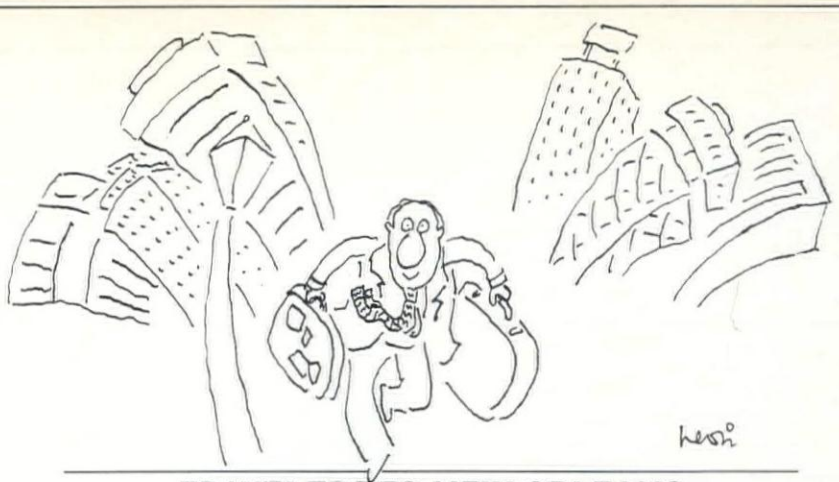
Maine Event

late Marshall Dodge, creator of "Bert and and other prodigious Down-Easters, is bet- known outside New England for his hu- rous portrayals of Maine characters than the "Maine Festival of the Arts," which he nded. Now in its eighth year, the festival ngs together visual artists; jazz, folk, pop, classical musicians; theater and dance npanies; street performers; poets; writers; ose-callers; boatbuilders; and storytellers an annual three-day celebration—August , and 5—on the campus of Bowdoin Col- in Brunswick, Maine.

Dodge's original purpose was to get all those ated artists and unsung performers out of woods and studios to meet each other and public and, as he puts it, to "strike some rks." Since that first spontaneous gathering 1977, the festival has developed into a efully orchestrated operation with an an- l budget of nearly $150,000 and an atten- ce of more than fifteen thousand.

An added tribute last year to Dodge's in- ration was a greatly expanded folk-arts pro- m, made possible by the festival's first Na- nal Endowment for the Arts grant. This r, *I Dream the Dream You Dream,* a col- orative performance piece by poet Mark lnicove and visual artist Natasha Mayers, be a special feature of the festival.

—*Jane Lamb*



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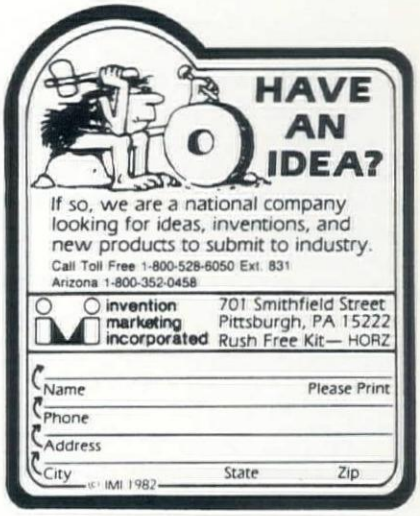
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Volcano in Cannes

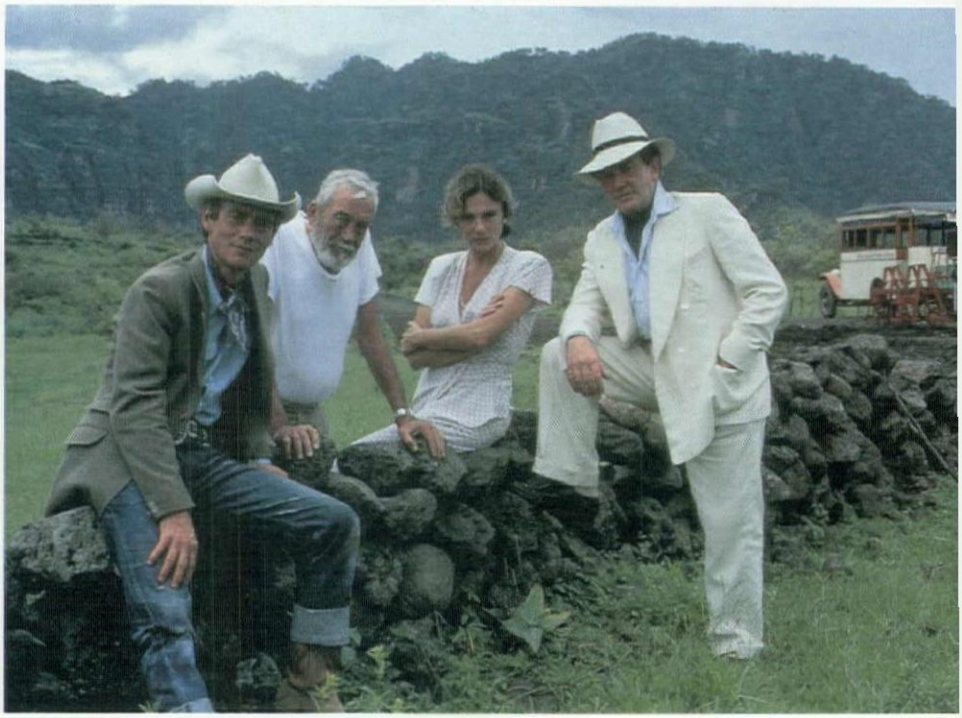
John Huston's long-awaited *Under the Volcano* was one of the most enthusiastically received films shown at the Thirty-seventh Cannes International Film Festival in May. The legendary seventy-seven-year-old film director, who has translated B. Traven's *Treasure of the Sierra Madre,* Dashiell Hammett's *Maltese Falcon,* and Flannery O'Connor's *Wise Blood* into film, had wanted to adapt Malcolm Lowry's novel almost since its publication in 1947. But it wasn't until he read the script of a Yale graduate student, written on speculation, that things began to fall into place.

Before adapting the novel, Guy Gallo (the graduate student-screenwriter) had written two critical papers on Malcolm Lowry's story of an alcoholic British consul in Mexico. "I think that was essential," Gallo said. "Adaptation, in my mind, begins as an act of critical appreciation." Gallo reports that when Huston saw his script, he thought that "I had done some interesting work with the characters and had made a wise decision in making it the study of a triangle instead of a rectangle. In the book, there is the consul and his wife Yvonne, and the consul's half brother, and his childhood friend. Yvonne has slept with both brother and friend." So Gallo absorbed the friend into the character of the half brother "to make it less unwieldy and more intense."

In the film, set in 1938 Mexico, the consul (Albert Finney), is faced with his last opportunity for redemption. Yvonne is played by Jacqueline Bisset and the half brother by Anthony Andrews (of "Brideshead Revisited"). Finney, whom Huston and Gallo had in mind for the consul even as they worked together on three subsequent drafts of the script, was praised at Cannes for his tour de force performance. But Gallo was particularly pleased and surprised by the dimensions of tenderness and strength Bisset brought to the character of Yvonne, who, he admitted, is a "less well-written character."

As for Huston, Gallo says that both in working on the script and with the actors on their performances, the director "is less interested in a polished, finished product than he is in authenticity, even if it's a little raw around the edges. He would often say to me, 'It's very good, Guy, but it's only writing.' He meant that it's clever but it's not true."

The film, a Universal Pictures release, will open this summer and will go into full distribution this fall. —*Donald Chase*



Anthony Andrews, John Huston, Jacqueline Bisset, and Albert Finney on location in Mexico during the filming of Under the Volcano.

West Germany

A Fairy-Tale Setting

High on a hill overlooking Germany's Neckar River, the ruins of Heidelberg Castle look like a romantic setting for tales of chivalrous knights and damsels in distress. Every summer these battlements and ancient courtyards become a fairy-tale backdrop for an open-air series of plays, operas, and concerts.

The Heidelberg Castle Festival dates to the sixteenth century when wandering English minstrels were invited to perform for the amusement of the court. In the following century, spectacular pageants with song, dance, and masquerade were produced, and the plays of Moliére and Shakespeare were applaud

Held in the castle courtyard, this summ festival productions will be highlighted by mund Romberg's *Student Prince.* This wo famous musical romance, based on Wilh Meyer-Forster's *Alt Heidelberg,* portrays dent life in the heyday of Heidelberg's fam university. Performances are on August 4, 19, 23, 26, and 31, and September 1.

In addition to a number of guitar, chamb and orchestra concerts, *La Cenerentola* lighthearted comic opera by Giocchino R sini) will premiere July 28, with further perf mances on August 3, 12, 17, 25, and 30. N colò Jommelli's *Ifigenia in Tauride* will presented August 1, 16, 18, and 24.

For information, contact the German N tional Tourist Office, 747 Third Avenue, N York, NY 10017, or 444 South Flower Stre Suite 2207, Los Angeles, California 90071.

Italy

Capodimonte in Naples

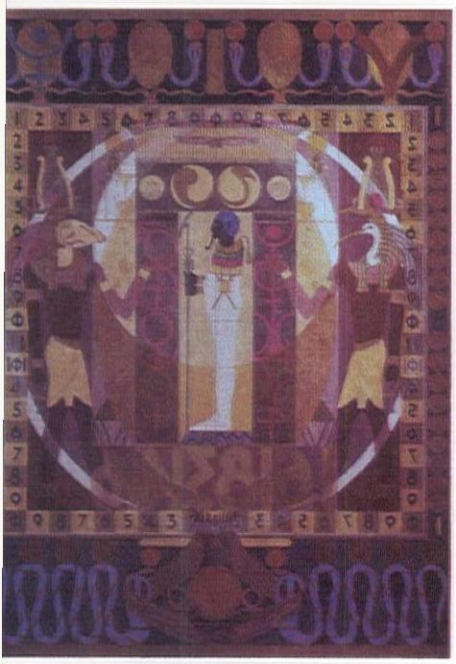
In Naples, an evening at the Teatro S. Ca Opera House finds the balconies crowded w families. People talk about Caravaggio as if had lived yesterday. And, the fine art of Ca

rint from Baltimore Sunday Sun *Dec. 25, 1983, by Henry Scarupa.*

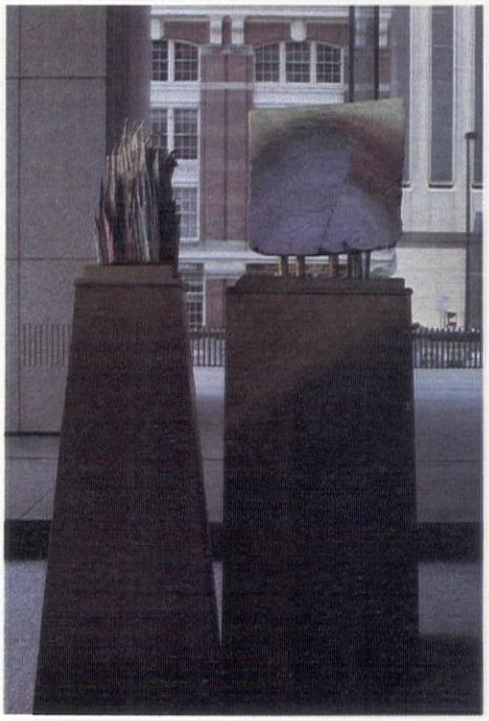
es Harris, a Baltimore painter and sculptor, ppears to attack his canvases as much with the rce of intellect as with brushes and paint.



"Heavenly Rationale" by Les Harris. 7 X 7 feet.



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ıo's speaking to humanity today? Isn't this artist's responsibility? Painting should com- t on man's place in the universe. Art should ninate and elevate the consciousness. That's ıarily its mission.

The artists of the past century have thrown n the bastions of the Academy, but the ram- of the new modernity is an Academy of ex- ional vacuumness.

Whether we want to accept it or not, there are values out there. There is something very bral about the universe."

ır. Harris does not hide the fact that he ıews styles and fashions in art, because they ɔme ends in themselves, obscuring the art's purpose.

ɔr years friends and acquaintances, impressed ı his creativity, urged him to show his art to public. In 1982 he opened his own studio as tudio Gallery in Hampden for this purpose. n in October 1983, nineteen of his works, a s called "Cave of the Mothers," was ex- ted at the John Hopkin's Space Telescope nce Institute.

isitors to A Studio Gallery make their way ɔugh rooms and nooks in a timespace warp. Harris conceives of his works as part of a vast ɔle to be seen in their entirety for full impact. y do not follow any consistent style, but sug- phase being depicted as seen through the m of his whimsy and imagination.

ɔme are representational, without in any way ıg literal; others are nonrepresentational with ng geometric elements. Still others have undertones of surrealism—though that is not his intent, the artist says—and are richly overlaid with symbolism. Some paintings spill off the canvases onto the frames, also of the artist's construction, as if resisting confinement.

Gold is the predominant color of his palette, imparting to certain pieces an ethereal luminosity of great depth. He has had to cut back on the use of gold leaf because of the inflated cost. One large canvas, "Rose Window of Notre Dame," which the artist sees as a mandala, contains $650 worth of precious metals."

As visitors proceed through the gallery, nine concealed tape recorders are playing, simultaneously complementing his work and providing his audience with a complete aesthetic experience. Occasionally they encounter more than they have been accustomed to with 20th-century objects of art, says Mr. Harris. "That's my point. People should experience art the way they experience a Gothic cathedral."

From the first, Mr. Harris felt himself on the outer fringes of the art establishment, refusing to subordinate his art to the commodity dictates of galleries and taste-makers. To his mind, art should be a great synthesizing force, harnessing not only its own creative energy, but that of religion, philosophy, and science, as well. He saw the coming together of these potent forces at least once in the past, in ancient Egypt, resulting in some of humanity's grandest achievements.

At the same time, he was appalled by what he considered as an excessive trend toward self-expression in art, symptomatic of a civilization in the throes of disintegration.

"Art today is engaged with the libido," Mr. Harris elaborates, "because the libido sells. The artist has been forced by the need to survive to sell his birthright for a bowl of porridge —the Academy of the Twentieth Century. I'm not opposed entirely to self-expression, but I think we have played with it too long, and now we need to find some kind of unity. For me to dig into my own libido, dig into my psychological or physical problems, go along with this or that, putting it all down on canvas, is not art. Art is magic. Without magic you have no art."

His work is a cycle of over 150 paintings and sculptures thus far, which he calls a mind mandala, or an ouroborous—a dragon so awesome that it bites its own tail, poisoning itself that it might be regenerated. Symbolically, he relates this to the state of contemporary art.

Surprisingly, Mr. Harris did not begin the project with any grand scheme in mind. He just painted, and after a few years the design imposed itself upon him.

"I'm an artist and I need to paint out of an inner necessity," he explains. "I don't know what I'm painting exactly. I work like a demon ten hours a day, seven days a week, so I can get as much done before the inspiration—or whatever that imagery that flows out of my psyche is—comes along. It's a usurper. It pounds. And even though I may like what I'm doing, I have to move on because this new imagery is taking over."

Ideally, of course, he would like to see the collection remain intact, since it represents an integral project seemingly without end. "But I am out of space and funds to bring it together with the ambiance that it needs."

"There is a unity here many claim to be relevant to this time and space. It is a singularity."

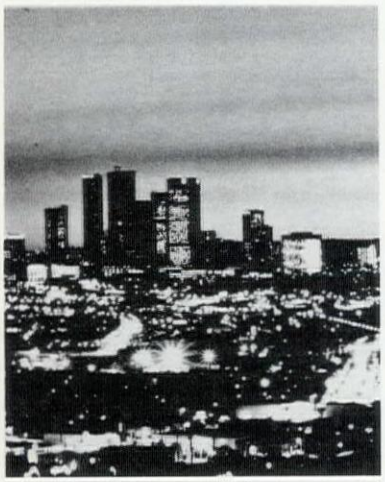
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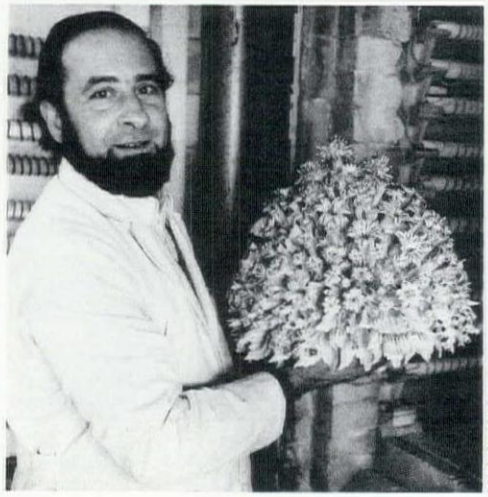


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Trans World



Michele McCormick

Alfredo Tucci displays one of his floral creations, an example of Italian Capodimonte porcelain in the Bourbon tradition.

dimonte porcelain is more alive in the back streets of Naples than anywhere else.

The history of porcelain in Naples began in the eighteenth century when Charles III, the Bourbon King, married Amalia of Saxony. Charles was so impressed with her dowry of fine porcelains that he established a factory, producing wares of equal quality, on the grounds of his new palace at Capodimonte.

The king brought in the best Italian artists, and it wasn't long before the delicately painted plates and elaborate flower arrangements of the Capodimonte porcelains became widely collected. In fact, Charles was so fond of the wares that when he was summoned to the throne in Spain, he took the factory with him: ovens, materials, all the best workers, and anything that could be packed up and shipped off to Spain. In Italy, a few workers stayed behind and carried on in the original style.

"My father worked in the porcelain," says Alfredo Tucci, "and we can trace back in our family to those who worked for the Bourbons." Tucci is the patriarch of a small family business which specializes in making Capodimonte floral-style porcelains. "There are just a few families left doing work in the traditional way," he says. "It is a closed circle. There have been attempts to do the work on a larger scale, but the result is always a lessening of quality."

All of Tucci's works are completely formed and painted by hand. Sometimes students learning the trade help in the work, always carefully copying a champion (an orig model) that Tucci has designed himself.

"I take great pride in my creations," Tucci, "and I place them only in the shops." Those shops are found in Naple the Galleria Umberto, along the Via Roma just across the street from the Capodimc Palace. While there are some porcelains display in the museum at Capodimonte, tl primarily represent a former Oriental fluence. The finest of the original works in Bourbon tradition have been carefully kep private hands. —*Michele McCorn*

India

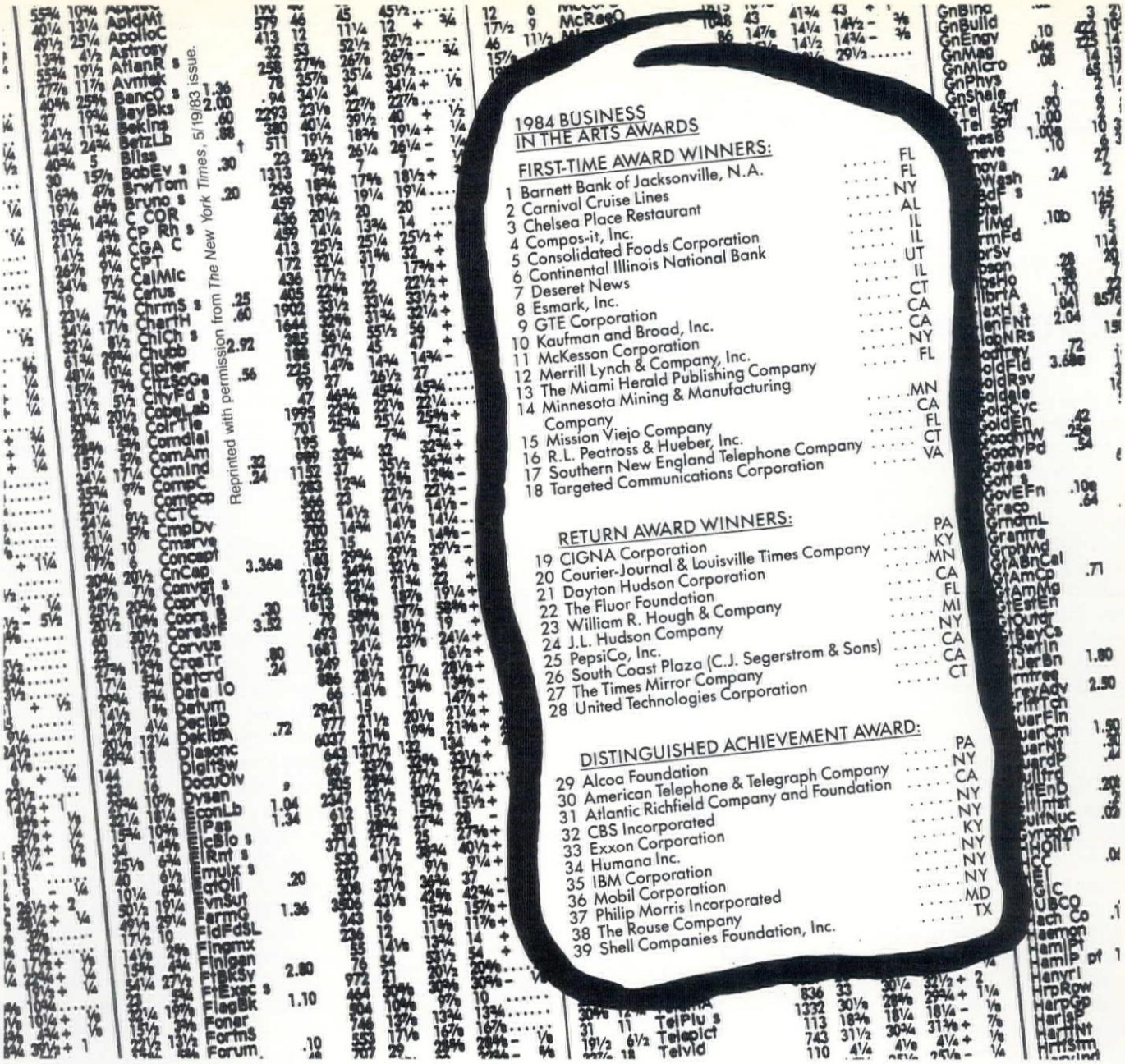
Back to Bombay

Zubin Mehta will be going home Septembe when the New York Philharmonic winds u spectacular Asian tour with three perfc ances (September 15, 17, and 18) in B bay—Mehta's birthplace. The Philharmo which departs on tour August 16, will m stops in Japan, Korea, Hong Kong, Malay and Indonesia before reaching Bombay. (Sc cities on the itinerary—Kuala Lumj Djakarta, and Singapore—have never bel hosted an American orchestra.) This Mehta's first Asian tour with the Philharmc and the first time he has accompanied the chestra to his homeland.

The Mehtas' household was a musical c Mehli Mehta, Zubin's father, founded Bombay Symphony Orchestra and was on the first to present Western music to the Ind public. He is currently music director of American Youth Orchestra in Los Ange The younger Mehta studied medicine until was sixteen, then persuaded his parents to s him to the Vienna Academy.

Citibank International, sponsors of philharmonic's 1980 European tour and 1982 South American tour, is underwrit almost $1 million of the $3-million tour penses. The Asian tour is the second unde contractual agreement between the bank the philharmonic which gives the former option to underwrite major foreign tours.

"I am really excited about conducting the chestra in India," says Mehta. "I am gratefu Citibank for making all this possible and furthering this unique partnership between worlds of corporate finance and the arts."



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The competition involved more than big blue-chip companies. Winning firms range in size from small local businesses to giant multinational corporations. Company contributions included more than liquid assets too. They could take the form of a cash grant, the loan of personnel, the provision of in-kind goods or services, or a tie-in that used the arts in advertising or promotion.

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Entr'acte

The Union Jacking of Broadway

Having retaken the Falklands, the British apparently looked around the globe and decided to try next a reconquest of American theater. And, with the continued hearty support of the Broadway establishment, there may soon be good news for the Royal Cartographer.

The British theatrical invasion began a little over a year ago when the Tony Award for Best Musical went to *Cats*—not a remarkable event until one remembers that musical comedies are supposed to be America's unique contribution to world theater.

However, any American self-congratulation has become difficult when faced with the recent lackluster shows of such Broadway stalwarts as Alan Jay Lerner *(Dance a Little Closer)*, Comden and Green *(A Doll's Life)*, and Stephen Sondheim *(Merrily We Roll Along)*. With season after season of imported Andrew Lloyd Webber hits *(Jesus Christ Superstar, Evita,* and the current *Cats),* major recognition of the new British musical would seem mandatory. However, the odd excess of the recognition reflected disdain for all previous American accomplishments in the musical form.

American books grew to be so adroitly structured that our shows could effortlessly reexamine Shaw and Shakespeare or search for the roots of Nazi decadence. Knowing the sophisticated technical demands of a good musical book, the Broadway establishment gave its Tony for Best Book to *Cats.*

But Saint Louis-born T. S. Eliot, the long-dead book writer of *Cats,* contributed no plot to the show, no structure. In fact, his contribution was merely a handful of single-topic poems which were never intended for the musical stage. Oh yes, there was also a verse supposedly discovered on a cocktail napkin ("Memories").

Giving the British invasion a big boost, the *New York Times* imported a new theater critic to replace retiring Walter Kerr. Inasmuch as the *Times'* reviews are the do-or-die consumer guide to American theater, it means once again that a foreigner (remember Clive Barnes?) is pointing the direction our national theater should take.

This new critic, Benedict Nightingale, had barely arrived in New York before he declared that the American theater's long-time interest in family trauma-drama (he calls it Diaper Drama) must stop.







Inge Morath

Clockwise from above: Jeremy Irons and Glenn Close in The Real Thing; *Dustin Hoffman in* Death of a Salesman; *a scene from* Cats

Sensing the drift of the times, producers who had unfortunately already announced major revivals of such American Diaper Dramas as *The Glass Menagerie, Moon for the Misbegotten,* and *Death of a Salesman* apparently scrambled to undo their wrongs . . . by, of all things, hiring British directors. There can be no other rational explanation for having three of our national masterpieces, each as American as the Pulitzer Prize, directed by foreigners.

However, even British directors couldn't save these ill-timed reproductions. The Anglophiles of the Tony Award Committee basically ignored the productions. Dustin Hoffman's dazzling Willy Loman was passed over for performances by Rex Harrison, Jeremy Irons, and Ian McKellen, who wasn't even in a play but rather a Chautauqua evening of Shakespearean recitations.

American playwrights must be wonde what will be acceptable. One hint might gleaned from the Pulitzer Prize, which m after all, be given to an *American* p However, even here the British influence be seen at work.

Finishing his fascinating new play, Da Mamet did not submit it to an American p ducer or theater. Instead he sent it to Bri playwright Harold Pinter, who in turn gav to chums for London production. Once it an anointed British hit, the American *G garry Glen Ross* could come to Broadway earn a Pulitzer.

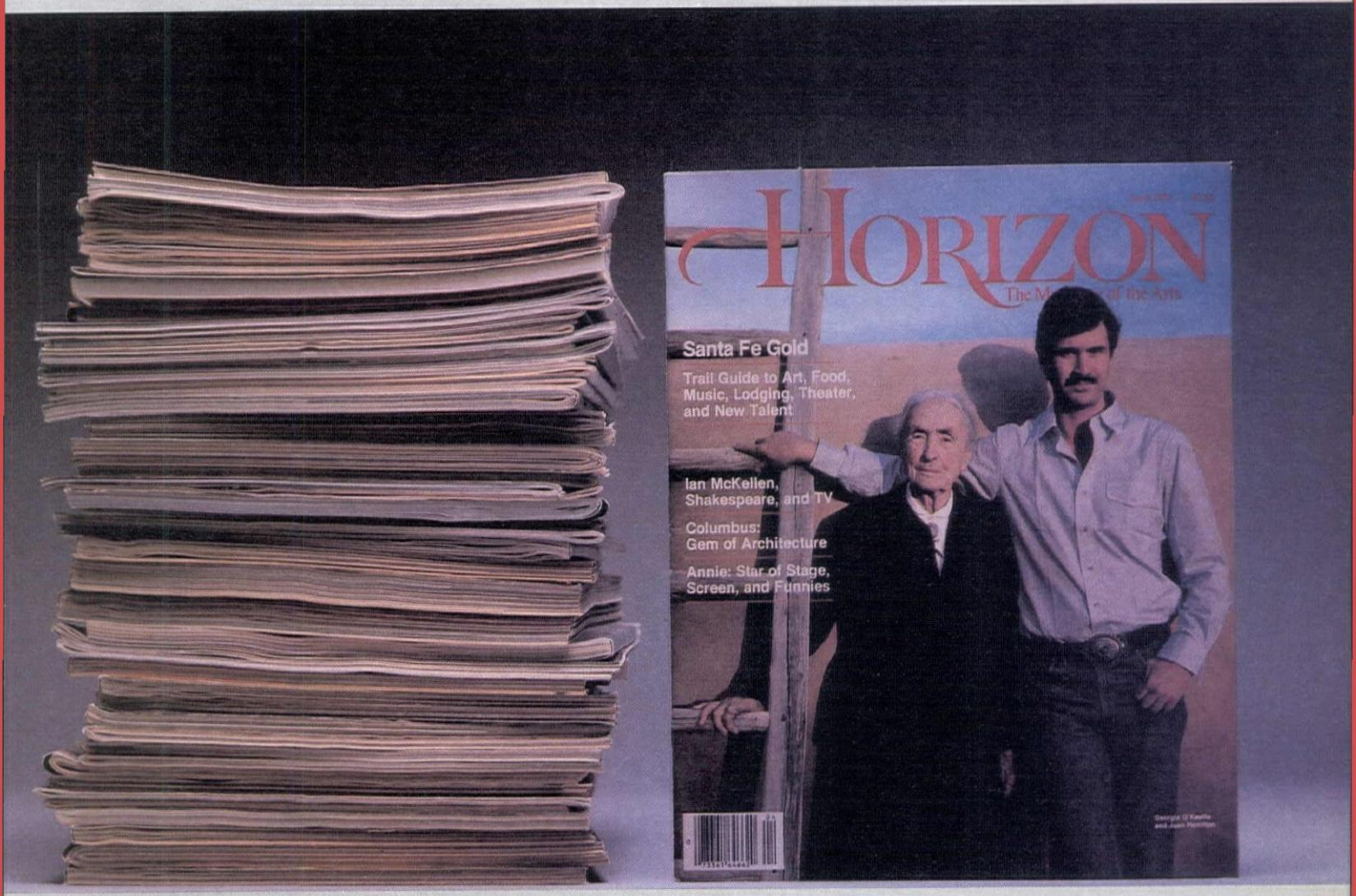
If the smart American writer is going write only for British actors and seek Lon premieres, what should he or she write abo According to the esteemed British playwrigl who long ago eschewed Diaper Dramas, th is one compelling importance of what migh called Diaphragm Dramas. If family mat are the preoccupation of our playwrights, t certainly the fixation of the British has to sexual fidelity, which was illuminated o again this season in Peter McNicol's *Passi* the revival of Pinter's *Old Times,* and m notably in Tom Stoppard's *Real Thing.*

Because of the strong Victorian underp nings of contemporary British drama, pl wrights must note that the plot variati seldom go beyond the two possible heteros ual pairings. With plot complications cut t minimum, our playwrights will have to le how to make the inconsequential mating hab of three people seem to be of $37.50-a-seat portance. A lot of pauses have proved eff tive, and, while Pinter has told the Diaphra Tale backwards in *Betrayal,* no Brit has told it sideways.

A pretentious title promising major answ (e.g., *The Real Thing*) can be a help, especia since the critics do not seem to note if there no answers. For example, to illustrate "rea writing, Tom Stoppard pits a wild-eyed fana who wants to record his passionate concern the underclass against a cashmered, conservat playwright whose "art" is demonstrated b scene from yet another Diaphragm Dram which has language so archly clever as to ren Noel Coward Chekhovian by comparison.

But . . . (*ironic pause*) there is hope th Americans can learn or relearn to create r theater. —*Milan S*

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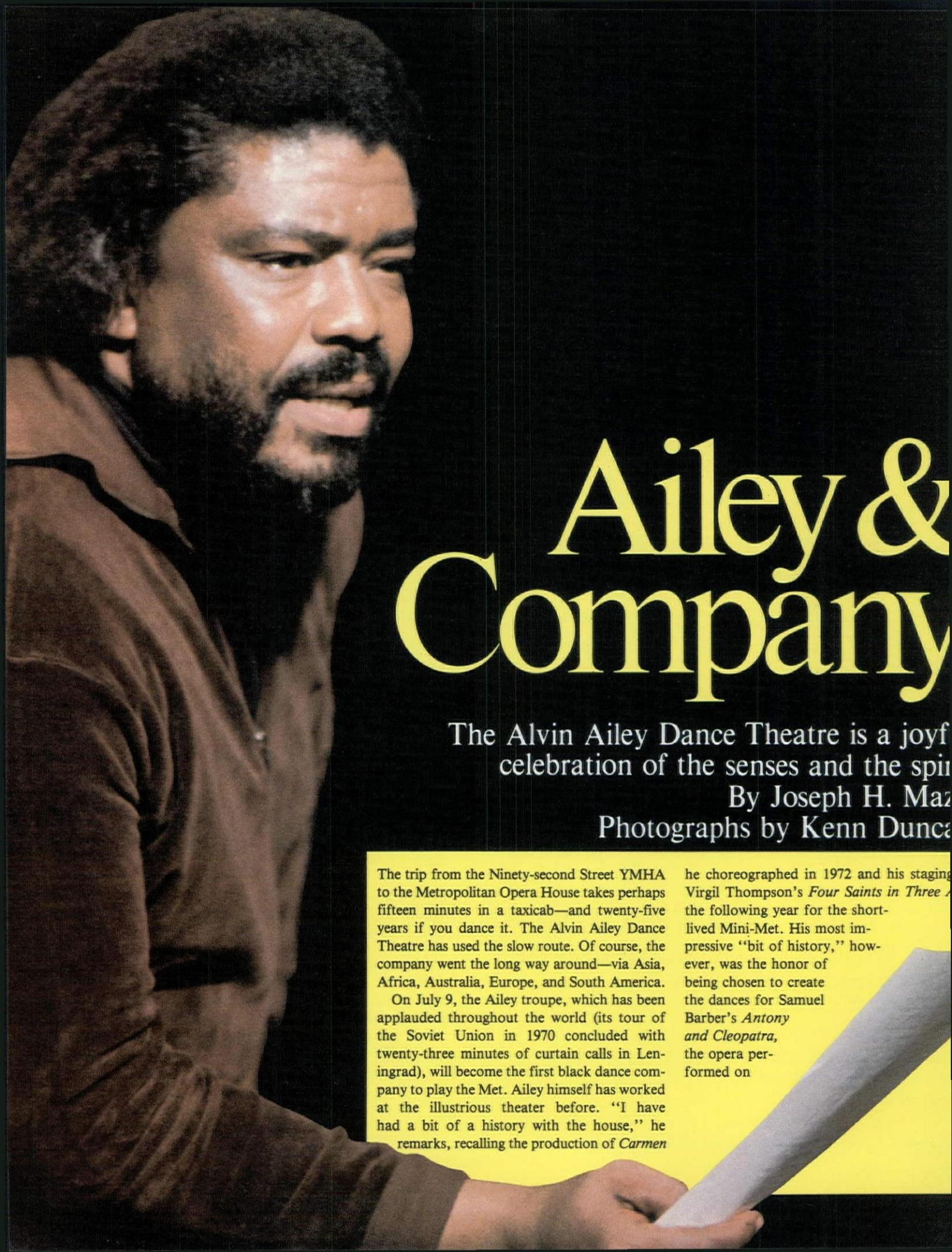
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Ailey & Company

The Alvin Ailey Dance Theatre is a joyf celebration of the senses and the spi

By Joseph H. Maz
Photographs by Kenn Dunca

The trip from the Ninety-second Street YMHA to the Metropolitan Opera House takes perhaps fifteen minutes in a taxicab—and twenty-five years if you dance it. The Alvin Ailey Dance Theatre has used the slow route. Of course, the company went the long way around—via Asia, Africa, Australia, Europe, and South America.

On July 9, the Ailey troupe, which has been applauded throughout the world (its tour of the Soviet Union in 1970 concluded with twenty-three minutes of curtain calls in Leningrad), will become the first black dance company to play the Met. Ailey himself has worked at the illustrious theater before. "I have had a bit of a history with the house," he remarks, recalling the production of *Carmen* he choreographed in 1972 and his staging Virgil Thompson's *Four Saints in Three A* the following year for the short-lived Mini-Met. His most impressive "bit of history," however, was the honor of being chosen to create the dances for Samuel Barber's *Antony and Cleopatra,* the opera performed on



September 16, 1966, when the new Metropolitan Opera House opened its doors at Lincoln Center. Five years later, Ailey created the choreography for Leonard Bernstein's *ss*, the inaugural production of the Opera use at Kennedy Center in Washington, C.

The large black man with the graying beard the gentle eyes began his journey to the Met Rogers, Texas; stopped off in Los geles—at the age of twelve—to attend junior n school, high school, and UCLA and to form with the Lester Horton Dance Theatre; veled east to dance and act on Broadway; , when he was twenty-seven, founded his n dance company. This year that company is brating its twenty-fifth anniversary.

n 1960, two years after forming the troupe, Ailey choreographed his undisputed masterpiece, *Revelations,* in a room he insists was smaller than his current office. At that time, the idea of a modern-dance company, let alone a largely black modern-dance company, playing the Metropolitan Opera House was inconceivable. A modern-dance "season" often consisted of one performance at the Theresa Kaufman Auditorium of the Ninety-second Street YMHA. Broadway theaters were not particularly hospitable to modern dance and City Center and the Met booked ballet.

Furthermore, modern-dance companies were not the stable organizations they have since become, with salaried dancers, administrators, and artistic staffs. Ailey remembers how they "scrimped and saved and rehearsed like mad for one night at the 'Y' and maybe a few performances outside the city." (In 1960, the Ailey company had precisely two engagements.) Carmen de Lavallade, Ailey's high-school classmate and his frequent dancing partner during their early years, remembers dashing from studio to studio, finishing a rehearsal with black choreographer Donald McKayle and then running upstairs to begin one for Sophie Maslow's Chanukah program. De Lavallade's husband, Geoffrey Holder (*The Wiz, Timbuktu!*), designed the costumes for Ailey's original production of *Blues Suite.* The job paid him $50, and the material with which he worked was acquired from the Salvation Army. Performers appeared with several different companies; everyone seemed to know everyone else; dancers, designers, and choreographers worked and rehearsed wher-



Donna Wood an
Keith McDaniel i
Seven Journeys.

ever and whenever they could, frequently holding other jobs (in the theater and outside it) to support their addiction to art.

"We've gone from the Kaufman auditorium to the Met in thirty thousand easy steps," says the choreographer, smiling wryly. "I wonder how much money we've lost in twenty-five years?" One of Ailey's standing jokes is that his mother, who knows the reality of hard work, cannot understand the economics of his profession. "You mean you are in a business where you *lose* a million dollars a year?" he quotes her, widening his eyes to imitate incredulity. "It does seem strange, doesn't it?" Then he breaks off. "Let's stop talking about losing money; let's talk about what we've gained in terms of our cultural heritage. That's what's important. Let's talk about the new dances the company has presented and the older works we have preserved and the experiences we've brought to the public."

The experience Ailey has brought to the public includes the enjoyment of dance as a vibrant form of theater. His company's style is urgently physical; the dancers seem to delight in the vigor of their own taut bodies, and they slice across the stage space with an ecstatic freedom they have purchased with years of self-discipline rigorous enough to shame a desert saint. For Ailey, a dance performance is not an exercise in solemn asceticism, but a joyful celebration of the senses and the spirit.

He does not mind in the least being called "popular" and "commercial"—"not in the good sense of those words," he says. The first task of an artist, he maintains, is to get people inside the theater. "Then you can show t
anything you want. But you can't show t
anything at all if they are still outside."

Once the audience is inside, Ailey sh
them an astounding variety of dances.
company has mounted more than
hundred-forty works (nearly a third of the
Ailey's own devising) by thirty-five cho
graphers. Ailey believes that his comp
should function both as a creative works
producing new dances each season, and
"museum," preserving and presenting im
tant works from the past. Dance is
ephemeral art; a work unperformed is a v
forgotten. In the early days of modern da
choreographers often lacked the funds to
their companies together, and it was diff
to maintain a standard repertory. Ailey



lis company's style is rgently physical; the ancers seem to delight n their own vigor.

lph Glenmore in
ntessa and Friends

ken it upon himself to retrieve the old ces—the historical jewels of modern nce—from the vaults of memory, polish em anew, and put them on display. Dances Ted Shawn, May O'Donnell, Pearl Primus, tharine Dunham, and, of course, Lester rton, have come to a second light upon his ge. Not all these works have been suc-sful, but Ailey thinks it important that nce fans learn some of the history of the art ey applaud.

"It takes a lot of tenacity to keep the old ff in the repertory," he says. "Some of the rks are dated, and all of them are hard to onstruct because you have to have some-dy who knows the dance come in and work th the company, and it is getting harder and rder to find people who remember those pieces. Besides, funding sources are not interested in revivals; they will only give you money for new works. Still, I think we have to try, and we have been able to keep alive some of the black stuff—by Pearl Primus and Katharine Dunham, for instance—that nobody would have seen otherwise."

Ailey did not set out to build a dance museum, or even to create a company that could produce the works of young, innovative choreographers, and he certainly had no intention of demanding that his dancers, in the course of one evening, perform ballet, modern dance, and everything in between. "I started out," he says, "to create a black folkloric company, to present to the public what black artists had created in music and in dance."

Several of the dances he made in the early days of the company, pieces such as *Blues Suite* and *Revelations*, testify to that intention. The characters in *Blues Suite*, Ailey explains, "were people I actually knew." They are presented with all the bawdy humor, the earthy emotion, the rich sympathy, and the direct, honest style of statement that lives in the music. The blues is not an art form that teases us with metaphors, it makes its statement in concrete terms, underlining and ornamenting them, between choruses, with driving riffs. Ailey's choreography, with its gliding steps, pelvic thrusts, and long body lines—and with its direct physical humor—is the kinetic equivalent of the music.

The most famous section of *Revelations*—"Wading in the Water," with its white costumes and fluid, swaying bodies—was inspired,



Gary DeLoatch, Marilyn Banks, and Keith McDaniel in The Stack-Up.

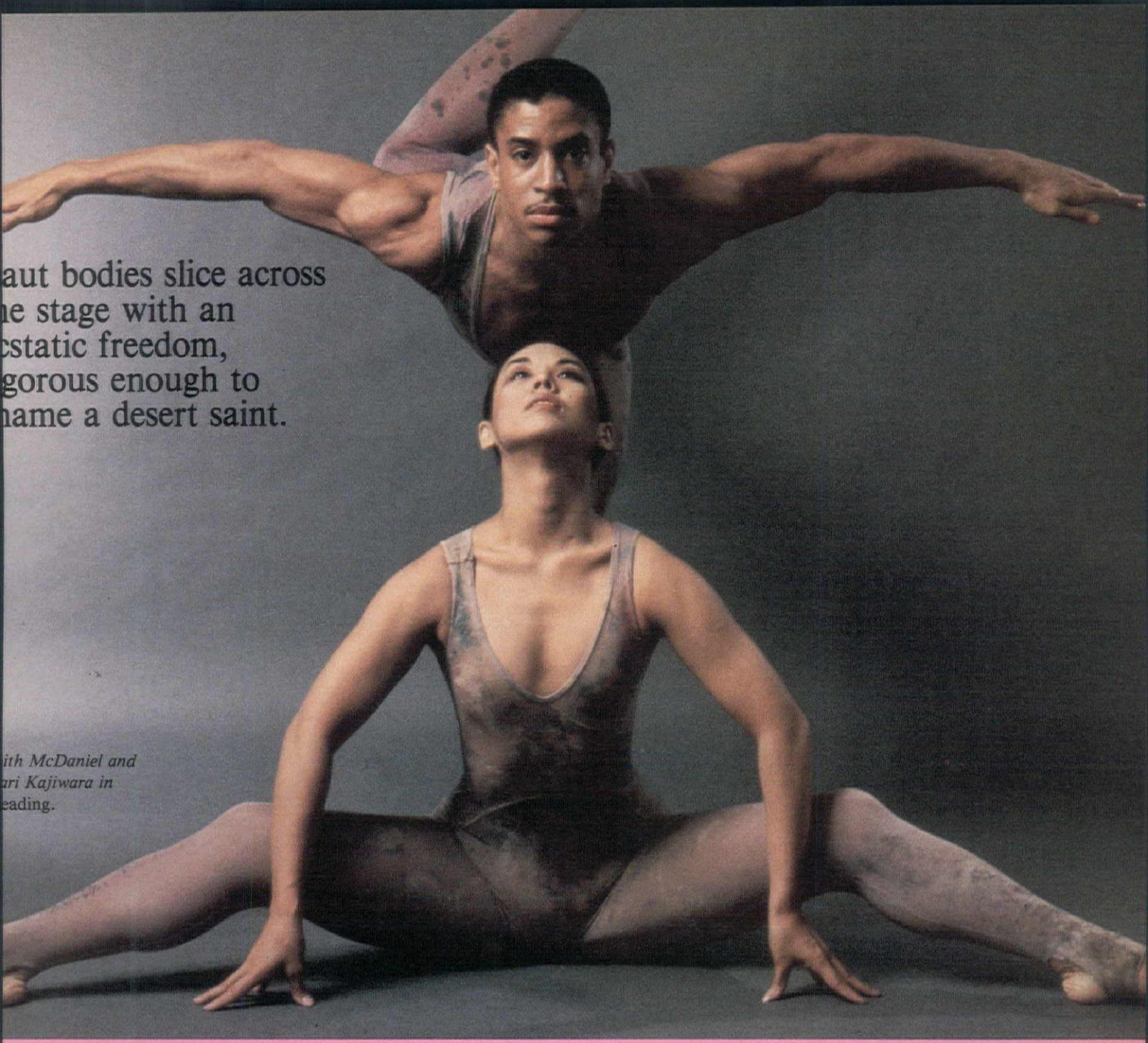
Ailey says, by images of his own baptism and of others he saw in the valley of the Brazos River in Texas. *Revelations*, which is set to traditional black music, begins with its ensemble huddled, drably dressed, in the center of the stage, and ends with the company spread out, dancing with wide, driving steps, and wearing costumes that nearly burn the eyes. The dance shows the journey of the black-American community from rural slavery to urban hope, led on by faith, courage, and integrity.

The company has danced these pieces wherever it has traveled—in the Soviet Union and in Japan for example—and, Ailey says, "nobody has ever asked me what *Blues Suite* or *Revelations* was about—nobody anywhere in the world. People don't have to know our history or our culture to know the emotions of those dances and to feel them."

The black culture of rural Texas provides some of the memories that mold Ailey's work; the theater district of Los Angeles is responsible for others. He was lucky enough to have a junior-high-school English teacher with the habit of taking his classes to shows. For Ailey's class, he selected a performance by the Ballet Russe de Monte Carlo, to which young Alvin "almost had to be dragged bodily." What healthy, athletically inclined male teenager in the 1940s wanted to see ballet? After that first experience, Ailey did. He still recalls the spectacular decor and the theatricality of the Ballet Russe's production of *Sheherazade* and the performance of the great Alexandra Danilova in *Coppélia*. As a boy, Ailey had studied with a tap-dance teacher, "because everyone else in the neighborhood did," but if it was the Ballet Russe that cast bait . . . Katharine Dunham set the hook.

Dunham, probably the only choreograp with an M. A. in anthropology from the U versity of Chicago (Pearl Primus has a Ph in the same subject from Columbia), stu the black dance traditions of the Caribb and later incorporated them into her choreography. She organized a comp which toured the United States and Eur with lavish, brilliantly choreographed re such as *Bal Negre* and *Caribbean Rhapso*

It was during one of her tours that yo Alvin Ailey, making one of his own visits to entertainment district of Los Angeles, saw h photographs of dancers on display outsi theater. Huge, proud, striking photograph black dancers. The realization that "b



ith McDaniel and
ari Kajiwara in
eading.

ople could do something of that magnitude stage," Ailey remembers, "absolutely wled me over." He revised his theatergoing bits: while Dunham's company was in town, tead of attending one performance every ek, he attended one every night. Each time, was "bowled over" by the skill of the per-mers and the theatricality of the production. The next time he was bowled over, he was in cafeteria of Thomas Jefferson High hool, where he saw Carmen de Lavallade, ssed all in pink, dancing to Mozart. De vallade recalls that she thought Ailey, who s an athlete, "was so pretty that he ought to nce," and Ailey remembers that he thought Lavallade was so pretty, he followed her erywhere, even to Lester Horton's Dance eater, where she took classes.

Horton had founded, and operated, the first theater in the country devoted exclusively to dance. He also formed the country's first multi-racial dance company (he was white, and these were the 1940s), an example Ailey has followed.

Ailey studied with Horton and danced with his company, then enrolled at UCLA with a major in Romance languages. Some high school somewhere has lost a gifted teacher of French or Spanish, because Ailey returned to Horton's theater and to the language of dance. After his mentor's death in 1953, he even took over the management of the company for a short time. Horton encouraged Ailey's creative urges; he suggested that the young dancer try his hand at choreography, and he bequeathed him an intense belief in the importance of theatricality in dance.

Ailey learned still more about theater on Broadway, where he danced in *Jamaica* and in *House of Flowers*. He studied acting, music, and dance with Anna Sokolow, who taught him "how to go inside one's self" to find themes for choreography. Inside himself, in 1958, he found the theme for *Blues Suite*, and the Alvin Ailey Dance Theatre began.

Four years later, the State Department dispatched the troupe to southeast Asia and Australia, making it the first black company sent abroad under the Kennedy administration's International Exchange Program. It was not, however, an all-black company; it included one white dancer. Ailey had decided that "there was a kind of reverse chauvinism in being an all-black anything," and that if his troupe contained only black artists, the per-

"We've gone from the Kaufman auditorium to the Met in thirty thousand easy steps."

formers ran the risk of being considered, not "dancers," but "black dancers." During that first tour, he also became convinced that the emotions and the experiences that produced spirituals and the blues are present within all cultures, and that artists of any culture can express them. "I got a lot of flak about it during the 1960s," Ailey remarked a few years ago, "but I think that an integrated company enlarges the statement I've been trying to make."

The statement was also expanded by the increasing range of his choreography as Ailey made dances to music by Ravel and Samuel Barber, Duke Ellington and Hugh Masakela. He invented pieces with a balletic sensibility, filled with clean, diagonal lines and long, reaching arabesques (*Streams,* to music by Miloslav Kabelac in 1970; *Choral Dances,* music by Benjamin Britten, 1971; and *The Lark Ascending,* Ralph Vaughan Williams, 1972). He also produced enough works to scores by Ellington to put together a television special in 1974 and a special tribute to the composer at the New York State Theater in 1976. Nor did he neglect popular music, which he used for one of his finest pieces, the long, deeply moving solo called *Cry*. Ailey created the piece in 1971 for the incomparable Judith Jamison and he dedicated it "to all black women everywhere—especially our mothers."

The dancer of *Cry* begins by unwinding her headband and using it as a rag with which to scrub floors; she contracts in pain; she flutters her hands like captive birds; she sinks to earth and then she rises and, with short, strong steps and ecstatically raised arms, dances freely off the stage, toward freedom.

The company continued to travel: Rio in 1963; Dakar, Senegal, in 1966; the Edinburgh Festival in 1968; the USSR in 1970; the Far East in 1977. (The troupe has just returned from yet another visit to Japan, where, Ailey says, "People look upon us as something uniquely American—they particularly love our jazz things.") In 1970, at the International Dance Festival in Paris, Ailey's company took prizes for best company, best choreography, and best male dancer. The French still adore Ailey; one of the works he will show at the Met, *Précipice*, was made for the Paris Opera Ballet. Patrick Dupond, the astonishing young French dancer for whom the piece was created, will come to New York to perform it.

Not all tours were sponsored by the State Department; the company traveled throughout America, often playing one-night stands. Constantly on the road, constantly scrambling for money (even though the group became a resident company of, in turn, New York's Clark Center for the Performing Arts, the Brooklyn Academy of Music, and the City Center of Music and Drama), the Alvin Ailey Dance Theatre continued its mission. Ailey spun off dances the way an ice skater whips off turns (in 1971 he created two in ten days, and one of them was *Cry*). His work suffered; his he suffered; he kept working.

Now, a mature twenty-five, the comp lives in elegant quarters on Broadway, in same building that houses the offices of Ac Equity Association. It has an affiliated ju company of fourteen dancers and a fully credited school with an enrollment of more t three thousand students. It produces the w of important young choreographers, such as T. Jones, and of important established da makers, such as the great jazz choreograp Talley Beatty and the Dutch ballet cho grapher Hans van Manen. It continues to vide audiences throughout the country Ailey's vision of the black experience and dance experience. And, like most dance c panies, it still scrambles for funds.

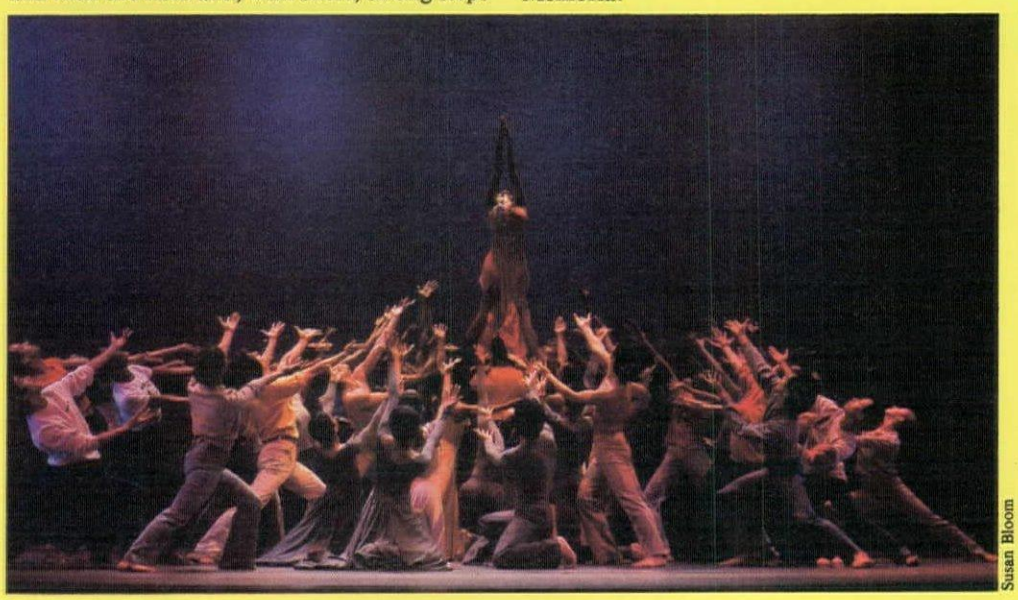
Jane Hermann, director of presentation the Metropolitan Opera House, says that A would not have been able to afford a sprin summer season in New York without the hel an outside producing organization. So, on occasion of the company's twenty-fifth anni sary, she decided to present him. "Besides," says, "it's a good time of the year for Alvi play the Met: it's a large tourist season and A is always a smash on the road. People visi New York will know who he is."

Hermann, who has presented many g foreign ballet companies to New York, l "the idea of a really contemporary compan the Met for a change. I always try to give audiences the best of any genre, and Alvi the best at what he does."

Ailey himself, while excited by the pros of a season at the Metropolitan Opera Ho —already is looking beyond it to the work plans to choreograph, produce, and rev Kansas City, which, the choreographer plains, is "going to try to restore its heritage," has commissioned a dance to m by the great Charlie Parker. The compan scheduled to appear at the New Orle World's Fair. There is a lot of work to do

"Whatever it takes to get the work ou you is what you need," Ailey says. "You k going. I don't think each piece has to b masterpiece; you just have to feel it and to it out on the stage. If a dance turns out to dure, that's fine, but the important thing i set the experience before the public."

Ailey, who has choreographed to a variety of composers, from Stravinsky to Otis Redding, chose the music of Keith Jarrett for Memoria.



Susan Bloom

Joseph H. Mazo is the dance critic for Women's Wear Daily.

BALTIMORE

Star-Spangled Arts



Bright lights and colors, heady aromas—the Inner Harbor is a symphony for the senses.

This historic city is a gleaming arts gem on Chesapeake Bay. By Mary Lou Baker Photography by Roger Miller

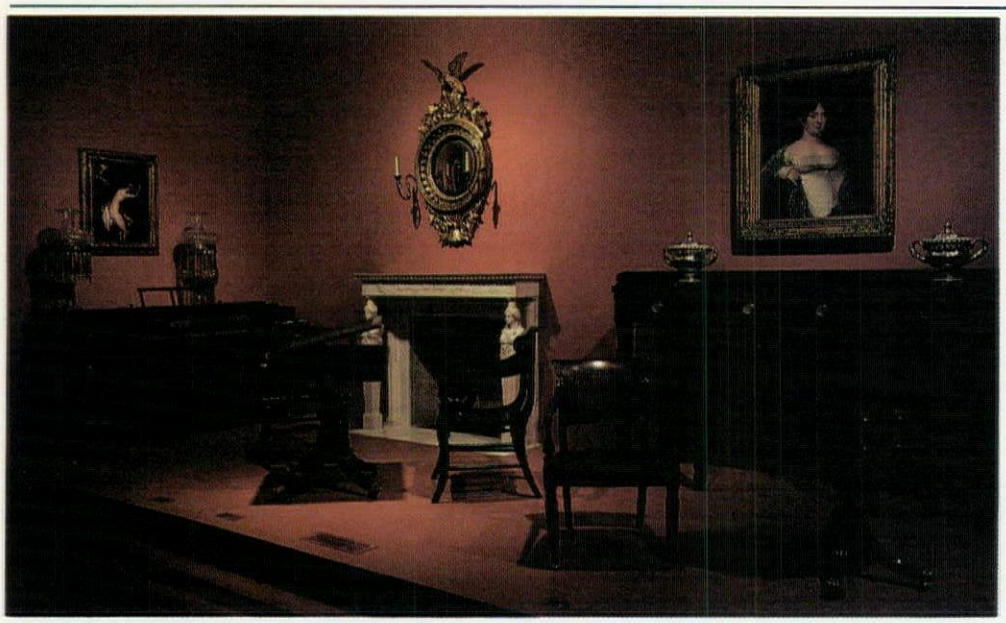
sitors to Baltimore see a city pulsing with e—not only in the vivid pavilions of Harbor ace but also in the halls of its many cultural ractions. Baltimore is a Cinderella, a city ose pretty downtown face is strengthened the character lines of her historic and tural heritage. Baltimore's mayor, William nald Schaefer, is a person who believes that arts and human services are symbiotic.

As a city council member in 1964, he earheaded the enactment of the One Percent dinance that requires one percent of the cost construction and renovation of city-owned ildings to be spent for the installation of art public places. Schaefer's record reflects his do that the nurturing of the spirit of a city and its people is as important as supporting the city's burgeoning downtown development.

Baltimore's stunning urban renaissance and the spectacular success of Harbor Place have been enthusiastically chronicled in the international press. Its public support for the arts serves as an equally impressive model for those who would make the city a supportive and creative place for its citizens to live and work.

Striking examples of this theory in action are the giant sculptures that dot the Baltimore cityscape. They are highly visible testimony to the extraordinary level of cooperation between the city government and the private and corporate sectors. Sculpture Spaces Baltimore is a communal effort to provide a veritable museum-without-walls in Baltimore. Last month Mayor Schaefer dedicated fourteen new pieces that will be placed in four prominent down-

Music, theater, ballet, and opera companies thrive on a steady diet of city support.



Antique lovers will revel in the Baltimore Museum's American fine and decorative arts.

town office buildings: Sun Life of Canada, Fallon Federal, One Charles Center, and Equitable Trust.

Jack Moseley, chairman of the board of the United States Fidelity and Guaranty Corporation (USF&G), pioneered corporate participation in the city's public art program long before it became fashionable. The company donated Henry Moore's *Conception* as a stunning centerpiece for the lobby of the Baltimore Convention Center, itself a dazzling architectural landmark in the heart of the city.

Thanks to another generous gesture by USF&G, Baltimore was the only American city to host the 1981 Mondrian exhibit. The spirit that moves Baltimore's business world to support the arts is not altogether altruistic. "The [Mondrian] exhibit may not have gotten any business for us," says Moseley, "but if it gets more companies to move here, with more employees, the tax burden lessens for all of us."

Basically it is the people—visitors and native Baltimoreans—who benefit from the city's involvement with the arts. Stop to admire Kenneth Snelson's *Easy Landing* outside the Maryland Science Center, spin the vane on Baltimore artist Greg Moring's untitled wind sculpture set in a downtown plaza, and marvel at Mark di Suvero's steel *Under Sky/One Family* in the shadow of the World Trade Center. Even the new Baltimore subway system is enhanced with art, its eight Mass Transit Authority (MTA) stations humanized with works by artists of local and international repute.

If there is one event that symbolizes Baltimore's commitment to the arts and celebrates the city as one of the nation's most vibrant art centers, it is ARTSCAPE (see page 35), cosponsored by the Mayor's Advisory Committee on Art and Culture.

Jody Albright, who heads the MACAC, sums up the way visitors react to Baltimore: "If buildings create a city's physical being, then arts and their effect on people are what create a city's soul."

(The area code for all Baltimore locations is 301.)

MUSEUMS

The Baltimore Museum of Art (Museum Drive, 396-7100) celebrates is seventieth birthday this year. Visit the delightful Museum Cafe overlooking the serene Wurtzburger Sculpture Garden. Allow plenty of time to browse through the several levels devoted to American fine and decorative arts; the noted Cone Collection of French post-impressionists (Matisse and Picasso are well-represented); and the exhibit of the arts of Africa, the Americas, and Oceania. Future shows worth noting include the Thyssen-Bornemisza Collection of American Masters (September 9 through October 28); the first Grandma Moses retrospective (November 18 through January 6, 1985); and "Fifty Years of Babar" (Decembe through January 27, 1985), featuring original watercolors of Laurent Brunhoff. T museum is closed the last two weeks August.

Situated in the scenic Mount Vernon area, **Walters Art Gallery** (North Charles and Cer streets, 547-9000) is home for a beautifu displayed collection of art spanning the thousand years from predynastic Egypt to nouveau. Bequeathed to the city of Baltimor 1931, the original building is a palatial, Itali Renaissance mansion built by William a Henry Walters to house their collection. T Walters is ranked among the top four priv collections in the country by Thomas Hovi former director of the Metropolitan Museum Art.

The Peale Museum (225 Holliday Stre 396-3523), the first public museum in Ameri sits a half-block north of city hall. Collectio of nineteenth-century prints and twentie century photographs of the city and a fascin ing exhibit called "Row House: A Baltimo Style of Living" re-create everyday life in city during the past three centuries. "T Peales: An American Family of Artists Baltimore" (featuring paintings from the Pe family collection), Victorian furnishings, an charming public garden are other attractio

Maryland Art Place (105 Market Pla 962-8565) opened in 1981 as a pioneering, no profit, artists' organization to showcase t state's artistic talents. The downtown facility a dramatic setting for individual and gro shows of painting and sculpture and occasio multimedia events. Running concurrently w the 1985 Baltimore Craft Show in Februa Maryland Art Place will mount a furnitu show by national designers, whose works w be displayed in environments created for t occasion by recognized interior designers.

The Maryland Historical Society (201 W Monument Street, 685-3750) maintains a libra of volumes on Maryland, as well as a museu of furniture, glass, silverware, toys, costum Indian artifacts, and firearms from the stat earliest times. Francis Scott Key's origi manuscript of "The Star-Spangled Banner" i popular attraction.

Maryland Institute College of Art (13 West Mount Royal Avenue, 669-9200) is t nation's oldest degree-granting, four-year c lege of art in the country. Established in 18 it has grown to encompass four buildings in t



Mount Royal district, the cultural-educational hub of the city. Its year-round exhibit program and fourteen annual shows are held in the Decker Gallery (the former Mount Royal railroad station) and in the Robert and Jane Meyerhoff Gallery. A natural amphitheater in front of Mount Royal station is the bucolic scene for Monday Music, a series of outdoor concerts during August.

The Peabody Institute was established in 1857 by international banker George Peabody, who wanted to encourage the people of Baltimore to appreciate the arts. His endowment built a conservatory of music, a library, and an art gallery that currently occupies the entire southeast section of historic Mount Vernon Place. **The Peabody Library** (17 East Mount Vernon Place 659-8163) is a veritable "cathedral of books"; its 300,000 volumes are stacked on four tiers supported by cast-iron columns on balconies overlooking an open court. The library, now under the aegis of Johns Hopkins Univeristy, is open to the public. Its rare music collection includes original manuscripts by Beethoven, Purcell, and Handel. The **Peabody Institute**'s concert hall (1 East Mount Vernon Place, box office, 659-8122) has superb acoustics, and is the scene of performances by the Peabody Jazz Ensemble as well as noted classical musicians.

LIVELY ARTS

Like the city itself, Baltimore's lively arts scene is bursting with vigor and a sense of rejuvenation. Music, theater, ballet, and opera companies thrive on a steady diet of community involvement and city support.

Few musical events have attracted such favorable attention as the dedication in 1982 of the **Joseph Meyerhoff Symphony Hall** (1212 Cathedral Street, 837-5691), home of the **Baltimore Symphony Orchestra,** directed by Sergiu Comissiona. During his fifteen-year tenure he has built the BSO from an ordinary ensemble to one of the world's finest symphony orchestras. Comissiona leaves this year to become musical director of the Houston Symphony Orchestra.

David Zinman will take the Baltimore podium in September. Its 2,468-seat hall is as close to acoustical perfection as any in the nation. During July and August, the BSO gives

A marble musician at the foot of the spiral staircase in the Peabody Institute conservatory.



The Mechanic Theatre boasts the second largest subscription audience in America.

outdoor concerts at Pier 6, at the Inner Harbor, and at Oregon Ridge in Baltimore County.

The 1,600-seat **Morris Mechanic Theatre** (Hopkins Plaza, Baltimore and Charles streets, 625-1400) in the downtown Charles Center is a nonprofit professional theater operated under city auspices, yet artistically independent. The Morris Mechanic-Lyric Theatre subscription series attracts 20,000 regular ticket holders, a presold house that gives Baltimore leverage with producers when they determine which city will suit a pre-Broadway run.

The Lyric Theatre (1404 Maryland Avenue, 685-5086) is a replica of the Leipzig Music Hall in East Germany. Because of its excellent acoustics and its seating capacity of 2,600, it is a fine place for performances by the Baltimore Opera Company and the large musicals that come to town. **Center Stage** (700 North Calvert Street, 332-0033) enters its twenty-second season as the state theater of Maryland. Artistic director Stan Wojewodski favors the classics as well as world-premier productions by avant-garde playwrights. Playwrights '85 will feature a series of innovative theater productions by new playwrights.

Theatre Project (45 West Preston Street, 539-3091), directed by Philip Arnoult, is internationally known for new and experimental professional performances in theater, dance, and music from all over the world. Closed since 1983 for extensive renovation, the fourteen-year-old center for the arts will reopen this November for a year-round series of productions. An interesting cotenant of the building will be **Ethel's Place,** a 200-seat cabaret and restaurant that will showcase the talents of jazz singer Ethel Ennis. **Young Audiences of Maryland** (927 North Calvert Street, 837-7577), a nonprofit production company, brings the best in lively arts performances and workshops to the schools, senior citizen centers, and communities of Baltimore and Maryland.

A pioneering black theater group, **Arena Players** (801 McCulloh Street, 728-6500) stages performances in newly renovated quarte **Vagabond Players** (806 South Broadw Street, 563-9135) is a high-spirited amate theater group. Performances in its own i timate Fells Point Theatre run the gamut musical reviews to comedy.

In 1980 the Maryland Ballet Troupe chang its name to **Baltimore Ballet** (1398 West Mou Royal Avenue, 225-0850) in recognition of t city's renaissance. There are two styles of pe formances during the company's season—o a matinee family series (September 22 and and December 8 and 9) and the other, eveni performances by the small though talent troupe of eighteen dancers and guest pe formers (October 25 to 27, December 6 to and February 16 and 17, 1985).

The **Baltimore Opera Company** (40 We Chase Street, 685-0692) offers periodic perfo mances of classic and experimental scores. T

Seductive aromas of cinnamon and spice perfume Baltimore's downtown area.

bie Blake Cultural Center (409 North arles Street, 837-2988), dedicated to the late timore-born songwriter and pianist, is a kdrop for the performances of local artists. Talented high-school students get expert ning at the **Baltimore School for the Arts** 2 Cathedral Street, 386-1185), a city-funded itution. Student exhibits are held at the ool on a regular basis, and the atmosphere supercharged with talent. **School 33 Art nter** (1427 Light Street, 396-4641) is a uni- neighborhood art center in South timore, providing studio and exhibit space area artists.

LLERIES

timore's gallery scene gets brighter by the , particularly on Charles Street, where all galleries are springing up regularly.

At **C. Grimaldis Gallery** (982 North Charles eet, 539-1080), collectors will find the work Baltimore artists Grace Hartigan, Alice el, Elaine de Kooning, Eugene Leake, and ith Martin. Contemporary works by local l regional artists are the focus of **Meredith** 5 Charles Street, 837-3575).

The **Tomlinson Craft Collections**, the **rsten Gallery**, and the highly regarded **lsheimer Gallery** (specializing in otographic art) are grouped in the 500 block North Charles Street. **Mansion Fine Arts** is ew operation in a restored town house (1018 North Charles Street, 837-0850).

Fells Point Gallery (811 South Broadway, 327-2372), situated in Baltimore's Soho-style district, offers oils, watercolors, photographs, and other media by undiscovered local artists who may live around the corner.

For a unique arts experience, visit **A Studio Gallery** (3500 Clipper Road, 366-2368) where artist Les Harris displays his own works in a variety of styles. You'll hear music that complements the art as you tour the gallery.



The Baltimore Opera's repertoire ranges from classical to experimental.

group of young dancers limber up in paration for a Baltimore Ballet class.



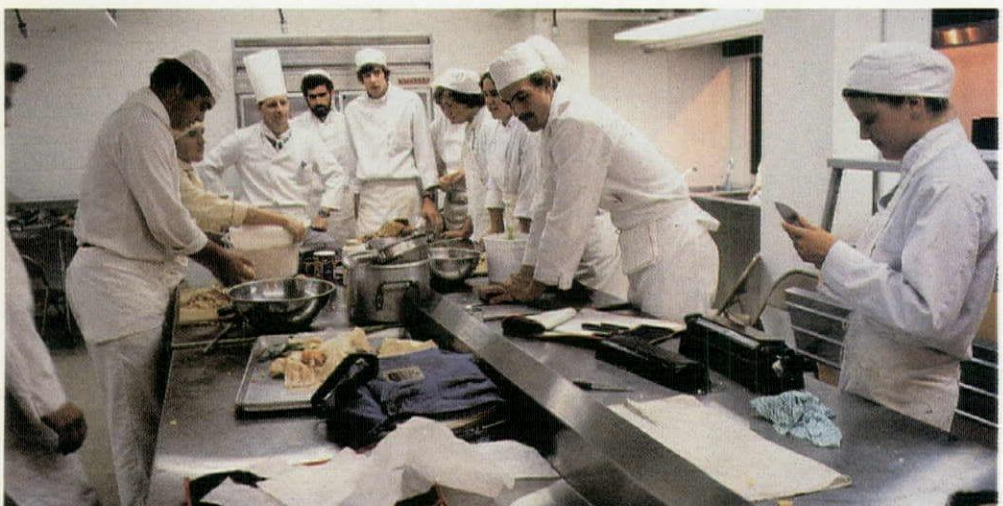
ATTRACTIONS

The National Aquarium (Pier 3, Inner Harbor, 576-3810) has more than six thousand specimens of mammals, fish, reptiles, amphibians, and birds in re-creations of their natural environments. Just across the Inner Harbor, the **Maryland Science Center** (601 Light Street, 685-2370) features a spectacular constellation show, as well as fascinating, hands-on displays of geology, energy, computers, the metric system, and Chesapeake Bay. **Top of the World** (twenty-seventh floor of the World Trade Center, the pentagonal building designed by I. M. Pei at the Inner Harbor) has a panoramic view from the observation deck, as well as exhibits relating to world trade and the city of Baltimore (837-4515).

The **Port of Baltimore** is the second busiest container port in eastern North America. Visitors to the Inner Harbor will see foreign freighters as well as *The Pride of Baltimore,* a breathtaking reproduction of a nineteenth-century clipper ship that visits ports all over the world as the city's sailing ambassador. The US *Frigate Constellation*, the US *Torsk* and *Chesapeake Lightship* (both permanently docked at the Inner Harbor) offer daily tours.

Fort McHenry (foot of East Fort Avenue, 962-4290) is a lushly groomed, star-shaped fort that was the scene of Baltimore's routing of the British in the War of 1812. Francis Scott Key was inspired to write "The Star-Spangled Banner" after seeing the American flag flying proudly after the battle. An excellent audio-

The city's literary monuments include the Poe House and the Mencken House.

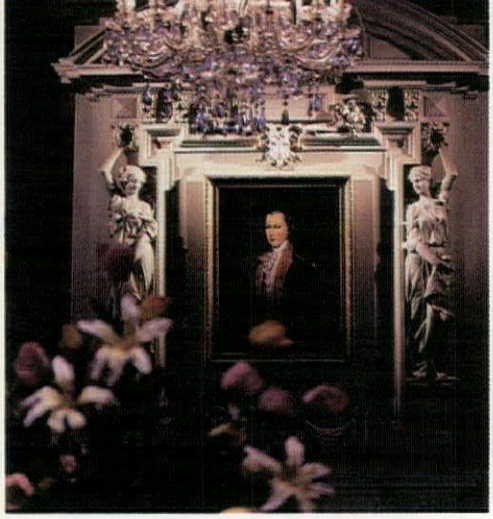


The kitchen is the classroom for the students of the International Culinary Arts Institute.

visual presentation depicts the fort's history.

The Baltimore Council of Historic Sites encompasses twenty small museums and monuments, most offering guided tours and audiovisual programs. Most are designated National Historic Landmarks. Among them are the **Babe Ruth Birthplace** (216 Emory Street, 727-1539), the **Baltimore Museum of Industry** (1415 Key Highway, 727-4808), the **Basilica** (Cathedral and Mulberry streets, 727-3564), the **Flag House Museum** (844 East Pratt Street, 837-1793), the **Edgar Allen Poe House** (203 North Amity Street, 396-7932), the **Constellation Frigate** (539-1797), the **Shot Tower** (801 East Fayette Street, 539-1797), and the **Washington Monument** (700 North Charles Street at Mount Vernon Place). The **Baltimore City Hall** (100 North Holliday Street, 396-3100) dates from 1875 and has a 110-foot rotunda and exhibits depicting the city's history.

John Eager Howard Room guests dine in elegance to the strains of a baby grand.



Druid Hill Park, in the city's northwest section, is home for the thousand animals that reside at the **Baltimore Zoo.** A garden of the senses for the handicapped, marked trails, and an all-American garden are featured at **Clyburn Arboretum** (4915 Greenspring Avenue). The **Mencken House** (1524 Hollins Street, 396-1743) was H. L. Mencken's home for seventy years and has recently been restored to re-create the milieu in which the critic wrote and lived.

Baltimore's noncultural but nonetheless noteworthy attractions include the World Series championship team **Baltimore Orioles,** whose home games are played at Memorial Stadium (396-7111). The **Baltimore Blast,** an indoor-soccer team, and the **Baltimore Skipjacks,** the city's ice-hockey team, play home games at the civic center (727-0703).

Six Flags Power Plant (Pier 4, Inner Harbor) is a family-oriented, urban entertainment center slated for a spring 1985 opening in the historic, turn-of-the-century power plant for Baltimore. The $25-million renovation of three-building complex will include food gift stalls, a theater, and restaurants.

HIDDEN TREASURES

Take a drive to the outskirts of town to **Evergreen House** (4545 North Charles Str 338-7641) to see one of the nation's finest r book collections and a museum-quality dis of Tiffany glass and period furniture. Evergreen House offers occasional conc and lectures in a theater designed by L Bakst. It is open the second Tuesday of e month and by special appointment to grou

Rosa Ponselle Museum at Villa Pace (1 Greenspring Valley Road, 486-4616), is home of the late operatic diva Rosa Ponse Outdoor concerts are scheduled on Sun afternoons from July to September; group luncheon tours may be arranged via teleph from 9 A.M. to 9 P.M.

McCormick and Company, Inc. (414 L Street, 547-6166) has a downtown facility offers tours and refreshments in Elizabethan tearoom. Tours are scheduled appointment only, weekdays at 10 A.M. 1:30 P.M..

DINING

While it is true that Baltimore is a "c town," even the natives are drawn to Har Place restaurants, such as **Gianni's** (837-1 for northern-Italian cuisine, **Bamboo Ho** (666-9550) for well-executed Szechuan Mandarin dishes, **Jean Claude's C** (332-0950) for dining in French-bistro st and the Commodore Room in **Mariner's One** (962-5050) for a water view that matc the freshness of the seafood specialties.

At lunchtime, Baltimore's best-dres business crowd elbows its way among tour and convention delegates who throng the f stalls of Harbor Place's second-floor **Li Street Pavilion,** or the **Phillip's Harbor Pl Restaurant** (685-6600) on the ground level.

Little Italy, an enclave of excellent Ital restaurants, is within walking distance of In Harbor, and **Charles Street** is referred to "restaurant row" because of its high conc tration of dining spots. Prime among them the elegant **Brass Elephant** (924 North Cha Street, 547-8480), serving northern-Ital cuisine in an elegantly restored town house **Charro** (326 North Charles Street, 727-09 presenting authentic Mexican food lovin

epared by chef Maria Shah; and **Tony heng's** (801 North Charles Street, 539-6666), ecializing in Szechuan cuisine.

Louie's Bookstore Cafe (518 North Charles reet, 962-1222) offers live chamber music th Sunday brunch and is a wise choice for ose who like to read and eat simultaneously. rther along the avenue is the **Original hesapeake** (1701 North Charles Street, 7-7111), a recently reopened Baltimore land-ark that has added mesquite-grilled fish to its eak-and-lobster image. The **John Eager oward Room** in the Belvedere Hotel (One st Chase Street, 539-7110) is the grandest ning room in Baltimore.

The **Prime Rib** (1101 North Calvert Street, 9-1804) serves some of the best (and expen-e) meals in town, and **Tio Pepe** (10 East anklin Street, 539-4675) is a thoroughly charming Spanish restaurant in the cellar of an old Baltimore town house. Asian-Philippine food is the specialty at **Sony's** (324 Park Avenue, 539-2466), a serene oasis in an obscure part of town. Around the corner, one must ring the bell to enter **Martick's** (214 West Mulberry Street, 752-5155), a bohemian French restaurant beloved by those who like the offbeat.

Marconi's (106 West Saratoga Street, 752-9286) deserves its reputation as one of Baltimore's finest and most reasonable restaurants, with a wine list to match—they take no reservations, are closed Sunday and Monday, and stop serving at 8 P.M. **Haussner's** (3244 Eastern Avenue, 327-8365) has a German-American menu and the owners' art collection on the walls—a must for any visitor to Baltimore.

In Fells Point, **Bertha's Dining Room** (734 South Broadway, 327-5795) serves a British high tea on Wednesdays (3 to 5 P.M.) and mussels at all hours; **Saint Honore** (505 South Broadway, 522-1100) offers a taste of French-provincial cooking and decor; and **The Admiral's Cup** (1645 Thames Street, 675-6988) and the **Waterfront Hotel** (1710 Thames Street, 276-9772) are worth exploring for both food and charm.

The penthouse dining room at The **Brookshire Hotel** offers formal dining and a panoramic view. **Skylights,** the rooftop gathering place at the Hyatt Regency, has an equally spectacular view and is fine for early Sunday brunch or late-night snacking. **Eight East** (in the Tremont Hotel, 576-1200) has a quiet lounge for light fare and post-theater drinks.

FESTIVALS

Baltimore is a city that loves a party, and it has a series of summer festivals that spotlights the foods, crafts, and music of its many ethnic groups. **Showcase of Nations** is held in various downtown locations during weekends from



he National Aquarium houses aquatic life d includes a 220,000-gallon shark tank.

Baltimore's Antique Row has attracted collectors since the nineteenth century.

June through September.

Rash Field, an Inner Harbor waterfront location, will be the site of Baltimore's spectacular celebration of Maryland's 350th anniversary. From mid-July through Labor Day, a multi-media show tracing the state's history will be given each evening at 9:30 P.M. in an elaborate setting designed by theater professionals.

The Pier 6 Pavilion at the Inner Harbor is the delightful outdoor setting for symphony, jazz, and big-name performers during the **Harbor Lights Music Festival** (July 6 to August 29), sponsored by the Office of Promotion and Tourism. The **Kool Jazz Festival** in honor of Baltimore-born Eubie Blake is scheduled at the same site for Labor Day weekend.

Craftfair Baltimore '85 is a nationally known, annual event scheduled for February 11 to 17 at the Baltimore Convention Center. Last year's show attracted nearly fifty thousand people, who spent $5 million on the purchase of fine decorative and wearable arts. Exhibitors are jury-selected, and the eighth annual fair is sponsored on a nonprofit basis by the American Craft Council.

SHOPPING

From the tiny shops of Antique Row to the boutiques of Harbor Place and the traditional downtown department stores, Baltimore is a shopper's world.

Harbor Place, two glass-enclosed pavilions at the water's edge, is a creatively managed mecca for visitors seeking the unusual. **Hutzler's, Hamburgers,** and **Hecht's** are the city's major department stores.

Baltimore's historic **Antique Row** is a concentration of more than thirty-five shops stocking a fascinating selection of fine art and antiques. Located in the 700 and 800 blocks of Howard Street and the 200 block of Read Street, Antique Row has been a magnet for collectors since the nineteenth century. Knock or ring the bell if the shop appears closed (hours are sometimes erratic); leave a note or a card if there's no response, and chances are, the owner will contact you for a private appointment.

This fall, a collection of shops and restaurants called **The Brokerage** will open at Market Space near the Inner Harbor. And in March of 1985, Baltimore's shopping possibilities will mushroom with the addition of **Harbor Exchange** in the historic B & O Warehouse at Camden and Eutaw streets downtown. The



The flag still waves at Fort McHenry, where Key composed America's national anthem.

retail shops will offer first-quality merchandise in a unique, $20-million restoration of one of the largest buildings of its kind in the world.

Not to be missed is the **Lexington Market** (400 West Lexington Street, 685-6169), a symphony of stimuli that engages all the senses. In continuous operation since 1782, Lexington Market is comprised of two halls filled with stalls selling everything from custom-cut meats to seafood and ethnic specialties.

Serious shoppers could consider a drive to the **Village of Cross Keys,** about fifteen minutes from downtown Baltimore (I-83 to Northern Parkway East, then south on Falls Road). This is an elegant collection of first-class specialty shops.

LODGING

The visitor to Baltimore has a pleasing range of accommodations at varying prices in the downtown area. The **Hyatt Regency** at the Inner Harbor (300 Light Street, 528-1234) is the most highly visible hotel, a bustling hub of activity from its sociable mezzanine lounge to its elegant Trellis Garden Restaurant on the first floor and its rooftop **Skylights Restaurant and Lounge,** offering light fare and a spectacular view of the city. Connected by overhead walkways to the Inner Harbor area is the **Hilton Hotel** (101 West Fayette Street, 752-1100), a major convention hotel and home of Miller Brothers Restaurant.

Baltimore's burgeoning hotel picture includes three new, all-suite hotels offering a the amenities an executive demands. Th **Brookshire** (120 East Lombard Stree 625-1300), the **Tremont** (8 East Pleasa Street, 576-1200), and the **Tremont Plaza** (2 Saint Paul Street, 576-1200), have all opene within the year. Baltimore's upscale **Ecor Lodge** (24 West Franklin Street, 576-8400) h spacious rooms (six with jacuzzis) and th **Howard House** (8 North Howard Stree 539-1680) is a reasonably-priced, small hot with a homespun air located several bloc from the Inner Harbor. The **Holiday Inn** (3(West Lombard Street, 685-3500) is a conv nient two-block walk from the conventic center.

The gracious old **Belvedere Hotel** (One Ea Chase Street, 332-1000) has been restored to i former grandeur and has elegant, yet reaso ably priced, suites; its Owl Bar is one of th handsomest places in town.

For those seeking the perfect small hote there is **Society Hill** (58 West Biddle Stree 837-3630), a charming, restored town hou with a delightful bar and restaurant. Prices a reasonable and include breakfast in be **Prince of Wales Ltd.** (609 North Paca Stree 523-3000) is a restored town house offering be and breakfast in antiques-filled rooms or tw narrow, three-story *pieds-à-terre* in the re that are ideal for families or groups. **Sha Adams, Inc.**, an Annapolis-based bed-an breakfast operation, has a roster of Baltimo locations to suit individual tastes.

Baltimore's lodging operations will



of Jamie Wyeth by Susan Gray

Jamie Wyeth: An American View

In early June, John Holverson, Director of the Portland Museum of Art in Portland, Maine, met with Jamie Wyeth at his farm in Wilmington, Delaware to discuss the exhibition *Jamie Wyeth: An American View*, which was about to open in Portland. On the following pages are excerpts from that conversation.

Holverson: Jamie, sitting here on your beautiful farm in Delaware, and having spent much time on Monhegan, it is very easy for me to see why you paint the paintings you do.

Wyeth: Yes. People often say, 'In this day and age, how can you paint an island? How can you paint a field?' But the fact of the matter is, islands exist; there are fields. All you have to do is cross the country and see.





Holverson: Growing up in a family of painters, when did you first realize you wanted to paint? What made you realize you wanted to be a painter?

Wyeth: There was no one thing. But I decided in sixth grade — how old are you then? — I decided I just wanted to paint. Bouncing a ball in a courtyard was not terribly interesting to me. I wanted to paint. So I left school and was tutored at home.

Holverson: Was your family upset?

Wyeth: The local school board in Pennsylvania was up in arms. Luckily there was a precedent in my family: my father had been tutored at home. That was because of illness, of course, but still, it had been done. I was tutored for three hours in the morning in academic subjects, and then I painted in the afternoon. Every one or two months I had to go in and take a test to make sure I was keeping up.

Holverson: When did you begin serious art study?

Wyeth: There came a time when they saw I was really serious about being a painter and decided I should draw circles and squares and figures all day with my Aunt Carolyn. So I did that for about two years, and it was all very boring but terribly good for me. And then I went to New York.

Holverson: And set up a studio in a hospital morgue. Why a morgue?

Wyeth: It was more from curiosity on my part. If I was painting a groove on someone's face, I wanted to know how it got there. I couldn't get that from an anatomy class at art school. So I studied at a hospital morgue with a wonderful anatomist. He told me to put away my anatomy books: in two years I wouldn't remember all those Latin names but I would remember how everything felt.

Holverson: What have you done in terms of traveling, Jamie? I know you've always traveled back and forth between Delaware, this lovely setting here, and Maine, and all that it represents. What have you done in traveling and seeing the rest of the country?

Wyeth: That's the only traveling I do really, between Maine and here.

I find that there is no way I could go to a place that I've never been and sit down and paint. I mean, then I would just be painting the faces, the surface. You'd get no deeper than that. Maybe with age and maturity I'll be able to handle dealing with a place or a person I've never known before, never seen before, but at this point I can't; nothing comes out. So I don't travel at all. I mean, I rarely travel.

Holverson: People have talked from time to time, or felt as I do, that symbolism is as much involved in your work as realism or romanticism; is that something that you think is valid or even intentional?

Wyeth: I think so, but I try not to be self-conscious about it. I think if you start doing that and say, 'well this is going to be something symbolic that I'm about to do,' then I freeze and it becomes stilted and stiff.

I find if I theorize about what I'm doing, then I can't do it. I mean, I think you just move along and things evolve and out of that, yes, there is a degree of symbolism. I do, however, hope that my work has more than just the surface, the peripheral, does it look like a house? does it look like a bale of hay? I mean, clearly, the bale of hay was to me more than just a bale of hay. The shape, the whole mood of the thing, where it was, how it was there and so forth, all goes into it as much as in a portrait, knowing the anatomy of a person.

So when people ask about representational paintings, I really prefer most abstract paintings to representational paintings.

Holverson: How is that?

Wyeth: Well the forms are exciting, and the shapes. I mean, I think a representational painting should exist upside down, it shouldn't only exist in the fact that, gee, it looks like that person. It ought to be exciting if you totally flipped it, if you had no idea what the hell it was, or who it was.

Holverson: Let's talk for a moment about some of the paintings that are in the exhibition in Portland. How did the posthumous portrait of John Kennedy come about?

Wyeth: I was approached to do an official portrait. I was very young at the time so I was horrified by that and decided I did not want to do a commissioned portrait. But I was fascinated by Kennedy, as everybody was at the time, this was a few years after his death, so I did an enormous portrait. I was as swept away as anybody else was with the image of Kennedy and the myth — it's somewhat tarnished now, but at the time, you know, he was this demigod. And so I did this glorious portrait — you know, a very romantic thing. Then I felt there was a lack, obviously, of him and so I asked the brothers if they would pose. I went with them and campaigned with them and did lots of drawings and it finally ended up that I didn't care if it looked like John Kennedy or not. In fact, there is a portrait of Edward Kennedy under that portrait. I destroyed the glorious one, the romantic one, after having campaigned and getting to know these people. I mean, yes, they're wonderful, but they're also tough, pragmatic politicians, and the earlier thing had none of that quality. And so I destroyed it and then did the one that exists today.

It was reproduced in *Life* when it first came out, and I got hate mail saying 'what have you done?' I had people come into this studio to see it and say, 'well that looks nothing like President Kennedy,' and I'd say, 'well, gosh, I didn't know you knew him.' 'Well, I never saw him, but that doesn't look like him.' And that's why I'll never do a posthumous portrait. I spent eight hours a day for several weeks viewing films, family films, trying to establish what I maybe could have if I had sat with him for 15 minutes.

Holverson: How did you come to do the portrait of Nureyev? With his great coat?

Wyeth: I'd always been absolutely fascinated by him and had seen him dance a number of times, and when I met him I asked him would he ever pose and he said absolutely not, didn't have the time and so forth. And then we met a year later, or two years later, and he came out and said 'would you still be interested, or . . . ' and so I said of course I was. I spent about a year working on it and the drawings. He was a particularly difficult person because of all the people I've ever painted he was very concerned about the way he looked. That's his life, is his visage, so he'd look at each little drawing. It was very tough in that sense. But I've never painted anybody with the electric quality, or not so much electric, but the fuzzy line between animal and human. My god, he really is extraordinary. And the interesting thing about him is offstage he's just as strong. I mean, Barishnikov is a great dancer and so forth, but you get him offstage and he loves fishing and so forth. Nureyev is, I mean . . . 'I am Rudolf Nureyev.' And it never leaves.

Holverson: How is it that you came to paint *The Red House* on Monhegan? It's not the first time you've painted that house. Why do you like it so much? Is it the shape, the position, the reflected light?

Wyeth: It has an eerieness to it. It's rather scary, and you see figures appear in windows and disappear. And even to add to this tension, I was sitting there one day doing drawings and all of a sudden there was this explosion of seagulls — it's when Sherm Stanley brings in the fish every afternoon, every seagull within forty miles

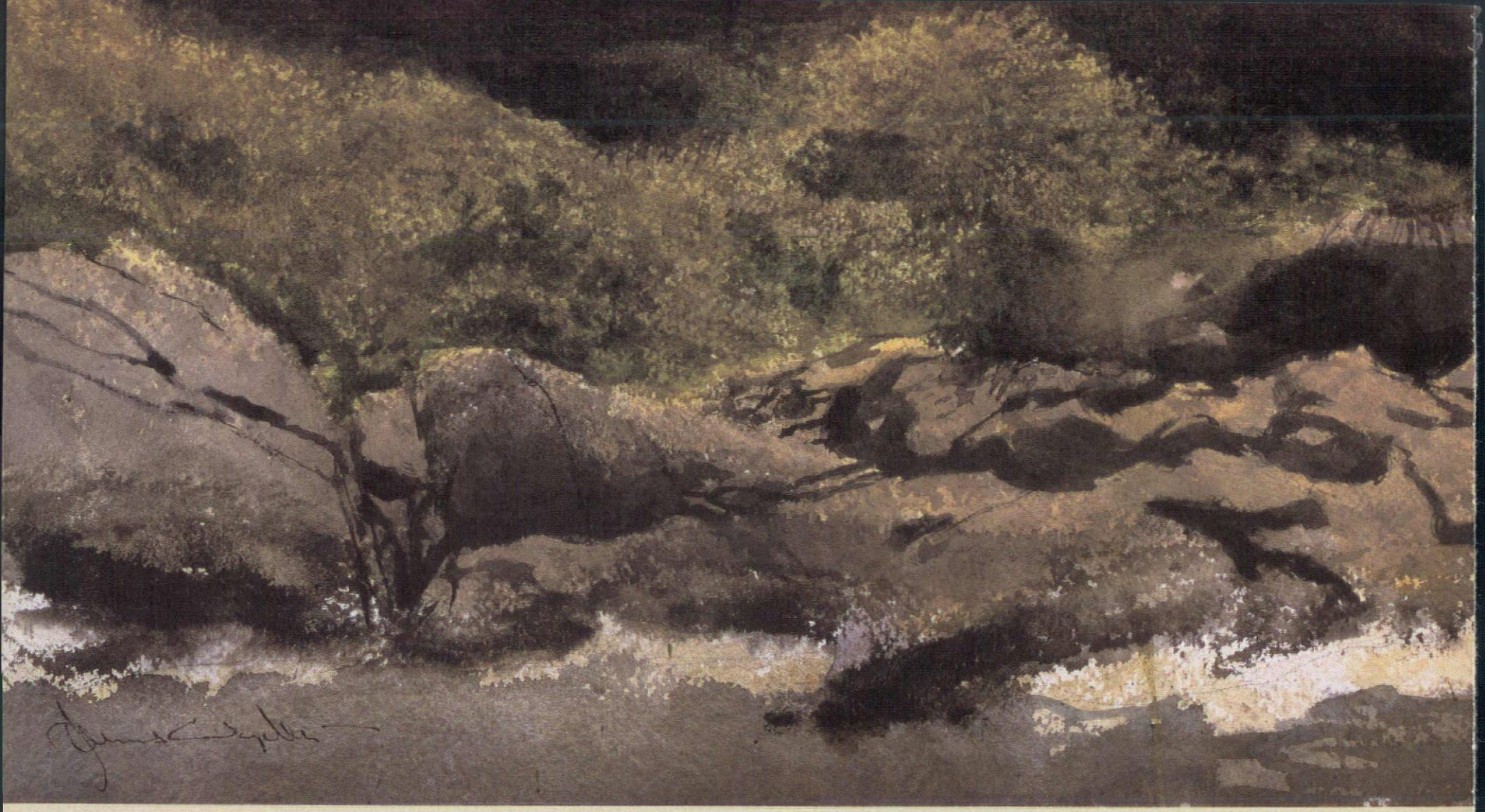


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)klahoma Art Center, Oklahoma City, Oklahoma
o November 1984 - 20 January 1985

This exhibition is made possible by a grant from Xerox Corporation.

The Red House © 1972 Jamie Wyeth Design: Woodworth Associates



Jamie Wyeth: An American Vie

Portland Museum of Art, Portland, Maine
19 June - 9 September 1984

Columbia Museum, Columbia, South Carolina
16 September - 11 November 1984

descends — this whole sort of horror like a Hitchcock sort of thing, with the birds. This empty house sort of created a mood to me which I thought was unbelievable and even more than the birds were the shadows that would skim across the roof — that was the only sort of movement of the house. It was fantastic.

Holverson: *Lester* is a particular favorite that I have. It's the earliest piece in the exhibition. How did that come to be painted? Who was Lester?

Wyeth: Lester Stanley is a young guy who is quite retarded and ended up living in my studio and was just a wonderful model, he would just sit for hours. I taught him to read and to write. Curiously enough he cut his hair, almost like a monk; in a funny sense, his mind was like a monk's mind — it only encompassed one place.

Holverson: Who was *Shorty?*

Wyeth: He was another type in Chadds Ford and really more innocent, probably, than Lester. He lived along the railroad tracks and worked on the railroad apparently, and when I came across him — I spent a lot of time walking on the tracks — he hadn't really talked to anybody for 15 years. I asked him would he pose, well he had no idea what pose meant, I mean, the whole thing didn't enter his head. An artist? What does that mean? So I started doing drawings in his house and finally I had him come to my studio — I'd pick him up every day. On that particular portrait — I had started in the early, early spring, and he had long hair, great long hair, and I was halfway through this thing. One morning I picked him up, you know he always wore a railroad hat, and he came and sat down in that chair. The chair was not a symbolic thing, it was the only comfortable chair in the room. That's where sometimes symbolism is better when it is not meant and sort of planned. I mean later, yes, it made sense, how marvelous, but . . . . I looked up and he took his hat off — he had shaved his head, totally shaved, and I said, 'Shorty I don't believe this, You've shaved your hair,' 'Yeah.' I'd been working a month on this thing. 'Well,' he said, 'it was getting warm.' It was June. 'I do this every June.' So of course I had to tear it up and start over again.

Holverson: Where did *The Islander* come from — the oil that you painted in 1975?

Wyeth: That is almost a portrait to me of Ray Phillips. I'd never really painted Ray Phillips, the hermit on Manana, the shepherd, and I used to help him shear sheep there. He helped me with a lot of paintings I did over there, and he died that winter. I came back that spring and all the sheep had gone, they were taken out, except for that ram. And that ram became total king of Manana, I mean nobody could land on Manana for a couple of years. And he was ferocious — a big ram like that. So for weeks I carried over feed for this animal and he would get closer and closer, and finally he really posed for me. He would stand and he was so majestic looking.

Holverson: In thinking of Portland's show and the twenty-odd years of work, what can you speculate about your future work and how this show may affect it?

Wyeth: Again, that's in the eyes of the viewer. I make no predictions myself. I find if I do start doing that then I really start falling ass over teakettle. I think it's just better for me to go along. I can see a certain direction I suppose, but I'm not going to dictate to other people's eyeballs what they should see in them and so forth. Let them form their own sort of feeling.

reased by the addition of a Days Inn eptember opening) and the completion in 85 of the Baltimore Plaza, Sheraton Inner rbor, the luxurious Peabody Court near unt Vernon Place, and the elegant Harbor urt (overlooking the Inner Harbor).

URS

ater-taxi shuttle service between the major ints of the Inner Harbor is provided daily m April 15 to October 15. The *Port elcome* and *Port Baltimore* cruise to napolis and the Eastern Shore.

Baltimore Rent-A-Tour (653-2998) provides itors with a memorable view of the city by ght, with its Insomniac Tours that might in- de a visit to Pimlico Race Course to see the iners ready their horses for the day's race, a ek at the catacombs below Westminster urch, or a poetry reading at Poe's grave.

Presenting Baltimore (467-7102) specializes sight-seeing, walking, and mystery tours.

opping Safari (235-2222) takes tourists on cursions to local shopping attractions. The

omen's Civic League (837-5424) has historic lking tours of the city and other locales.

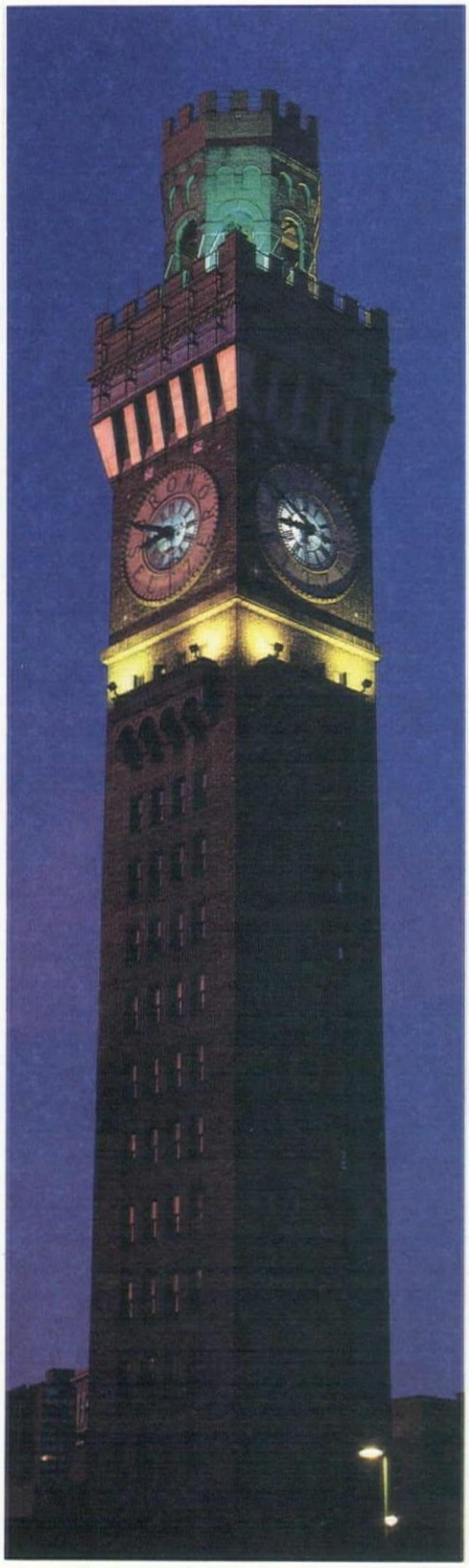
out Town Tours Unlimited (592-7770) ecializes in candlelight walking tours during e summer months. Further afield, **Historic napolis Tours** (269-1910) offers an insider's w of the state capital's architectural and tique treasures. If you prefer to drive your- f around the city, contact **Tourtapes of ltimore** (110 West Baltimore Street, 6-8989) for cassette tapes and brochure.

ANSPORTATION

ltimore is one of the most accessible ports the East Coast, serviced by sixty Amtrak ins daily from the handsomely renovated nnsylvania Station. Baltimore/Washington ternational Airport, serviced by twenty-six lines, is a fifteen-minute drive from the her city. The new Baltimore MTA is one of e world's most modern rapid-transit systems. s service is excellent, and limousine and cab rvices are readily available.

Baltimore is proud of its new trolley system, ht cars that shuttle along the Charles Street ltural corridor from 8 A.M. to 6 P.M. and con- ue on an abbreviated schedule during the ening hours.

he Arts Tower, home of the MACAC, is so known as the Bromo Seltzer Tower.



RESOURCES

The Baltimore Office of Promotion and Tourism (110 West Baltimore Street, 752-8632) in the Hilton Hotel provides visitors with brochures and maps of the city, as does the **Baltimore Convention Bureau, Inc.** (One East Pratt Street, 659-7300) on the Plaza Level of the C & P Building next to the Hyatt Regency. Built in 1979 at a cost exceeding $50 million, the Baltimore Convention Center is considered a cornerstone of Baltimore's renaissance and is a model of style and flexibility.

The International Visitors Center of Baltimore (World Trade Center, Suite 1712, 837-7150) has a list of interpreters in the area who are willing to assist visitors from other countries. It is available from the IVCB offices in the World Trade Center. Information for the handicapped is available from the **Mayor's Office of Human Development** (396-4887). And Baltimore's reputation as a "nice people" town is built on the helpful attitude of its citizenry towards visitors.

A boon to those who want tickets to any of the city's artistic performances, sporting events, museums, or tourist attractions is the new **Baltimore Box Office,** conveniently located on Pier 45 at the Inner Harbor between the Maritime Museum and the Power Plant. The Baltimore Box Office is a twenty-four-hour hot line (576-9333) that serves as a year-round information center for visitors to the city. Callers may make reservations for artistic performances, as well as sporting events, museum tours, and *Port Welcome* cruises. The Box Office is open 11 A.M. to 6 P.M. Monday through Saturday, year-round.

A listing of events appears daily in the *Baltimore Sunpapers* and *Baltimore News American*. *Baltimore Magazine*'s monthly calendar section is a helpful guide to what's happening in the city. *In Baltimore* (a magazine that appears in most hotel rooms) and a free weekly called *Baltimore Scene* are other resources. *Good Times,* a publication of the tourism office, is a comprehensive guide to the city. □

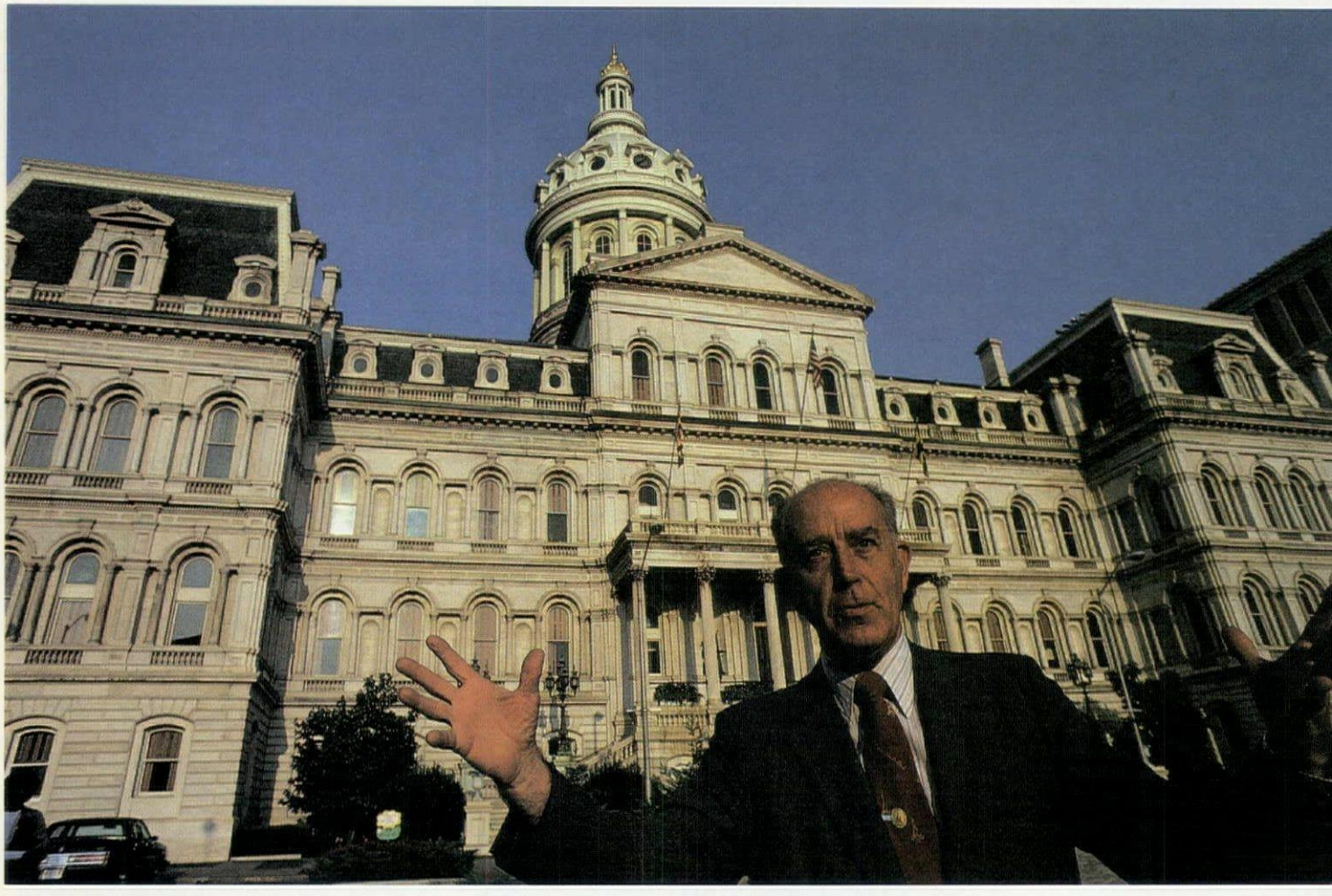
Mary Lou Baker is a free-lance writer who lives in Annapolis. She is the former food and wine editor of Baltimore Magazine, *writes a weekly column for* Capital-Gazette *newspapers in Annapolis, and is an occasional contributor to the* Baltimore Sun *magazine.*

USArts
Strategies for the 80s

MADE POSSIBLE BY
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OF BALTIMORE

A Special Section of HORIZON, the Magazine of the Arts

A Triangle of Support



"Arts are part of the economic and human fabric of our city," says Baltimore mayor William Donald Schaefer, shown here in front of city hall.

Arts, business, and government are a winning combination in Baltimore.

"Both human services and the arts are important, and we must do both," says Baltimore mayor William Donald Schaefer. "We need schoolbooks and we need a symphony. Arts are part of the economic and human fabric of our city. If we cut art and culture, we would be destroying our society." These are strong words from a strong mayor who believes in the arts. Schaefer speaks in support of the arts whenever he gets the chance. And, more importantly, he acts on his convictions. One of his most innovative actions was taken in 1974: the creation, by executive order, of the Mayor's Advisory Committee on Art and Culture (MACAC)—designed to accommodate and augment Baltimore's flourishing cultural renaissance.

"The purpose of our office," says current MACAC director Jody Albright, "is to coordinate city government's role in the arts. We advise the mayor on all arts issues." MACAC also oversees city grants to cultural institutions, organizes special events, and promotes public-private partnerships in the art

When Wang Laboratories gave the Ba more Choral Arts a computer, the arts gro went to MACAC to ask how they could sh their appreciation. Says Albright: "They ca to us and asked, 'How can we call attention this grant so that the Wang computer peo feel good about it?' We worked out a ve elegant ceremony." Hosted by the may Wang Laboratories, and Baltimore Cho

ts, the ceremony was, according to bright, "a cooperative effort among an arts ganization, the city government, and the vate sector."

MACAC's hard work and creative programng are making Baltimore a model city for operative efforts among government, arts, d business, with the goal of bringing the arts the people. Some of its programs include:

E MAYOR'S BALL FUND: This gala gan when Mayor Schaefer recognized a tical need for arts programs and services in ltimore's neighborhoods. The ball is planned, omoted, and attended by a cross-section of ltimoreans. Area businesses contribute by rchasing ads in the program book and by ect cash donations. Private citizens buy tronships ranging from $1 to $250. All proeds (the last Mayor's Ball, held in 1980, netted proximately $100,000) go to neighborhood s groups. To qualify for a Mayor's Ball Fund nt, the arts group must produce the cultural ent within their own neighborhood, and no mission charge may be applied to it. Mayor haefer enumerates the advantages: "The city nefits through the increased activity within its undaries. The cultural institutions benefit m increased attendance, since more people motivated to seek arts experiences elsewhere er being first exposed to them in their own ghborhoods. Baltimore's businesses benefit cause their employees are the people most ectly affected by programs receiving Mayor's ll Fund grants."

EAUTIFUL BILLBOARDS FOR LTIMORE: This project involves the corrate sector and the city government in an eft designed to make the visual arts a part of eryday life. The work of Baltimore artists pears along the highways on billboard space nated by Foster and Kleiser, an advertising m headquartered in Baltimore. The firm o provides the materials and expertise to nsfer the artists' designs to billboard size. "I nt to Noxell Corporation," says Albright, nd asked them if they would fund the design pect of the project. Now we can pay the ars an honorarium." MACAC supplies office ace, personnel, and other support services the billboard project.

TSCAPE: One of the largest arts festivals the East Coast—brings high-quality visual d performing arts to the Mount Royal area Baltimore. The free, three-day festival is produced by the cooperative efforts of MACAC, area corporations, and Baltimore's cultural institutions. MACAC provides staff, office space, equipment, and money; corporations contribute cash donations as well as donations of materials, equipment, and expertise; and all performance and exhibition spaces, as well as other support services, are provided by the various cultural institutions in the city's Mount Royal area.



Aaron Levin

A reveler from Pandemonium and the Dragonfly *adds to the festive spirit of Baltimore's ARTSCAPE.*

The first ARTSCAPE (in 1982) attracted about 200,000 people; last year's, 300,000. ARTSCAPE '84, scheduled for July 13 through 15, is expected to draw an even larger audience.

SCHOOL 33 ART CENTER: The conversion of an abandoned, nineteenth-century schoolhouse into a thriving neighborhood arts center is evidence of MACAC's efforts to provide Baltimore artists with inexpensive studio space. School 33 also provides up-and-coming artists with flexible, alternative gallery space and an ongoing program of community workshops and classes. Mayor Schaefer justifies the city's involvement with School 33, (and similar projects) this way: "We are making a deliberate attempt to make artists feel wanted. And remember—artists are productive people, buying wood, canvas, paint, paying rent. They are an economic factor."

Government, business, arts—these three separate sectors of Baltimore are growing ever closer together, forming a coalition in which the arts flourish. The innovative and hard-working Mayor's Advisory Committee on Art and Culture is doing its part to forge lasting partnerships and setting an example of creative government leadership for other cities.

—Bill Golightly

Joining Forces

The key to Baltimore's flourishing arts scene is the successful partnership among city government, the corporate-business sector, and arts organizations. Such a coalition can be forged in your city, modeled after Baltimore's Mayor's Advisory Committee on Art and Culture.

1. Get together with arts and business leaders who have shown interest in the arts of your city and study the benefits of Baltimore's triple partnership.
2. Discuss how you would adapt Baltimore's MACAC programs to your community's cultural needs. For instance, research your city's assets and determine if it holds any buildings or properties that could provide much-needed studio or performing space.
3. Prepare an effective presentation that will sell the city on joining forces with the arts and business communities for the benefit of the entire city. Here you can rely heavily on MACAC's success story.
4. In the presentation, stress that your aim is not to have the city shoulder full responsibility for the arts. Present concrete ways in which all three sectors of the community would work simultaneously, employing the assets of each to bring the arts to all of the city. Perhaps an annual arts festival could be outlined, in which the city would provide the land, some staff, and a small monetary grant; business would provide patronships, in-kind services, and, perhaps, materials; the arts groups of course would provide exhibitions and performances as well as organization of the events.
5. Once you've presented a convincing case to the city, follow up. Let other arts and business leaders know what you're doing and enlist their support whenever possible. *—B. G.*

Funds for the Future

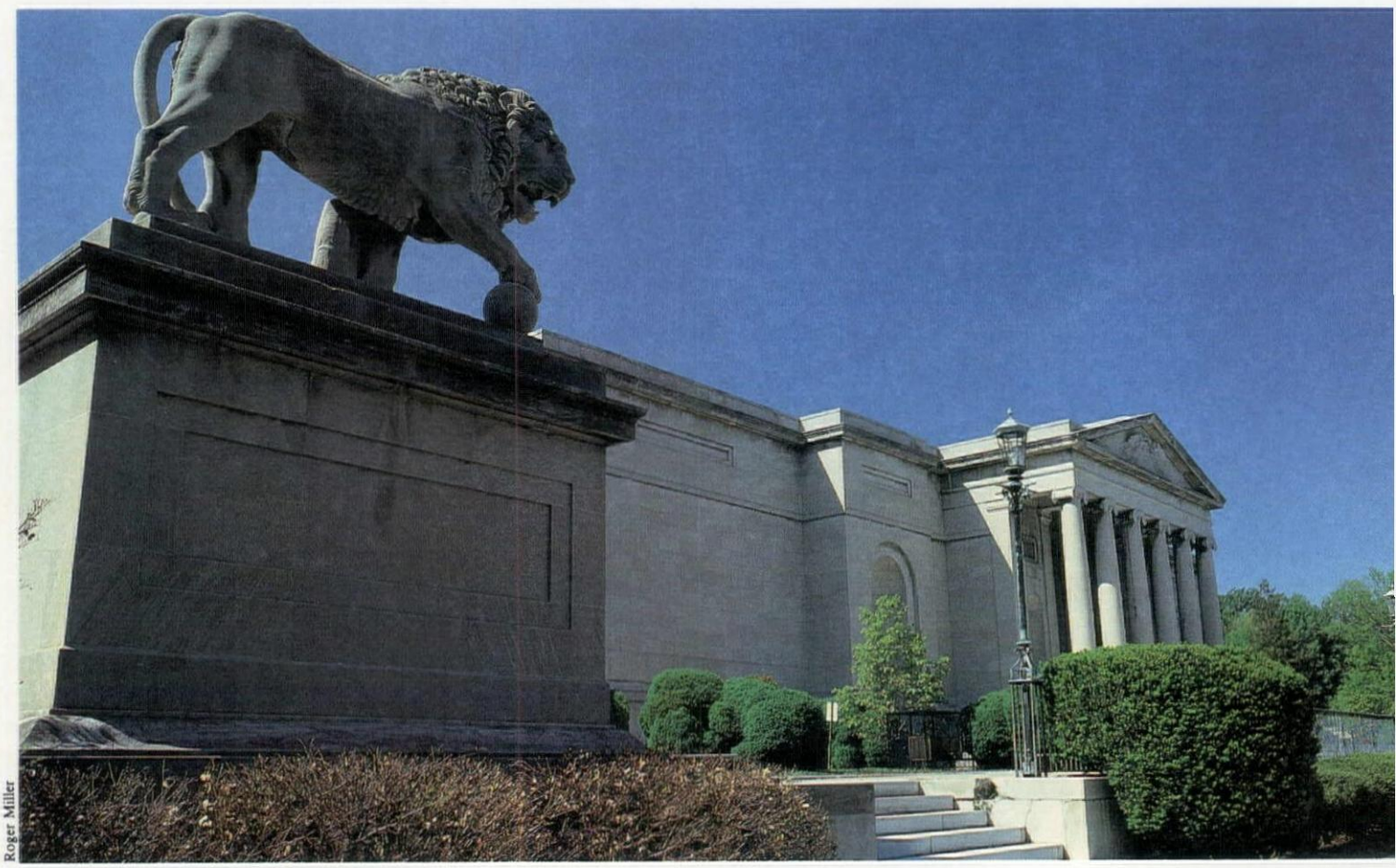
The Baltimore Museum of Art plans to move successfully into the next century.

The Baltimore Museum of Art's holdings are impressive and their fundraising capabilities have served them well. Over the years its collections have grown to include the seventeenth-century canvases of Rembrandt; eighteenth- and nineteenth-century American decorative arts and paintings; and the modern pieces of Matisse, Picasso, Gauguin, Renoir, Cézanne, and van Gogh. They've mounted a string of fundraising successes—the latest: funds for a new wing and complete building renovation in 1982—to support all of the above and more. But the museum, not content to rest on its laurels, is already making financial plans for the time when the work of twenty-first-century masters will grace its walls.

"We have to plan for the future," says museum director Arnold L. Lehman, "and I feel very strongly that this is a major portion of a museum director's role—not only supervising the day-to-day functions, but thinking ahead five, ten, twenty years to enable an institution such as a museum to remain financially sound and strong. . . . To help clarify and communicate those needs throughout the community is one of my most important responsibilities. It's done in a multitude of different ways—from speaking to individuals on a one-to-one basis, to speaking before sm groups of friends of the museum, to la groups of a more generalized audience; writing letters; in answering questions; and terms of working with various trustee comm tees on long-range planning activities."

One of those long-range planning activit is the museum's year-old Twenty-first Centu Fund. It won't bring in any immediate funds contributions aren't available until the dea of the donor or the beneficiary of t donor—but the deferred-giving program e sures the museum's ability to make plans f the future. The program also provides i mediate tax and estate benefits to the don

The Baltimore Museum of Art recently underwent a $13.5-million facelift.



Roger Miller

with no loss of income and, in some cases, an increased income for life.

That's not so new. Educational and religious institutions have been reaping the benefits of deferred giving for years. What's new is that arts institutions are beginning to tap the resources that this type of program can bring.

The museum's deferred-giving program was an outgrowth of the Capital Campaign to raise funds for the new wing and for renovation of the existing building. The need for additional funds for endowment spurred the formation of the Twenty-first Century Fund. In 1982, after consulting with a volunteer board of lawyers, the trustees approved the fund with a goal of $20 million by the turn of the century—a lofty sum, but at 8 percent inflation, worth only $5 million in eighteen years.

The deferred-giving plans offered by the museum include charitable remainder trusts (irrevocable transfers of money, securities, and real property to a trustee who invests or reinvests it, with the donor receiving a fixed or variable income per year). Another plan, a pooled-income fund, calls for an irrevocable transfer of money and/or long-term securities to a separately maintained fund in which the donor or beneficiary then receives a share of the fund's earnings for that year, reflecting any increase or loss in the fund. A donor may also contribute a residence or farm and retain life enjoyment for himself or others and enjoy an immediate tax benefit by making a charitable gift of his property. A variety of other plans are available.

All of the plans (except the pooled-income fund) are handled by an individual and his lawyer. The pooled-income fund is the only plan that the museum or the bank (the Mercantile-Safe Deposit and Trust Company) administers.

The museum has channeled most of its efforts in targeting the Twenty-first Century Fund toward older friends of the museum, people more inclined to think in terms of giving. Major patrons are being contacted, but even people with more moderate incomes have the chance to help the museum while earning as much or more with the museum's investment packages for the rest of their lives. The museum also wrote to the Estate Planning Council—a local organization made up of lawyers, estate lawyers, insurance people, and CPAs—so the council would have their materials on file for interested clients.

The museum is in new territory. E. Kirkbride Miller, chairman of the Trustee Committee on Deferred Giving, speaks frankly: "We're relatively untested on what is the successful way. If you send out a brochure to only two hundred people and only two people get the bug from it and decide to leave money in their will or set up a trust, it's more tha successful. Lots of times, you can't tell ab the delayed action. You do something this y and nothing shows up for two more years longer, so you have to have enormous patie and carry the torch for a long period of ti without knowing whether you're going achieve anything."

So far, the pooled-income fund has recei $10,000 in contributions (Mercantile-Sa Deposit and Trust Company has put the fu into one of their commingle trust funds until fund is big enough to run separately), and ab fifty people have indicated that the museum i their wills. That may not sound like much, the museum stresses—and other institutio with deferred-giving programs will substanti this—it is a very slow process. "We know it' long-range project but would like to get some our friends thinking about the museum a place to leave their money as well as their a and to use the deferred-giving instruments such a way as to benefit the museum," Mart Parkhurst, director of membership and develo ment, states.

The deferred-giving program does have o immediate benefit for the museum: T Baltimore Museum of Art was one of f museums in the country selected to receive a N tional Endowment for the Arts Challenge Gra of $800,000 at a three-to-one ratio. La January, the Baltimore Museum became t first museum to match the grant. With $1 million to go, funds contributed to the museu in the deferred-giving program through June 3 1987, can be applied to the grant—that is, t present worth of the contribution, based on a tuarial tables, can be applied.

And the benefits to the contributor are i mediate. Of course, there is the satisfaction making a contribution to a worthy cause, b the pie is sweetened by the added benefit of t advantages—the income-tax charitable dedu tion and a reduction in estate tax. The remov of property from probate estate also reduces totally eliminates probate costs.

And the deferred-giving program provid the museum with a kind of insurance tha hard to come by: the ability to make defini plans for the future. And though the Baltimo Museum of Art is just beginning its Twent first Century Fund, they are patient. Th know that when the commitments are made deferred contributions, they can bank on it.

—Jennifer W. Graha

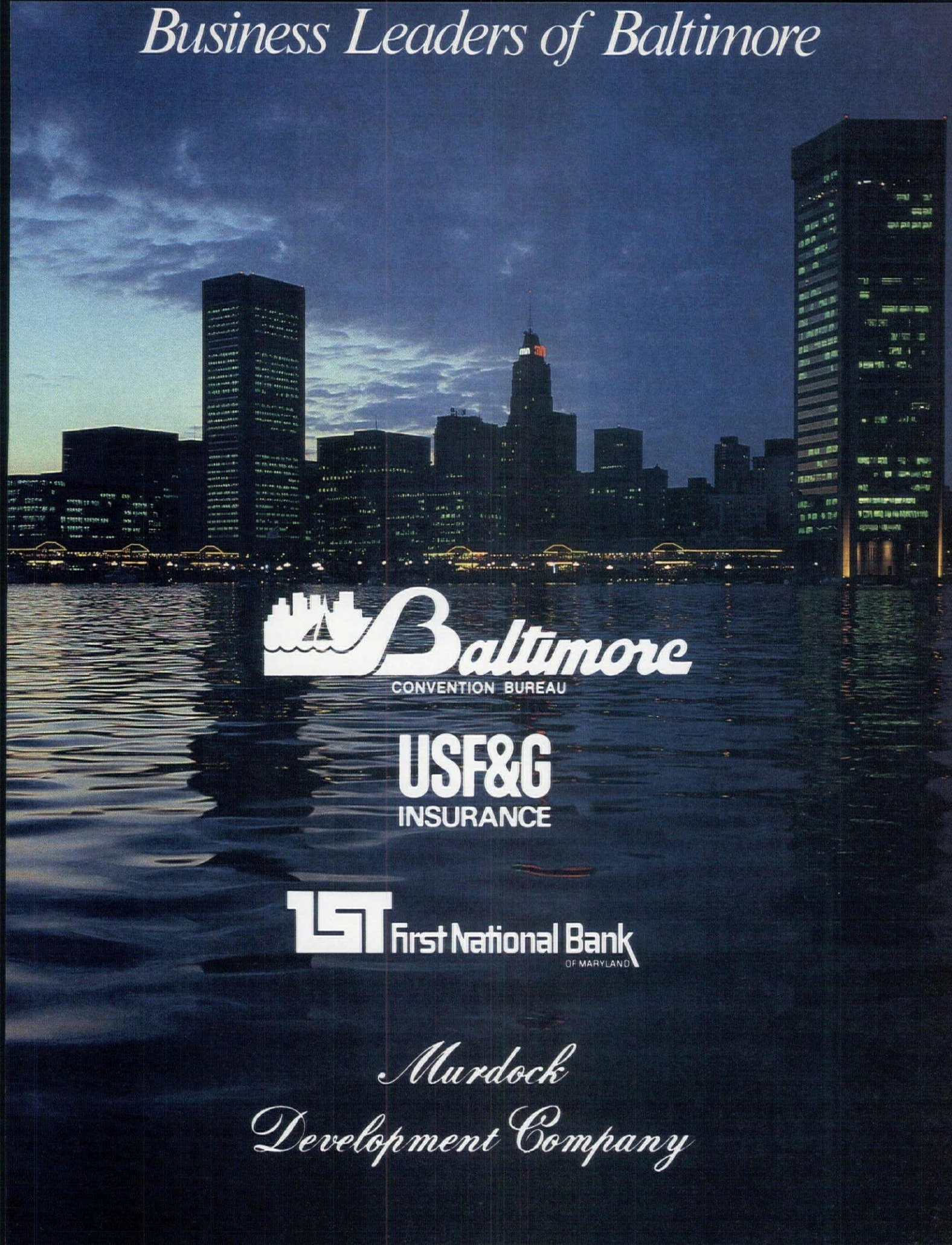
Making Plans

Museum director of membership and development Martha Parkhurst says, "The sooner you start, the sooner you will begin to reap results for your institution." Though they are just in the beginning stages with their Twenty-first Century Fund, the Baltimore Museum of Art has learned a lot about setting up a deferred-giving program. If you think this kind of program might work for your arts institution, the following advice will be helpful:

1. Study the long-range goals and needs of your institution carefully and analyze how those goals will be met financially.
2. Talk to other institutions that have deferred-giving programs for advice on setting up a similar one. Educational and religious institutions have had these kinds of programs for years. Martha Parkhurst also talked with the Indianapolis Museum of Art about their program.
3. Put together a good committee made up of knowledgeable people—lawyers, bankers, accountants—in the various aspects of deferred giving. They can work out the often-complicated details.
4. Convince people that your goals are reasonable and worth supporting, both in the present and the future; this is an ongoing public-relations project.
5. Make sure your institution's fund-raising staff and trustees have enough familiarity with deferred giving to talk about it at a cocktail party—but leave the angles and details up to the experts.
6. Keep abreast of changes in the tax laws that might affect regulations on deferred giving.
7. Be patient! Don't expect immediate results and, above all, don't let your deferred-giving program interfere with any of your regular fund-raising programs. The benefits from deferred giving take time. E. Kirkbride Miller says, "It takes a long time for this thing to be assimilated."

—J.W.G.

Business Leaders of Baltimore



A Musical Marathon



Volunteers man the phone banks for hours of non-stop calls in the Musical Marathon.

The Baltimore Symphony Orchestra uses television as a tool to raise funds.

In 1981, Baltimore Symphony Orchestra musicians went on strike seeking increased benefits and higher salaries. At the time, their base salary was $17,770, which compared poorly with figures for musicians in groups of similar nature. Contracts were renegotiated in January 1982, with plans to elevate the players' base salary to $32,240 by 1985. To close the gap between higher salaries and projected revenues, six dedicated Baltimoreans formed the Friends of the Baltimore Symphony Orchestra, Inc., for a dual purpose: to raise money for musicians' salaries and to broaden the symphony's support base.

Their efforts have not gone unappreciated. John Gidwitz, executive director of the BSO, remarks, "The Friends of the Baltimore Symphony stepped forward at a moment of crisis to help resolve this financial problem, and their ongoing efforts on behalf of our symphony are invaluable to the orchestra and the community at large."

The Friends set a goal of bringing in a net of $750,000 by August 1985. They've already had considerable success with a variety of projects, including musicales, a golf tournament, benefit concerts, and an annual symphony run. But by far their most spectacular fund-raiser is the trailblazing Musical Marathon, an annual nine-hour telethon broadcast live from Joseph Meyerhoff Symphony Hall on Channel 13 (WJZ), Baltimore's ABC affiliate. Arts groups all over the country have been using radiothons for years, and the Boston Symphony recently incorporated a few television hours into its three-day radio campaign; but the Friends of the BSO is the first arts organization in America to use a full-fledged telethon for fundraising.

The first BSO telethon in 1982 brought in almost $100,000, the 1983 Musical Marathon netted $125,000, and the goal for 1984 is $250,000. The nets for both 1982 and 1983 fell considerably short of the announced goals; but as Fredye Murphy, past director of the Friends, maintains, "We never achieve our goal because I always set it so high. I just hate people who set squirrelly little goals. I'd rather set them high, go wild."

The Friends' telethon combines live entertainment—music by the symphony and free performances by other local celebrities—with creative moneymaking in the form of direct sales of gift premiums and auctions of fantasy items. A bank of telephones stays busy throughout the nine hours with calls from buyers and pledges of outright donations. At 88 percent, the pledge-collection ratio is impressive by any standard.

Months ahead of time, volunteers solicit Baltimore businesses for cash underwriting of production expenses (by selling sponsorships of time slots), along with actual donations of goods and services to be sold or auctioned during the telethon. Gift premiums include everything from "I'm a Friend of the Symphony" mugs, T-shirts, and commemorative posters,



Roger Miller

David Zinman will take over the podium of the Baltimore Symphony Orchestra in September, following Sergiu Commissiona's fifteen-year tenure.

of locally produced wine, private concerts, music lessons by symphony members, and sumptuous dinners served by a symphony board member. Among last year's auction lots were a $3,000 shopping spree at Hunt Valley Mall, a suite of plush office furniture, overseas trips, and an opportunity to conduct the orchestra during the Musical Marathon. Other offerings have included meals or outings with local sports, media, and entertainment celebrities.

Once the gift premiums have all been donated, gift catalogs are assembled. One, which lists the direct-sale items, is printed and distributed by the *Baltimore Sun;* the other, describing fantasy-auction items, is published in *Baltimore Magazine*. With the two catalogs in hand, all a prospective donor must do is switch on the television, be entertained, and call in to make his or her purchase.

After two years of learning by doing, administrators have begun to refine various aspects of the telethon—eliminating items that don't sell, replacing them with more appealing ones, fine-tuning the soliciting process, and so forth. Mimi Baklor, with a strong marketing background, has taken the helm as executive director of the Friends of the BSO. She explains the new approach: "Basically, what we're looking to do is go to people who are marketing something to a consumer audience, who could sponsor a time segment on the telethon, whether it's a twenty-minute, forty-minute segment, or even an hour. They get exposure, recognition, and logo display; and at the same time, they can write it off as a promotional expense and reach their target market."

The idea behind seeking sponsorships from consumer-oriented companies is simple: many of them are new supporters who want to get involved but have never been asked. This approach expands the symphony's support base but does not interfere with efforts by the orchestra's board and development office.

There are other changes this year. In the first two telethons, auction items were reserved until the last hours of the telethon; in 1984, they will be put on the block in time slots throughout the nine hours, to spread out the excitement. Likewise with the gift premiums.

The date of this year's Musical Marathon has been pushed later into the fall, in an attempt to catch more viewers at home. The first two were in mid-September, when many families were still taking vacation trips or staying outdoors. The 1984 telethon is scheduled for Sunday, October 28—the same day as the third annual symphony run. This means enhanced publicity for the race and its winners, plus the possibility of bringing in a new telethon audience of sports buffs. Programmers plan to interview the winners for a colorful addition to the telecast.

As slow-selling auction items are marked off this year's list, new ones are being solicited "to try and make them more fun, to really make them *fantasy* items." And, to encourage more would-be supporters to participate in the auction, some less-expensive lots will be offered. "The value of the least expensive item was $3,000 last year. We'd like to start it at a couple of hundred and then work our way up."

High hopes, hard work, and organization are the keys to fundraising for the Friends of the Baltimore Symphony Orchestra. Long hours by hundreds of dedicated volunteers and generous donations by hundreds of Baltimore businesses add up to hundreds of thousands of dollars—all aimed at keeping this world-class symphony together. What started as a wish in 1982 has become a full-blown reality.

—Susan F. Jones

Telethon Tips

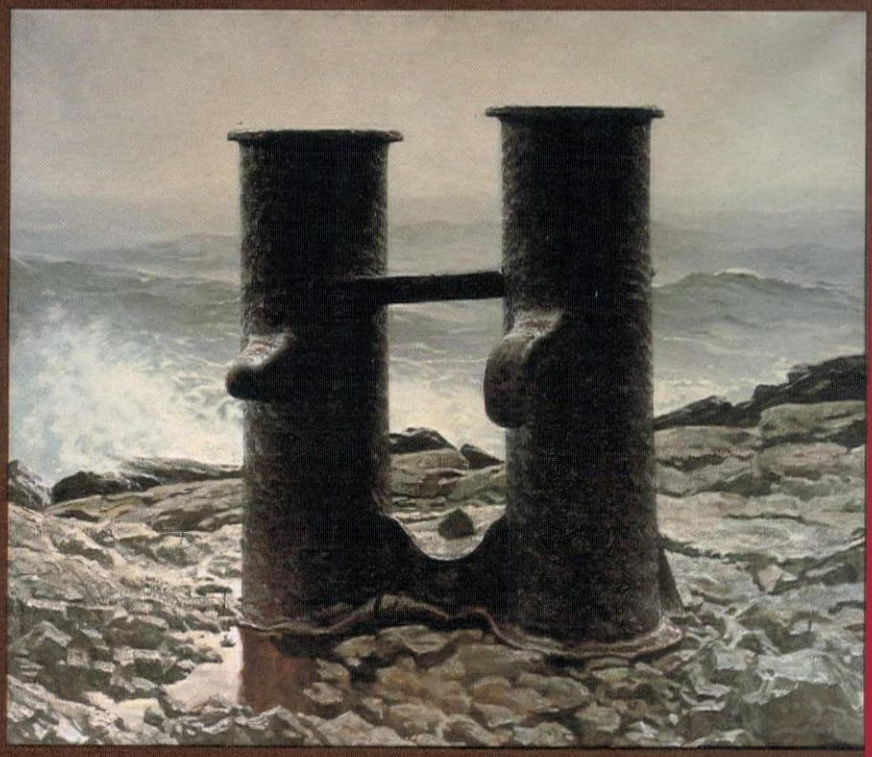
Want to organize a telethon or radiothon f your favorite arts group? Fredye Murphy, p director of the Friends of the BSO, outlir essential steps in implementing a success mass-media fundraiser:

1. An executive director with the time a energy to oversee all activities is an absolu must, as is a strong board with representati from all segments of the community. In a s ies of brainstorm sessions, set goals for t friends group: for instance, to raise money a broaden the base of support. Keep co effectiveness in mind: "You don't want to l yourself and every volunteer in your wh town and raise $2,000."
2. Find out how other cities have mount television and radio appeals; you can get mo details on Friends of the BSO telethons writing to Friends of the Baltimore Sympho Orchestra, Inc., Two East Chase Stre Baltimore, Maryland 21202.
3. Write a comprehensive plan of actio where to have the event, whether it will be television or radio, how long it should la what time of year. Murphy advises, "Y don't want to do it in summer, because peop are hot and don't donate in the summer. . Actually, the closer to Christmas, the bett because you're selling gifts."
4. Present a written proposal to maj televison or radio stations in town, explaini that donating time to your group is an oppo tunity for them to get involved with a presti organization and fulfill public-service oblig tions at the same time.
5. Once a station has given the time and a da has been set, form committees—public re tions, promotions, hospitality, telephone (f operators the day of the event), and g premiums. Divide the gift-premiums comm tee into categories such as food, travel, spor and divide up the yellow pages accordingly.
6. Ask city newspapers and magazines to pr vide printing and distribution of the g and/or auction catalogs; show them sampl of what publishers have done in other cities
7. Maintain close communication with t board of the arts group. "You don't want plan the telethon on the same night they're d ing the gala ball." —*S.F.*

USArts is made possible this month by Business Leaders of Baltimore







Left: Kleberg, *oil on canvas, 1984. Surrounded by animals as a child, Jamie Wyeth paints dogs, pigs, geese, and other favorites. Above:* Shorty, *oil on canvas, 1963. Wyeth's portraiture spans a diverse range of faces from Andy Warhol and Rudolf Nureyev to a posthumous portrait of John F. Kennedy and this image of a noble country character. Right:* Sea of Storms, *oil on canvas, 1970. Sometimes compared to Winslow Homer, Wyeth also depicts the sea, but his approach is to show a smaller focus—often a single image like this towing fix from the wreck of the* D. T. Sheridan.

Brandywine Valley, Wyeth's landscapes are a personal roadmap of his life.



The Islander, *oil on canvas, 1975. This enormous ram is owned by a hermit who lives on a small island off Monhegan, the Maine island where Jamie Wyeth and his wife Phyllis summer in a house that was built by Rockwell Kent.*

family members, their domain is a particular place in American art history. His grandfather Newell Convers (N.C.) Wyeth was among foremost illustrators whose drawings for *Treasure Island, The Yearling,* and other classics brought the text to life for generations of adventure-thirsty young readers. Jamie's father Andrew carved his place as one of the century's best known realist painters who depicted the world of the Brandywine Valley. His aunts, Carolyn Wyeth and Henriette Wyeth Hurd, are established as painters. Jamie took up the brush as a child and assumed his place in the legacy with his first one-man New York gallery show at M. Knoedler when he was twenty yea

The Portland Museum exhibitic
the Columbia (South Carolina) M
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"Jamie Wyeth: An Americar
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Kennedy Center for the Performing

The Best of '83



The Vietnam Veterans Memorial's polished granite walls contain the names of more than 58,000 Americans killed or missing in action.

This year's American Institute of Architects Honor Awards are a little different—and a little daring.

By Aaron Betsky

"A celebration of all the possibilities of design . . ." That's how one architect described the 1983 American Institute of Architects Honor Awards.

The thirteen projects chosen by an eclectic jury of practitioners, theoreticians, and even a student, range from exuberant, playful follies to sleek corporate office buildings. They range in size from several hundred to several hundred thousand square feet and come from places such as Pacific Palisades, Iowa City, Miquon (Pennsylvania), and Chicago. What unifies the jury's choices is precisely the distinction of their sheer remarkability. Even those architects who have won awards in the past for outrageous projects distinguished themselves this year: perennial bad boy of Chicago architecture Stanley Tigerman did not win an award for his often nearly pornographic buildings, but for an elegant, modest vacation house he and his wife designed for themselves.

The AIA—in the past known for its defensive moves against the onslaught of nonarchitect-designed buildings—has recently taken aggressive steps to celebrate the quality and importance of design in shaping our architectural environment. The thirteen awards this year exhibit the potential of an architecture disciplined by a responsive attitude toward client and site. Gone are the dogmatic abstractions and bland boxes of the 1960s. Gone are the humble, jumbled attempts at postmodern evasion of the 1970s. In their place is a whole new realm of forms, structures, and technologies—the best of which are the signatures of the new breed of architectural composers.

The **Shelley Ridge Girl Scout Center** in Miquon, Pennsylvania, by Bohlin Powell Larkin Cywinski, is a modest classroom building that

Simplicity, natural materials, and craft create a fitting home for the horses.



Otto Baitz

wears its architecture on its sleeve. Everything in this building works. The lobby is a sundial, while inside a wooden grid outlines a wall of brick-and-glass panels which store and release solar energy. Trusses move out from this grid at energetic angles, proudly exhibiting each bolt and each connection holding up the ceiling. Craft, technology, strongly colored materials, and simplified shapes come together in an inexpensive, playful, and strongly ordered classroom of nature and natural architecture.

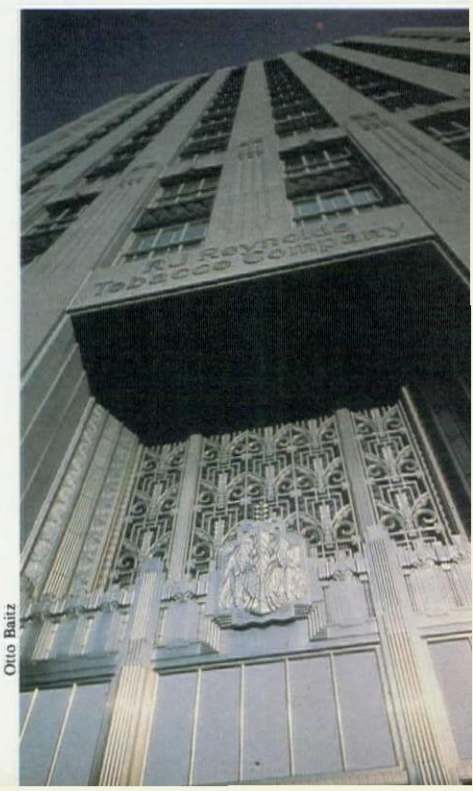
In the barns, breeding pens, and exercise areas of the **Gainesway Farm** in Lexington, Kentucky, craft, technology, and all the other tools of architecture are equally present, but here architect Theodore M. Ceraldi has used them in such a way as to make them almost invisible. Simple, perhaps even archetypal, geometry again makes a series of white shapes which mark the function of the farm. Lexington has one of the finest building traditions in its exclusive horse farms, whose every line seems etched on their wood and plaster sur-

SHELLY RIDGE GIRL SCOUT CENTER, Miquon, Pennsylvania
Archictect: *Bohlin Powell Larkin Cywinski.* **Owner:** *Girl Scouts of Greater Philadelphia*

Jury Comment: *The Shelley Ridge Girl Scout Center is a refreshingly witty and imaginative collection of finely crafted buildings and landscape. The architect has taken a lighthearted approach, creating an atmosphere of fun through the use of color, columns, gables and other elements, while simultaneously using the structures themsevlves as active learning tools for the girls who will visit. The clever use of lobby as a sundial and the numerous active and passive solar devices make the Program Center a celebration of sun and light. The design of the Trombe wall, in particular, transcends its function as an energy device and becomes sound and beautiful architecture.*

R. J. REYNOLDS TOBACCO COMPANY BUILDING, Winston-Salem, North Carolina
Architect: *Croxton Collaborative/ Hammill-Walter Associated Architects.* **Owner:** *R. J. Reynolds Tobacco Co.*

Jury Comment: *The preservation, restoration and reconstruction of the Art Deco exterior facade and ground floor of the R. J. Reynolds Tobacco Company Building exemplify a superb solution to the difficult problem of harmonizing an old style with a contemporary interpretation. The new construction in the main hall and exhibition areas, as well as the restoration of the lobby, is so expertly designed and crafted that it is difficult to tell where the old leaves off and the new begins.*



Otto Baitz



AINESWAY RM, Lexington, ntucky
chitect: *Theodore Ceraldi.* **Owner:** *hn Gaines*

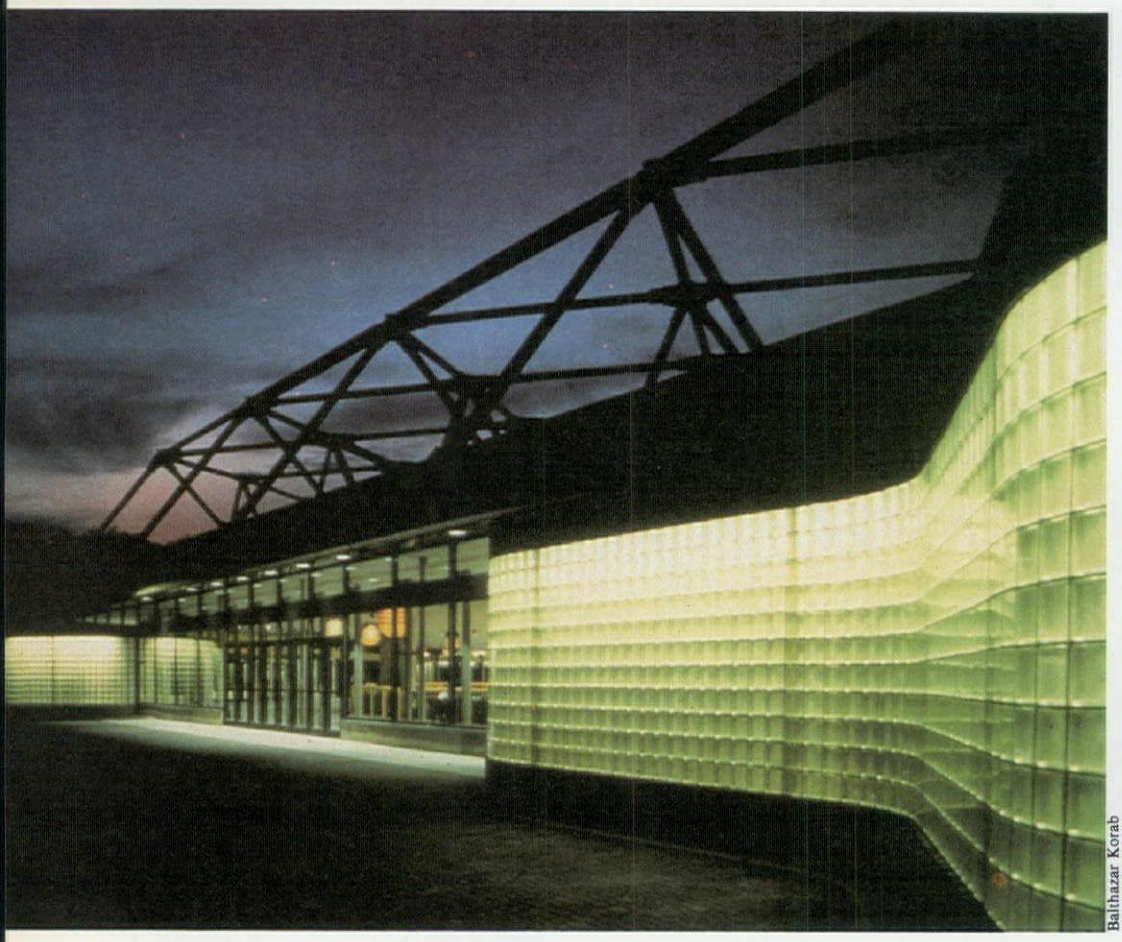
ry Comment: *The inesway Farm is a usterly example of eat beauty and gance that can sult from simple sign done well. ie structures relate ry well to one other and to the e, creating a mood tranquility, rmony, and lance, which okes a feeling unique to a farm. The exquisite detailing and fine craftsmanship, particularly in the barns, combine with the simplicity and direct geometry of the buildings and landscape to make this a project that transcends its humble purpose through superb, imaginative execution.*

faces. Gainesway Farm takes this vernacular and uses it to give form to some very modern solar devices and building materials—from clay roofs to rough plaster walls, finely crafted wood details, and stone bases. Simplicity hides ease of maintenance, natural materials store energy, and craft creates a fitting home for the horses. It is they, and not the architecture, who are the stars here, but it is architecture that frames and makes possible their magnificent, carefully tended lives.

In the case of the **R. J. Reynolds Tobacco Company Building** of Winston-Salem, North Carolina, the problem was that architecture was already the star. The original building, designed in 1929 by Shreve and Lamb, exhibited all the finest traits of art-deco design but had become a burden in use, if not image, on its owners. Architects Croxton Collaborative and Hammill-Walter Associated Architects did their very best to update the office building by installing new lighting and security systems, display areas, polychrome marble walls, and intricate metal ornamental detailing. They tried to be as unassertive as possible with their own architecture, relying instead on the layer upon layer of color, material, and ornament of the original. Unfortunately, where their own design choices are evident, they do not live up to the lavish elegance, though the jury gave them the benefit of their almost invisible craftsmanship.

The **Carver-Hawkeye Sports Arena** in Iowa City, Iowa, claims to be a case study in how new architecture can hide itself, but the 15,000-seat sports arena seems instead more preoccupied with showing off its technical bravura. That bravura, a trademark of the Houston firm of CRS, here serves to turn what could have been yet another overwhelming temple of sporting events into an intimate arena, sensuously lit through a Teflon-coated, fiberglass-fabric material, cut off from the outside world and cut into a ravine so as not to impinge on that world. The clarity of the inside space is made possible by the simple expedient of suspending the ceiling from the bottom of

The sports arena nestles into the contours of a natural ravine.



Balthazar Korab



the de rigueur giant trusses gesturing over the large, unobstructed space.

Architect Charles Gwathmey has found a house form in which the wealthy of this country can feel both at home and as if they are living in a dream of liberation from functional and site constraints. The **Taft Residence,** by Gwathmey/Siegel, in the exclusive Indian Hill suburb of Cincinnati, is a case in point. The house is actually more like a compound comprised of separate structures for adults and children, for family living and public entertainment, for garages and swimming. All of these elements are tied together with an elaborate set of sunscreens, walkways, and other fragments of heroic modern architecture facing the natural landscape.

Classicism and its uses for the modern world were certainly on the mind of Chicago architect Thomas Beeby while designing his addition to the **North Shore Congregation Israel** in Glencoe, Illinois. The entrance to the small (300-seat) sanctuary is made via a monumentally scaled set of pillars flanking a giant oculus,

CARVER—HAWKEYE ARENA,
Iowa City, Iowa
Architect: *CRS/Caudill Rowlett Scott.* **Owner:** *University of Iowa*

Jury Comment: *The Carver-Hawkeye Sports Arena has achieved the remarkable feat of making a large-scale, 15,000-seat arena blend harmoniously into its wooded setting on the campus of the University of Iowa. By placing the bulk of the structure underground in the contours of a natural ravine, the architects have retained a human scale on the surface and have reduced the intrusion of what would otherwise be a massive structure on the campus environment.*



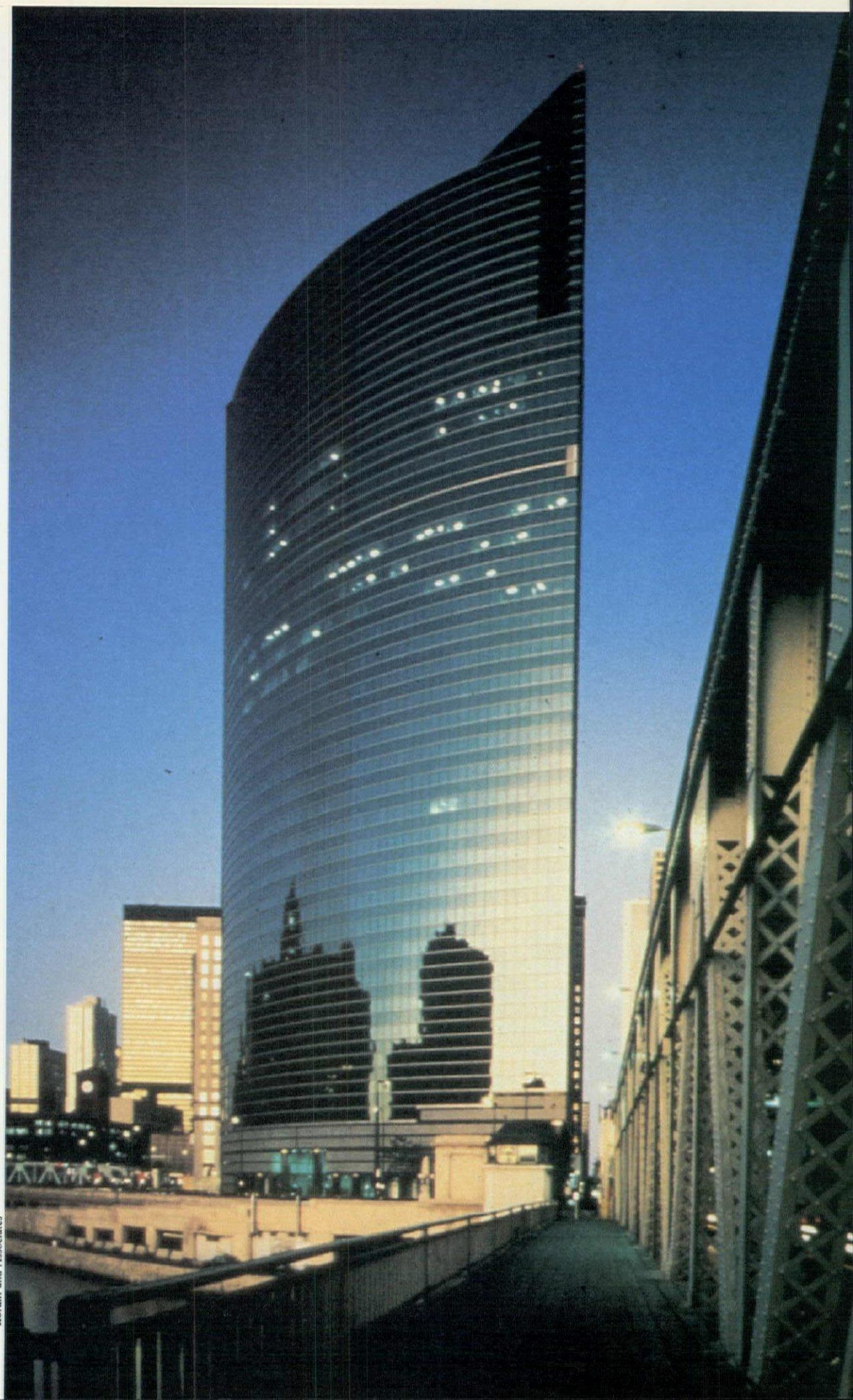
Richard Payne

TAFT RESIDENCE,
Cincinnati, Ohio
Architect: *Gwathmey Siegel & Associates.*
Owner: *Mr. and Mrs. Lloyd Taft*

Jury Comment: *The Taft house is beautifully executed in all its details. While it appears simple at first glance, it is actually highly complex and very competently organized. The residence is an expertly designed representation of Modern architecture, demonstrating great professional skill. The architect has deftly composed the indoor and outdoor spaces, bringing the outside into the home through large south-facing windows and artfully integrating the house into the landscape, making it seem to be a sculpture sitting on a hill.*

333 WACKER DRIVE, Chicago, Illinois
Architect: *Kohn Pederson Fox/Perkins & Will.*
Developer: *Urban Investment & Development Co.*

Jury Comment: *At 333 Wacker Drive in Chicago, the architects have responded to a difficult and complex triangular site by creating a structure that achieves a sculptured elegance and beauty. The different faces it presents to the city on the street and Chicago River sides are brilliant in their own right, making this truly a building with no front or back, only multiple inviting fronts. By orienting its faces to accommodate spectacular views, and by differentiating the design of the base from the rest of the tower, as well as through the effective use of color and materials, the architects have succeeded in accomplishing the most difficult task of making a large, 35-story building seem friendly both to the pedestrian on the street and the tenant inside.*

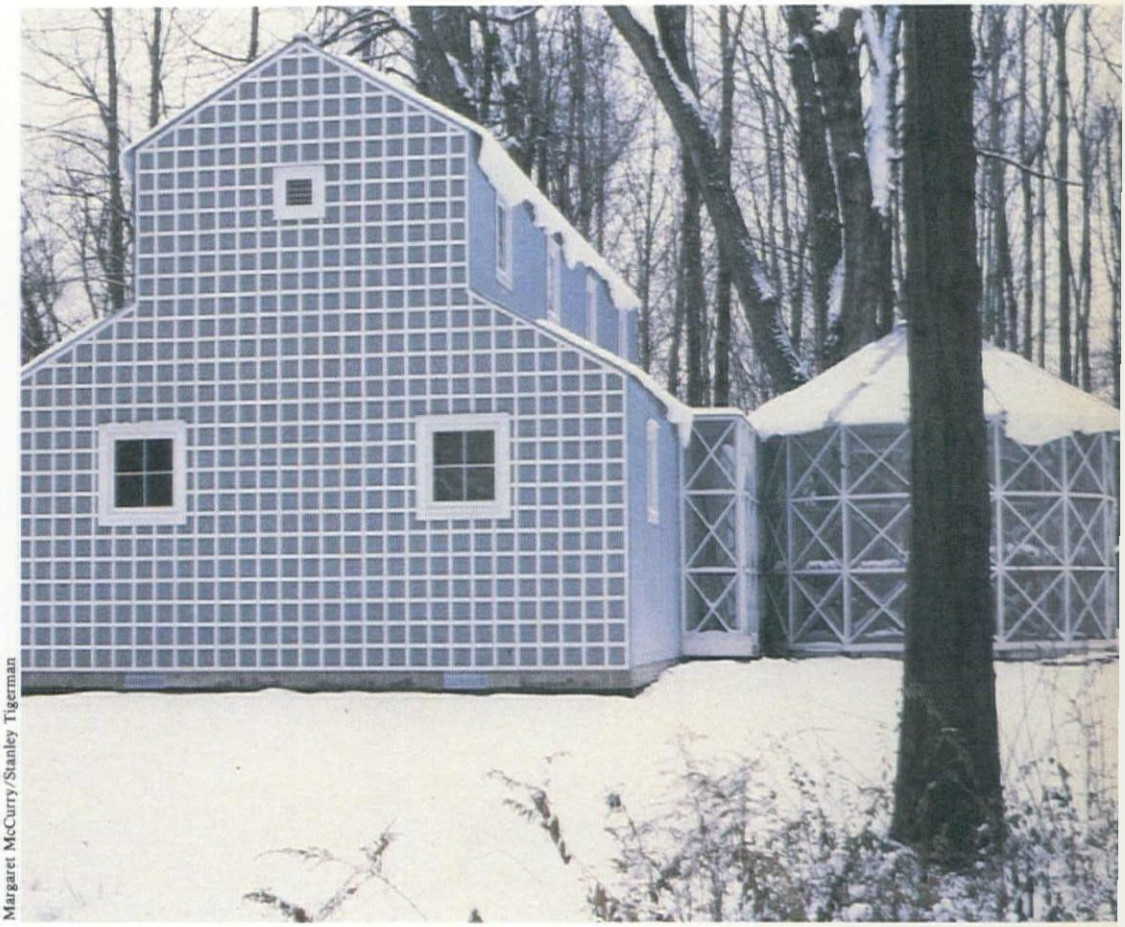


Korant and Associates

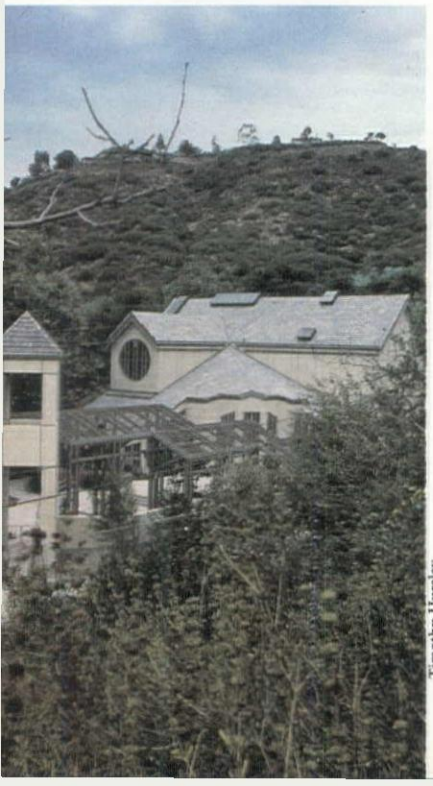
The office building rises with an uninterrupted sweep of green glass.

KEND
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rry and Stanley
nan

Comment: *The end House is a nt and witty ion "house" that is whimsical and ht-provoking. ouse and ed porch carry us associations the farm, yet familiar forms, their storybook ery, have been inatively and fully formed into a ue identity with v possible shades eaning. While orm is simple, and the exterior materials industrial, the house is delightfully and meticulously detailed inside and out, transcending its apparent plainness to become a refreshing and charming delight to the eye and the mind.*



Margaret McCurry/Stanley Tigerman



Timothy Hursley

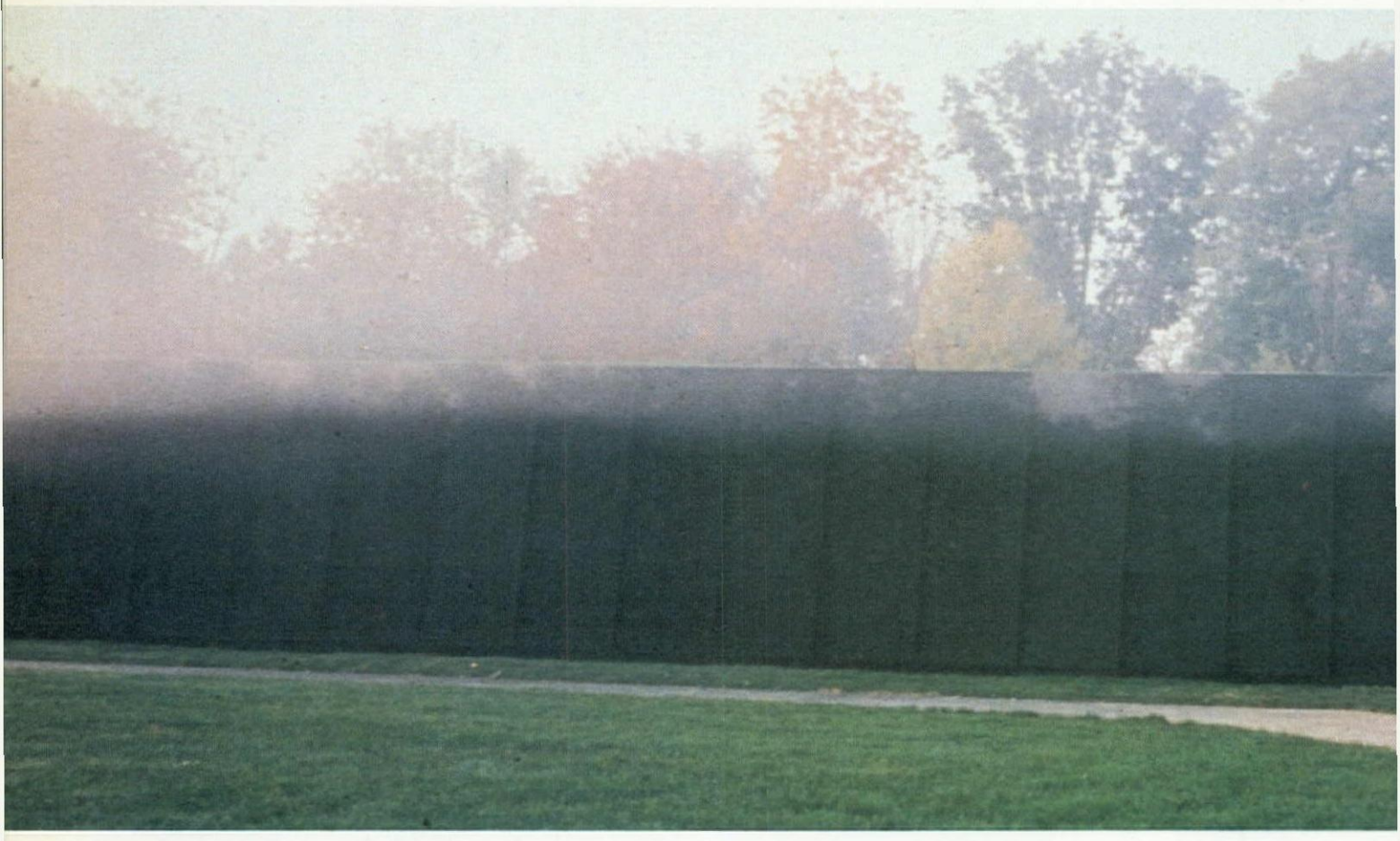
SAINT MATTHEW'S CHURCH, Pacific Palisades, California
Architect: *Moore Ruble Yudell.*
Owner: *Parish of Saint Matthew*

Jury Comment: *Saint Matthew's Church is an excellent example of how modern religious architecture can remain within the context of a proud historical tradition and blend harmoniously with its site. The imaginative use of stucco, exposed timbers, roof tiles, and other decorative elements, both inside and out, links this very contemporary church to the rich tradition of California architecture. The creation of courtyards to preserve trees and the placement of windows to facilitate views of the natural surroundings effectively unify the structure with its benign setting.*

which seems to be hovering precariously over a more modest doorway. The temple hall is square, but that ideal shape is inscribed in another circle, so that the whole building appears to be a perfect, domeless Pantheon flanked by two modest service wings. Allusions to the grandeur of a classical tradition and to absolute geometries are used here to endow this suburban-synagogue addition with a mythical sense of permanence and sanctity.

Gordon Wu Hall, the centerpiece of a new residential college at Princeton University, is the latest by Robert Venturi. Since the early sixties Venturi has led the fight for an architecture that embraces figurative forms, willful idiosyncracies, and pop-art techniques. The problem is that his buildings, though a direct translation of his theories, are often hard to judge by traditional standards of architecture. Wu Hall is no exception. The simple requirements for a dining hall have been turned into a series of shifting spaces which allude to Elizabethan and collegiate Gothic

The war memorial is a black gash slicing the grass of the Washington Mall.



VIETNAM VETERANS MEMORIAL, Washington, D. C.
Architect: *Cooper-Lecky Partnership.*
Owner: *Vietnam Veterans Memorial Fund*

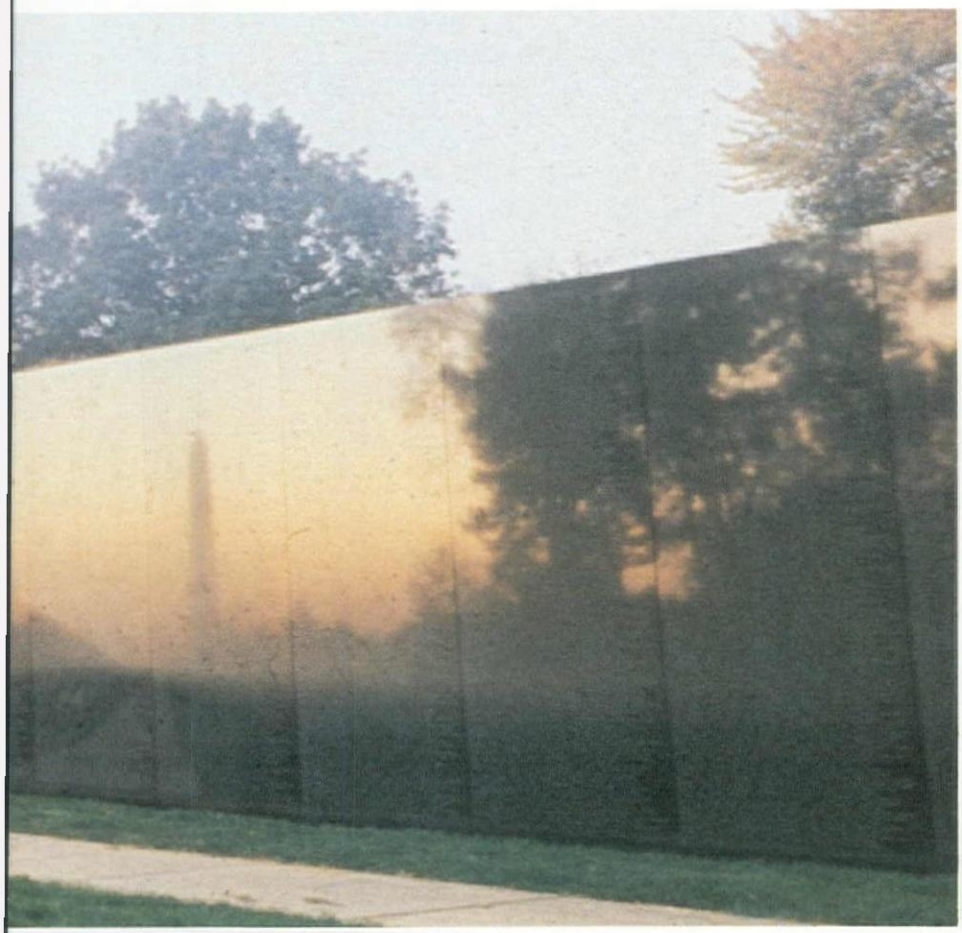
Jury Comment: *The Vietnam Veterans Memorial in Washington, D.C., is undoubtedly the most significant memorial constructed in recent years. The V-shaped memorial's polished black granite walls containing the names of the more than 58,000 Americans killed or missing in action serve to facilitate the healing process through their sculptural power. The power of the memorial is derived from its contemplative simplicity and the almost magical way this most economical of designs transmits enormous meaning.*

models, yet the fine craftsmanship evident in the interiors is used to create lighting that looks like extruded moldings cut off by a machine. On the outside, the picturesque massing of the building creates a layered set of symmetries and compositions which pick up on the techniques of the surrounding Gothic buildings.

On the other hand, the **High Museum of Art** in Atlanta is a confident and expansive architectural gesture. Designed by the 1984 Pritzker Award-winner, Richard Meier, the museum radiates its modernistic forms, white-enamel panels composed into bridges, trusses, and blocks of space. Organized around a four-story, skylighted courtyard, the building pulls the visitors into this modernistic void with a long ramp and a piano-curve shaped entrance, then disperses them through a series of ramps wrapped around a cutout wall.

Modernism is the hallmark of a very different type and scale at **333 Wacker Drive,** a thirty-five-story speculative office building in the heart of Chicago. The design by the New York firm of Kohn, Penderson, and Fo centuates the curve of the Chicago R along whose banks it rises with an un rupted sweep of green glass. The back meanwhile, breaks down into a serie prismatic geometries. The base is altern bands of polished stone and marble. The cess of the simple gesture, impeccable d ing, and complex organization of entr quences of this building has sent shock w through the Chicago architectural commu which had previously seen itself as the hor the most heroic and no-nonsense skyscra

It took a foreign architect to galvanize ing, China, as well. I.M. Pei's **Fragrance Hotel** breaks the mold of monolithic, air ditioned American modern hotels which Third World capitals from Singapore to iago. The Fragrance Hill Hotel was design make use of the wisdom of thousands of of site planning, climate control, and cra of local materials. Organized around a s of meandering courtyards and gardens



Allen Freeman

el never overwhelms the visitor with even a of Western technology or design, allowing to instead focus and frame his thoughts ough the uses of such devices as moon gates carefully framed windows from space to ce. It must have been a triumphant home-ning for I. M. Pei, son of the former chair-n of the Bank of China.

Of all the buildings to win AIA awards, one s the prize for being the most responsive to clients. When the parish in Pacific isades, California, lost the original **Saint tthew's Church** to a fire, they called in the s Angeles firm of Moore Rubin Yudell to p them build a new sanctuary. Veteran ar-tect Charles Moore did more than listen to clients: he set them to work with video neras to document what they wanted in ir new church and what they wanted it to k like. Still, the result looks remarkably like Charles Moore design. The exterior of Saint tthew's recalls the humble suburban arches of the late-nineteenth century in an abstracted, cardboard-cut-out way, while the interior is a pop-art version of neo-Gothic, in which thin wooden slats are grouped in elongated, pointed arches along blank walls cut through with sharply angled windows. The church abstracts and lightheartedly updates its religious traditions in a taut and airy California sanctuary to an easygoing life-style and architecture.

Such a life-style seems to be dear to the heart of Chicago architect Stanley Tigerman and his wife Margaret McCurry as well. Their **Weekend House** in the South Michigan countryside is a deliberate escape from the carnival of forms and heaviness of their daily existence. The tiny structure looks like a rural barn with a diminutive silo tacked onto it. Only the fact that the short sides of this barn are covered with a white, lattice grid and that the silo is really a screen porch gives away the fact that there are architects and architecture inside. There the grids reappear on doors and on the back of built-in sofas, but the careful blending of subtle, light colors gives the two-story living space an aura of casual, stress-less leisure.

The most unusual, most recognized, and most radical structure to win an award is not even a building. It is a black gash in the grass of the Mall in Washington, D.C. The **Vietnam Veterans Memorial** was designed by Maya Lin after she won a nationwide competition. The Yale senior had to spend several years fending off attempts to turn the monument into a more traditional war memorial, replete with bronze statues of fighting soldiers and classical site planning. In the end the AIA and her lawyers helped convince the veterans that a simple slab of polished black stone was a more effective reminder of both the heroism and futility of that war. The slab starts out as a thin strip emerging from the ground. The name of a fallen soldier appears, etched into the stone. As the ground slopes down and the granite slab rises up, more and more names appear, finally forming a dense, almost incomprehensible texture, a graphic reminder both of the individuality and the senseless inhumanity and scale of war, etched on the dark, silent background of this architectural memory. Every day, friends and family can be seen tracing the lists for the name of the one they lost, then rubbing that one name, sure that he, too, will be remembered. The memorial has been criticized because it does not invent some grand pose, a confident temple on top of a hill to which veterans can proudly turn. In its mute, black, woundlike quality, though, it represents the ineffable and is the most eloquent architectural order to be created in America in the last decade.

It is not ironic that such a dark and structureless wall is the best architecture can offer in our times. Instead, it offers a hopeful reminder that architecture at its best—at its most carefully crafted, rigorously reduced to its essentials, submerged in its site and in its function—transforms those sites by which we may know and remember ourselves. It was the Viennese architect Adolf Loos who claimed that the only true architecture is formed by a grave marker found in the middle of a forest. The Vietnam Veterans Memorial is such a gravestone, yet it exists in the middle of a public and architectural forest. The 1983 AIA awards make up some of the strongest and most verdant trees in that forest. □

Aaron Betsky teaches the history of interior design at the University of Cincinnati.

Beyond Casablanca

In this age of E. T. and MTV, screenwriter Julius Epstein hangs onto his verbal sensibilities.

By Harry Haun





Bettmann Archive



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Warner Brothers Studio





Photograph ©1984 George Rose

Julius J. Epstein (right) has had a prolific career. He was involved in the writing of all the movies pictured here. Left to right: Bette Davis in The Man Who Came to Dinner*; James Cagney in* Yankee Doodle Dandy*; S. Z. "Cuddles" Sakall in* Yankee Doodle Dandy*; Claude Rains in* Mr. Skeffington*; Cary Grant in* Arsenic and Old Lace.

He survived his first fifty years in Hollywood . . . he marked the spot by writing the script to *Reuben, Reuben* . . . Oscar nominated him among the year's five Best Screen Adapters. Julius J. Epstein, who's just been through all of the above, was treated to the hollow triumph of hearing Sissy Spacek mispronounce his name in front of five hundred million people.

Screenwriters, who get only skimpy flashes of limelight in the first place, can live quite happily on mispronounced acclaim: "I would have accepted the award under that name," cracks Epstein-with-a-long-E, a seasoned seventy-four-year-old wordsmith whose film adaptation of Peter DeVries's *Reuben, Reuben* was, like the eventual winner in that category (James L. Brooks's *Terms of Endearment*), turned down by every major studio in town. "Only then," admits Epstein, "did I realize I had written something of quality."

Despite this "curse" of quality, the film was made—albeit independently, by producer Walter Shenson and director Robert Ellis Miller—and then "picked up" by Twentieth Century-Fox, just in time for Academy Award consideration. The two nominations that went to *Reuben, Reuben*—for Epstein's writing and for Tom Conti's acting—accurately reflect the film's strong card: the lofty outpourings of a besotted, misbegotten, modern-day poet. The screen shimmers with wit and literacy.

Reuben, Reuben brought Epstein his happiest notices in a half-century of filmscripts—plus a prize from his peers in the Screen Writers Guild; when he accepted it, he asked if it was "for literacy or for longevity." Coming from a man who got the Academy Award for writing *Casablanca,* either reason is sufficient cause to celebrate.

On October 14, 1933, Epstein landed under full sail in Hollywood and started ghostwriting an idea a fraternity brother of his from Penn State had sold to the movies. Epstein arrived by train around 10:30 P.M., and by midnight he was imbedded in *Twenty Million Sweethearts.* Pages had to be turned in first thing Monday morning. On Sunday, he took Epstein downtown to the Paramount Theatre and conducted a crash course on what every young screenwriter should know.

Epstein learned his trade secretly by ghostwriting, and, when he finally got the hang of it, he began to get screen credit under his own





Bettmann Archive

Julius J. Epstein (left) in 1936. Tv years later he hit big with Four Daughters *and received his first Academy nomination.*

name. The first film Epstein officially signed "out in the open" was one of Kay Francis's romantic calamities, *Living on Velvet;* it was followed by four years of forgettable flicks until 1938 and *Four Daughters.* For this grade-A domestic charmer, Epstein received his first Academy nomination.

The success of *Four Daughters* gave Epstein the clout to secure a slot at Warners for his identical-twin brother, Philip G. Epstein. That began a collaborative career that spanned four stage plays and twenty-one screenplays.

Not counting *Yankee Doodle Dandy* (for which they didn't request, or get, screen credit), the Epsteins wrote two other antics for James Cagney—*The Bride Came C.O.D.* and *The Strawberry Blonde*—and he proved to be their favorite star to write for. "Such a pro. Never changed the words. Very appreciative of a good line. Got up there, knew his lines, did his work—a real definition of *pro.*"

One of the wonderful things about writing at Warners was the wealth of character actors a screenwriter could draw on. "It was the greatest stock company going," Epstein says. "Lots of times we didn't know who the leads were going to be, but often we'd write scripts with specific character actors in mind. We knew who was under contract—Frank McHugh, S. Z. Sakall, Hugh Herbert, Allen Jenkins, Ruth Donnelly—and we kept them in mind. I remember we protested the casting of Claude Rains in *Casablanca.* We said, 'An Englishman playing a Frenchman? There are plenty of French actors around.' Victor Francen, for one, was around. But Rains was under contract, and that's why they used him. PS, we were wrong: Rains was great."

Hitting their most creative stride, the brothers inherited a trio of ready-made hits from Broadway—James Thurber and Elliott Nugent's *Male Animal,* George S. Kaufman and Moss Hart's *Man Who Came to Dinner,* and Joseph Kesselring's *Arsenic and Old Lace*—and they gingerly ushered them to the screen, losing nothing in the translation. "During the filming [of *Arsenic*]," says Epstein, "we went to the director, Frank Capra, and asked him if he didn't think Grant was going overboard with the comedy. 'Oh, *way* overboard,' he told us, 'but don't worry, boys. I'll bring him down in the editing.' " Unfortunately, a few weeks after filming finished, Pearl Harbor happened, and Capra went directly to Washington to do the "Why We Fight" series for the War Department. Although *Arsenic* didn't get released for three more years, Capra never got back to it.



Capra recruited the Epsteins for a month's work on the series, and, just as they were preparing to leave for Washington, producer Hal Wallis dropped the opportunity of a lifetime in their laps: an unproduced play by Murray Burnett and Joan Alison called *Everybody Comes to Rick's.* With a radical overhauling and a little magic, it became what is known and widely loved as *Casablanca.* The brothers recognized the property's potential and gave it all they could before they had to honor their commitments to Capra.

When the Epsteins returned from war work, Wallis told them they had a shot at Ingrid Bergman for the heroine—the role of a sophisticated swinger in the original play was then custom-tailored to Bergman's tender specifications—and the writers were rushed over to David O. Selznick, who had her under exclusive contract, to tell him the film's story. "But we have no story," the brothers protested. "Wing it," Wallis suggested, and they did. "Selznick was having his lunch at his desk, and he never looked up from his soup. I said, 'Well, it's Casablanca and the war, and there are refugees. People want to get in, people want to get out. There's this American who runs the bar.' I rattled on a half-hour before I realized I hadn't even mentioned the Bergman character, so I just said, 'Aw, it's going to be a lot of crap like *Algiers.*' Selznick nodded, and we got Bergman."









Epstein proved hi screen writing ski were as shap as e in the recent Reuben, Reuben *(above right), wit Katherine Kerr an Tom Conti. Humphrey Bogar and Ingrid Bergm are unforgettable* Casablanca *(abov left). Hollywood's heyday produced trove of films tha Epstein wrote, mostly with his tw brother Philip. Immediate left, to to bottom: Ginge Rogers in* Forever Female; *Dana Andrews and Susa Hayward in* My Foolish Hear; *Elizabeth Taylor i* The Last Time I S Paris; *Jane Fonda* Tall Story.

hen he accepted the prize he asked if it were
literacy or longevity."



Twentieth-Century-Fox Film Corporation

asablanca was written under extraordin- chaotic conditions—during the filming— Bergman had no idea whom she'd wind up at the end: her rekindled old flame from s (Humphrey Bogart) or her resistance- ter husband (Paul Henreid). The Epsteins 't have a clue either until one fine morning n they were driving to work and all the es suddenly fell into place. "I still re- nber the spot on Sunset Boulevard when turned to me and we both said, 'Round up usual suspects.' " Rains says that line sev- times in the film, and, in this final context, eans he's overlooking Bogart's murder of rad Veidt. Now the twins knew they had r ending—but, to be on the safe side, they te an alternate in which Bogart gets Berg- n (it was never filmed because he looked so le losing her the first time around).

Warner was so pleased, he anointed the teins producers of the next film they pted: *Mr. Skeffington,* a vehicle for the en of the lot, Bette Davis. "It had been on shelf for years. There had been four or five pts—one by Eddie Goulding, one by John ston—but nobody liked it. There were two problems. One: it was too English; two: the gimmick in the book was that Mr. Skeff- ton never appeared, and that, we thought, a mistake." The Epstein edition corrected h errors, the latter with such an eloquent geance that Claude Rains won an Oscar nination in the title role and almost stole picture.

Most Warners movies had a thirty-day shooting schedule; *Mr. Skeffington* took 110. Toward the end, Warner sent the Epsteins a note asking why the film was so far behind schedule. They wrote back: "Because Bette Davis is a slow director."

For years, the twins tried in vain to get out of their Warners contract. "The main reason was money. We could have gotten quadruple our salary at other studios, so we made a lot of trouble and they suspended us. Our very good friend, Van Heflin, knew our situation. He was doing a picture with Joan Crawford called *Possessed,* and he said, 'I will not go on with this picture unless the Epstein boys rewrite my part.' " To rewrite Heflin's role, the brothers drove a hard bargain: they were taken off suspension, given the eight weeks' pay they lost and promised their release after one last film. Their last was Doris Day's first, *Romance on the High Seas,* some fluff the writers knocked off in a few weeks.

In the first flushes of free-lancing, the Epsteins touched down briefly at Twentieth Century-Fox to write *Take Care of My Little Girl,* about American sorority girls. For years, it held the record for having the studio's lowest European grosses.

At Paramount, the Epsteins turned an eleven-page, one-act, two-character play by James M. Barrie called *Rosalind* into *Forever Female,* about a glamorous stage star who tricks a young man into believing she's her own daughter and then reveals her true age so he won't throw his life away. "All we used from the play was the last situation, and, as it worked out, that was the last scene in the picture. And suddenly Ginger Rogers refused to play the scene, refused to show herself as an old lady. The whole point of the picture! She was darling through the whole film—no trouble, lots of laughs, lots of fun—but she wouldn't do the scene. Lawyers came in, agents came in. She finally agreed, but the scene was shot in the dark."

The brothers Epstein adapted *The Brothers Karamazov* and translated F. Scott Fitzgerald's *Babylon Revisited* into *The Last Time I Saw Paris,* but years passed before they were made into movies. By then, Philip Epstein's screen credit was posthumous. He died in 1952 of cancer at the age of forty-two. "Since then," says his brother, "I've gone it alone. I find collaboration very, very difficult. Three times I tried doing a screenplay with Billy Wilder, and it never worked. I did *House Calls* with Max Shulman and we're working on others."

Lately, he has been huddling with Gregory Peck about remaking *Dodsworth,* a quite human property that served Walter Huston well on stage and screen fifty years ago. And he is encouraged by the fact that he isn't the only literate wit at work in movies: he thinks the best screenwriter going these days is Woody Allen. "My children are convinced that he knows me. In one of his pictures, he had a scene where an executive had a nameplate, and the name on the nameplate was Julius Epstein; in another picture, he had an analyst named Julius Epstein. It could be a coincidence, or maybe he thinks it's a funny name, which it is." (More likely, the man who wrote *Play It Again, Sam* is paying homage to the man who wrote *Casablanca.*)

"Late in his life, my father told me our name wasn't Epstein. It was Shabilian. What happened was, when they all fled from Russia, they would all buy passports—anything they could get their hands on to get out of the country and into the United States. His brother got a passport called Rich; he got a passport called Epstein. I said, 'If I had known that, I'd have changed my first name to Julian.' Just think how pretty Julian Shabilian would look on the screen. . . ." □

Harry Haun, critic-at-large for the New York Daily News, *is author of* The Movie Quote Book, *published by Harper and Row.*

Books

Lifetime Journeys

Historically, women focused written expressions on journals and letters in a way that men—who were free to publish in the marketplace—have not. A number of new books this season show us how this cultural misfortune led to splendid revelations generations later. In the case of German artist Paula Modersohn-Becker, for example, we have a gifted painter who was also an intrepid letter writer and a passionate journal keeper. *Paula Modersohn-Becker, The Letters and Journals* (Taplinger Publishing Company) is a newly translated American edition of the full German version, and a nearly six-hundred-page volume that anyone interested in modern painting (or the struggle of modern Western women) will want to read.

Modersohn-Becker's life story—a short one, since she was born to a middle-class family near Bremen in 1876 and died in 1907—unfolds in these journal entries and letters to family and friends with all of the energy, passion, and drama of a nineteenth-century novel of education. As a teenager who showed some propensity for sketching, she studied in Berlin and then took several trips to Paris. But when Modersohn-Becker fell in love with Otto ("Red") Modersohn, one of the mainstays of the Worpswede artists' colony outside Bremen, she did something as daring in her own time as running to another continent, Gauguin-style. In the face of all custom, she continued to paint rather than turn herself into a *hausfrau* with a hobby.

After a few years of marriage, she decided to leave for Paris again. There she immersed herself completely in the Louvre, in the city, and in the company of extraordinary friends such as the poet Rilke and sculptor Clara Westhoff, Rilke's wife.

Despite the lack of good photo reproductions in this volume, Modersohn-Becker's words give the approximation of pigment and figure, shape and brushstroke. "People at work in peat bogs. Evening mood. Everything deep. Brown and blue, with dark bits of white and red set in. The girl at work cutting peat, with a hunched back and very visible pelvic bones."

This entry came out of an early-evening stroll near the Worpswede colony. Modersohn-



Pearl Freeman



The photographs above are of writer Jean Rhys, who died in 1979. In her letters, Rhys wrote of writing: "It uses you and throws you away . . . ."

Becker's language illustrates these thickly outlined, passionately colored characters from ordinary country life—the kind of art that made one angry, big-city critic think that he was attacking her when he called her the German Cézanne. Her delicate but thorough record of her days enables us to witness the dilemma of an extraordinarily talented woman who was torn between her work and her family—and finally torn apart.

Modersohn-Becker, in torment, abandoned the idea that she could make her own way in Paris and returned to Worpswede and her marriage. Within a few months, she was pregnant; within a year, she died in childbirth at the age of thirty-one. "A pity." These were her last words.

The life of writer Jean Rhys (1890–1979) was nearly three-score years longer than Paula Modersohn-Becker's and as fascinating, though not nearly as productive. She was born on the island of Dominica in the British West Indies. In her teenage years she emigrated to attend school in England and never went home again. The Caribbean, however, haunts her stories and her longer fiction, particularly the novel *Wide Sargasso Sea,* her best known probably finest work. The painful decades-long process by which she comp that book stands recorded here. "Indeed, writes to London editor Francis Wyndhan is a *demon* of a book and it never leave Sometimes I am sure that it needs a dem write it." In *The Letters of Jean* (published this summer by Viking P Wyndham and one of Rhys's friends, D Melly, have edited about three decades o ters by the expatriate novelist. It's not so the creative process that Rhys expound here to her daughter, friends, and editor the troughs she slip into while she waite work to come. "I don't believe in th dividual Writer so much as in the Writi she says in a 1953 note to a fellow novelist uses you and throws you away when yo not useful any longer, but it does not d until you are useless and quite useless Meanwhile, there is nothing to do but along, line upon line."

Plod along day by day is what biogra historian, and critic Iris Origo did durin Nazi occupation of her Italian husband's cultural holdings in Val D'Orcia, nort Rome. Her diary—*War in Val D'Orcia,* published by David R. Godine—revea sharp-eyed, great-hearted heroine at work cuing orphans from the southern cities bl by the British and Americans, helping the ant farmers keep the little valley's commu intact, and sheltering (often wounded) Br and American prisoners who tried to stay as the Germans swarmed across Italy in and 1944.

It is the diaries and journals of Ame frontier wives which American-litera scholar Annette Kolodney has culled in *Land Before Her: Fantasy and Experienc the American Frontiers, 1630 to 1860.* T women, with fantasies of turning the fo and prairies into gardens like those of h contributed greatly to the taming of the ritory ahead, Kolodney argues. Her st newly published by the University of N Carolina Press, will be of great interes readers with a scholarly rather than pop bent. But anyone who takes more than a ca glance through her valuable new book recognize that on the way west, as in Eur journals and diaries and women traveled gether. Thanks to Kolodney, we can no along for the trip. —*Alan Ch*



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EXPLORE Minnesota

Photography: Les Blacklock, Dan Hummel

Films

Future Films

When Al Jolson introduced the sound era with *The Jazz Singer* in 1927, he promised, "You ain't heard nothing yet." Practitioners of the fledgling art of computer animation keep promising moviegoers that we ain't seen nothing yet—and so far they've been all too right every time. Not that such computer-assisted movies as *TRON* and this summer's *Last Starfighter* haven't put on some spectacular shows, painting worlds that never existed outside the realm of bits and bytes, but this incredible new tool has been harnessed to plots of Stone Age sophistication.

We shouldn't be surprised, if we recall a little history. The early talkies naturally sought to use the new sound technology to greatest effect, so Hollywood rolled out a string of frothy musicals. Until Busby Berkeley came along with musicals that dazzled the eye as well as the ear, movies were in danger of submerging into a sea of mostly song. Similarly, color first came into wide use as a gimmick; after 1932, when the novelty of the primitive, two-color technicolor system wore off, it all but disappeared from the screen. When more advanced, three-color technology came along, audiences suffered through a lot of colorful toga epics.

So when computers hit Hollywood, promising to do everything but sweep up the sets, it's little wonder that the first films they tackle should be life-size video games. Disney's *TRON* ushered in the computer age on a broad scale in 1982. The computer helped animate fifty-three of *TRON*'s ninety-six minutes and completely drew fifteen minutes of film. But its "Alice in Computerland" plot, which sent Jeff Bridges into the microchip world to battle an electronic bad guy, perfectly suited its gosh-wow technology but ill served hapless moviegoers expecting more than a light show with their popcorn.

Now comes *The Last Starfighter*, twenty-seven minutes of which emerged from the Cray supercomputer at Digital Productions, Inc. The presence of Cray shows how serious Hollywood is about tapping the computer's powers: Digital Productions got its model of the world's fastest production computer before the Pentagon or any of the Fortune 500. Nick Castle Jr., for whom *The Last Starfighter* marks only the second directing job (after the little-seen comedy-thriller *T.A.G.*), shuns comparisons to *TRON* and downplays the high-tech angle. *TRON*, Castle says, was a "cartoon." *The Last Starfighter* aims for a "photorealistic look" in its computer-generated scenes.



Lance Guest plays a video-game ace in the new science fiction thriller The Last Starfighter.

But looks aren't everything. *TRON* starred a computer hacker. The hero of *The Last Starfighter* is a video-game ace (Lance Guest). Some difference. Robert Preston, still best known as The Music Man, plays a roguish talent scout for the good guys (the Star League of Planets) who is promised a shot at defeating the bad guys (the Ko-Dan). Once the cast hits space, the Cray computer takes over as the real star of this show, wowing us with alien worlds, spacecraft, and dogfights.

Sherry McKenna, Digital's executive in charge of the picture, believes shoot-'em-up science fiction is only the beginning. "When you can take one object and magically transform it into another object, it doesn't have to be a spaceship." For example, the makers of *Star Trek II: The Wrath of Khan* needed to show a dead world blossoming with life. They called upon Edwin Catmull, now of Lucasfilm, who sharpened his computerized pencil by simulating spaceflights for the Jet Propulsion Laboratory. Might not the same technology recreate the burning of Atlanta for a modern-day *Gone with the Wind*—without striking a single match? Think what other wonders Hollywood might work—beyond science fiction—from the physical limitations of sets, ligl even of live actors.

The only attempt thus far to employ puter animation in a more (literally) dow earth film ended up on the scrap heap. D tried to use its *TRON* technology in an ad tion of Ray Bradbury's charming child fantasy *Something Wicked This Way Co* But the computer's rendition of carnival looked more like metal sheds; its trees out too "perfect," seeming bereft of leaf bark. The footage was junked and the pi completed with conventional animation.

Experts in the field blame inadequate nology, not a failure of imagination, fo *Something Wicked* disappointment. Su computers like the one that steals the sho *The Last Starfighter* could have done the t But computer animation is left still lookin its *Fantasia,* which convinced the world hand animation could be a serious art f The right blend of art and science may r come, as it hasn't for 3-D and the many v screen tricks of the 1950s. They've rema gimmicks, faintly dated wonders of H wood's bag of parlor tricks.

Of course, the box office also has its Consider what the success of *Star Wars* di its Dolby sound technology, which has bec as ubiquitous in movie theaters as jujube *The Last Starfighter*—or some other c puterized feature still in the microchi becomes a smash, the next star in Tinselt may yet be a machine. —*David A. Fr*

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Roundtable

The Perfect Mix

Making a May sojourn to the exquisite **Sign of the Dove** restaurant, HORIZON publisher **Gray Boone** welcomed old and new guests to the Roundtable luncheon, where vital conversations among business, advertising, and arts representatives have become a monthly event. Sumptuous food, elegant yet intimate surroundings, and dynamic personalities contribute to the animated conversations that are not only enjoyable but are helping to bridge the traditional gap between business and arts by working toward shared goals and benefits. Flutist and conductor **Ransom Wilson** had a reaction similar to other artists who have attended Roundtables: "I was impressed with how remarkably open corporations can be and how interested they are in understanding their role in direct support of arts organizations."

Christopher Forbes, associate publisher of *Forbes* magazine, appreciates the Roundtable exchange of ideas with members of the art world since he is an advocate of private and corporate rather than government support of the arts. With community support of a symphony for example, its existence is more valued and more exciting. Forbes feels that this is one advantage the United States has over those countries whose arts are subsidized by the government.

Lisa Taylor, director of the Cooper-Hewitt Museum, used the opportunity to discuss the museum's new graduate degree program in European decorative arts. Offered in conjunction with the Parsons School of Design, all classes are held at the museum, thus contributing to education and the community.

Frances J. Bragdon, director of business development for American Express, used the Roundtable luncheon to explain American Express's cause-related marketing philosophies. For example, the company sponsors the Tulsa Ballet, using corporate expertise and funds in promoting the ballet to the public, while at the same time, encouraging the use of its own products and services. The topic proved controversial at the luncheon but was challenging and creative, nonetheless. Frances Bragdon says, "It is such a refreshing experience to talk about something very close in a different atmosphere."

This month's sampling of arts professionals included actress **Maureen Stapleton,** wright **Milan Stitt,** and Marcia Thompsc the National Arts Stabilization Fund. **Jo Veach Noble,** director of the Museum o City of New York, along with **J. P. Ha** also attended. Corporate executives were **Steiger** of Dale Steiger Associates, **Ric Berglund** from IBM, **Bob Schneider** of Xe and **Chloe Zerwich** of Steuben. Other ecutives contributing to the energetic fc were **Jim McCollum** from Scali McCal Sloves and publicist **Florence Quinn** of Je Dee Communications.

Joining in for her first luncheon was the advertising director of HORIZON, **Sandy K** Like others, she was impressed with the i action between people from the corporate art worlds: "A lot of corporations would lil contribute to the arts but don't know l Roundtable luncheons act as a catalyst tc them thinking about how they can benefi arts and themselves—whether it be thrc image-building or marketing . . . . The cheon interaction enables corporations understand art people and vice versa. The c ing together of people with entirely diffe orientations was very exciting and creati These sentiments have become the norm.





Above left: Flutist Ransom Wilson chats with Marcia Thompson of the National Arts Stabilization Fund. Above right: Frances J. Bragdon (left) of American Express and Lisa Taylor, director of the Cooper-Hewitt Museum, enjoy the Sign of the Dove.

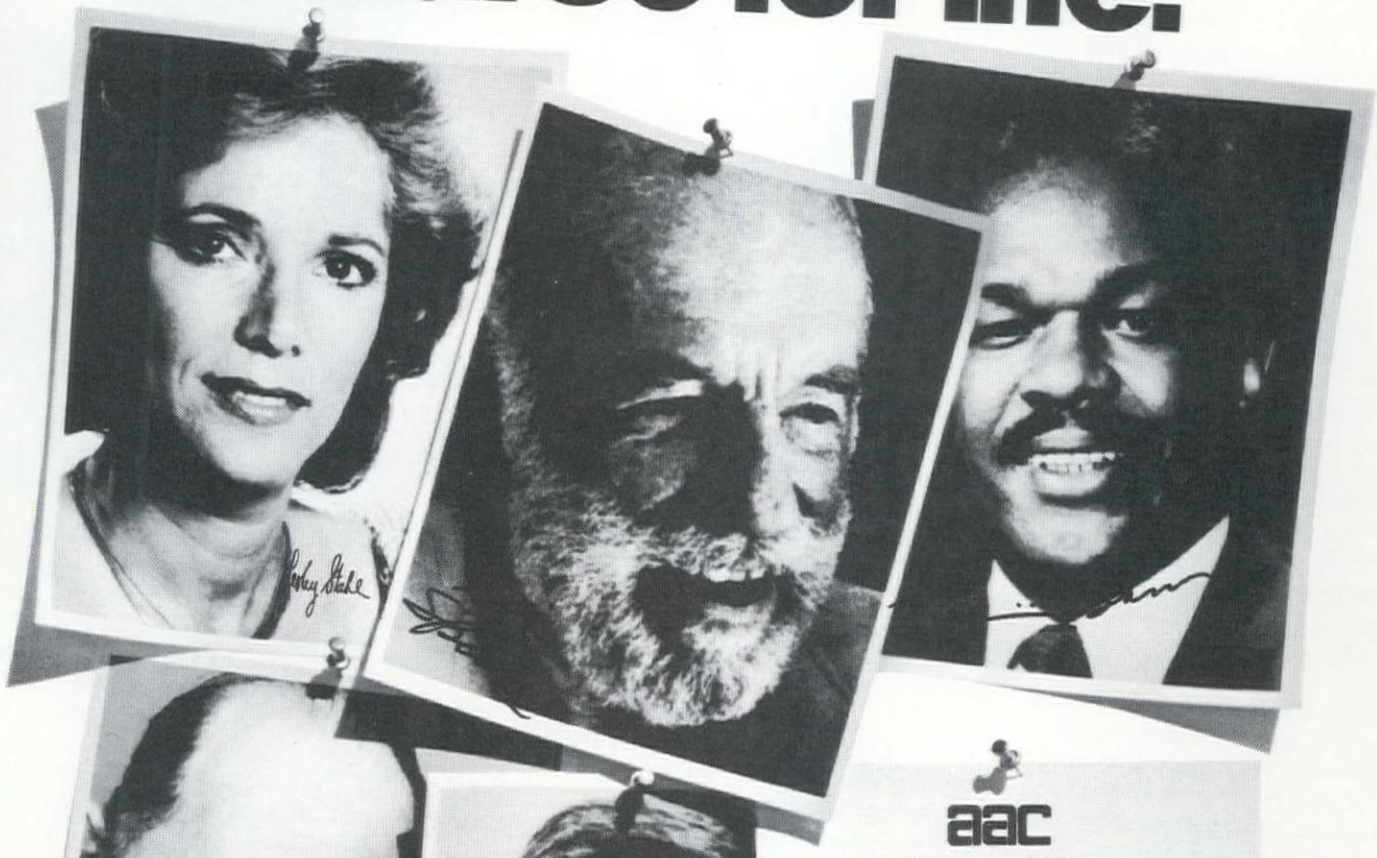






Below left: Playwright Milan Stitt, Joseph Noble of the Museum of the City of New York, and actress Maureen Stapleton. Center: Bob Schneider of Xerox and writer Arlene Isaacs. Right: HORIZON advertising director Sandy Klein with J. P. Hayden of the Museum of the City of New York and Jim McCollum of Scali McCabe and Sloves.

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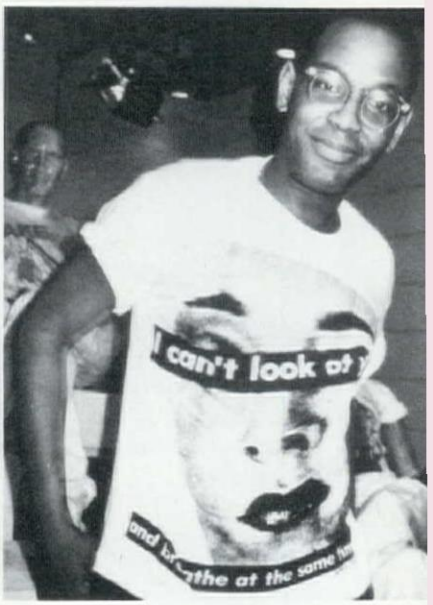
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People pictured above with undergraduate degrees: Lesley Stahl, White House Correspondent, CBS News: B.A., History, Wheaton College; Benjamin Spock, Pediatrician: B.A., English, Yale University; Marion Barry, Jr., Mayor, Washington, DC: B.A. Chemistry, Le Moyne College; Herbert Sax, President, Nikon: B.A. Psychology, Brooklyn College; Tom McMillen, Starter, Washington Bullets: B.S. Chemistry, University of Maryland.

On the Horizon

SMART BUSINESS: Buffalo native **Barbara Insalaco** is the recipient of the fourth annual Judith Selkowitz Fine Arts award. The ceremony was held at the **Judith Selkowitz** gallery in New York City. The $3,000 prize includes $2,000 for the winning works—*Sarasota* and *Tove*—plus $1,000 to be used for travel. Judith Selkowitz, the only art dealer who funds a fine arts award, commented, "We established this award not only to provide a way for American artists with no New York gallery to gain recognition, but also to afford them the opportunity to travel, to see what artists are doing in other cities, and to get new inspiration for their own work." *Sarasota* and *Tove* were selected from over a thousand entries by a panel of jurors. Panel member **Louis Cushman** expressed enthusiasm: "Judy has always made purchasing art exciting—she is willing to take chances with young talent, has a great eye, and a terrific sense of business. Contributing as it does to the office environment and employee morale, hence productivity, art makes smart business."

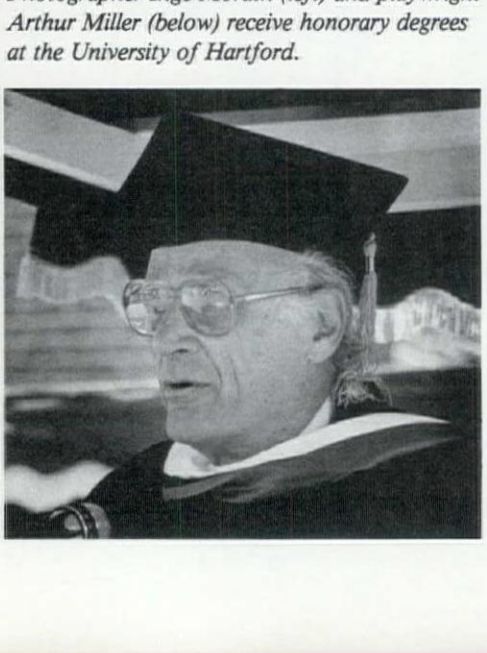




Above: Artist Barbara Insalaco in her studio. Right: Willi Smith of Williwear Productions models Barbara Kruger's T-shirt.

THE GRADUATES: **Arthur Miller**—the Pulitzer Prize-winning author of such American classics as *Death of a Salesman, The Crucible,* and *A View from the Bridge*—and his wife, Austrian-born photographer **Inge Morath,** received honorary doctorate degrees at the University of Hartford's spring commencement exercises. Miller's *Death of a Salesman* has been in continuous production all over the world since its 1949 Broadway opening. Recently, *Salesman* returned to Broadway for a highly successful revival starring **Dustin Hoffman** as Willy Loman.





Photographer Inge Morath (left) and playwright Arthur Miller (below) receive honorary degrees at the University of Hartford.

OFF THE WALL: Want to give your favorite arts lover a work of art that's also wardrobe worthy? Artist-designed T-shirts are the latest craze in wearable art. In mid-May, over a thousand New Yorkers gathered at *AREA,* a popular night spot, to see the premier showing of a new collection of this fashionable art. Manufactured by Williwear Productions and created by twenty artists—among them **Barbara Kruger, Keith Haring, Stewart Wilson,** and **Lynn Hershman**—the T-shirts were on *AREA* walls as well as on wearers' b while guests watched a preview performar Center Stage's dance production *Freedo Information.* This unique celebration served as a special benefit for New York (Public Art Fund, an organization that p art in public spaces. The Williwear T-shirts are now available nationwide; y find them in major department stores, leries, and museum shops for around $37

DINING ART: Visitors to New York ha new way to appreciate art: an exciting laboration between Rockefeller Center anc Museum of American Folk Art has filled center's new American Festival Cafe with works from the museum's permanent co tions. Antique and contemporary pieces displayed in each of the restaurants, as p call for changing the exhibitions several tin year. Among works in the premier exhibi are a Coney Island carousel horse nineteenth-century weathervane, and h carved decoys. Guest curator and au **William C. Ketchum Jr.** organized the exl tions, which opened in late May. Horizon visory board member and museum director **Robert Bishop** says, "In the spirit of its c mitment to increasing public awareness America's rich folk heritage, the mus welcomes the opportunity to reach out wider community beyond its physical wal

—Susan F. J