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The Magazine of the Arts

**The River:
Best of the Farm Genre?**

**The New Scrooge:
George C. Scott**

**Photography with
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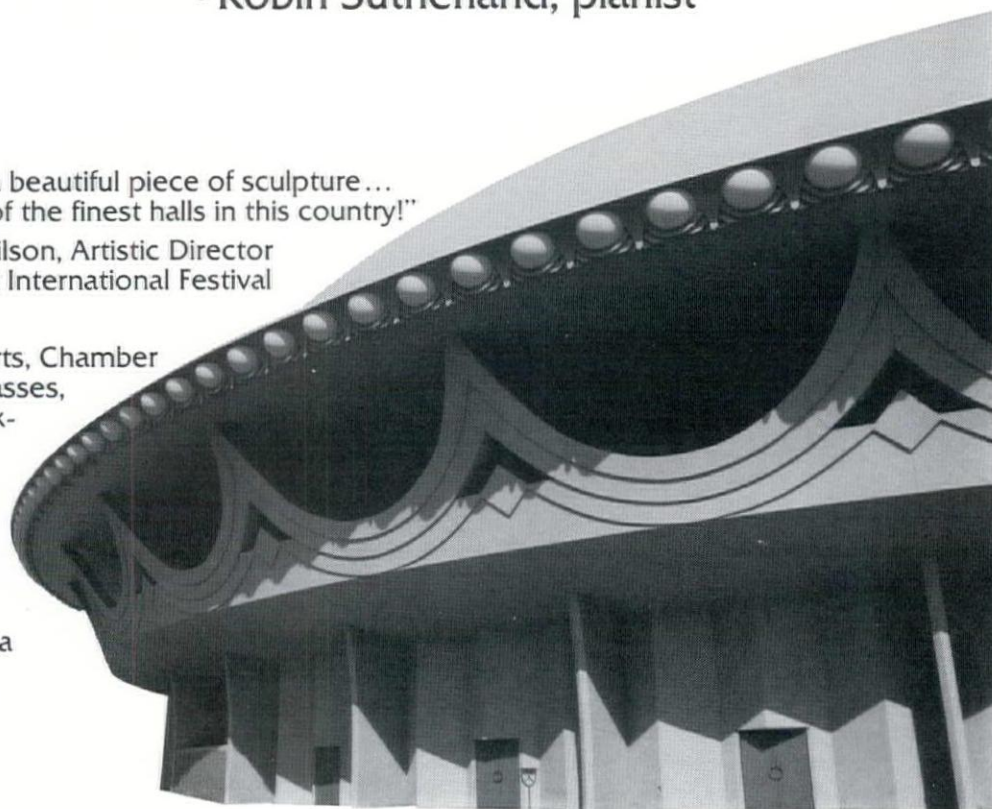
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HORIZON

Volume 27

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December 1984

Cover:

Sissy Spacek in
The River.
Photograph by
Greg Gorman.

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Expert Advice

Results of our monthly Roundtable luncheons are measured in dozens of ways. Corporate executives and arts professionals collaborate on finding exhibitions and productions. Playwrights and actors share insights about trends in American theater. Advertising agency account executives listen to artists talk about marketing, then offer succinct advice for reaching those goals. Very often, important policy statements evolve that have long-range benefits for both corporate and artistic communities.

Joe Hannan, senior vice-president at Benton & Bowles, Inc., is one Roundtable guest with a strong viewpoint about methods for building permanent bridges between business and the arts. After a recent luncheon, Joe sent me his views in a marvelous two-page statement. I would like to share a few of his comments with you. They have substantial meaning for everyone who is fundraising for the arts.

Joe Hannan writes: "Most solicitations to corporate coffers for support of arts projects are not done as well as they should be. . . . The fundamental cause of many rejections of support are frequently the poor packaging of the art form to be supported, coupled with ignorance of—or cavalier disregard for—the fiduciary responsibilities that corporate decision makers owe to their stockholders and employees.

"It is probable that the batting averages of fundraisers for the arts could be improved materially if they were to take the trouble to learn more of the goals and strategies of the corporations from whom they are soliciting money. Fundraisers are going haphazardly to where they have a contact—not to those corporations where they can most logically make a contribution to the corporation."

Hannan offers a few important tips to improve the batting average for every fundraiser.

■ Identify the corporate goals of a specific company, then tailor your request to coincide with some of those goals.

■ Package the arts program in the most attractive way possible to stimulate corporate giving. Show how it is in the corporation's best interest to support your arts activity. This will help the corporate decision maker explain his donation to stockholders and employees.

In other words, Hannan advises you to do your homework, clearly outline benefits of contribution, and make a clear, concise presentation. Determining a corporation's goals can be difficult, but by asking questions, analyzing marketing campaigns and using imagination, you can get a good grasp on the company you're seeking money from. As the fundraising season hits mid-year peak, take his suggestions to heart—they will help you top your goals and add important dollars to your group's coffers.



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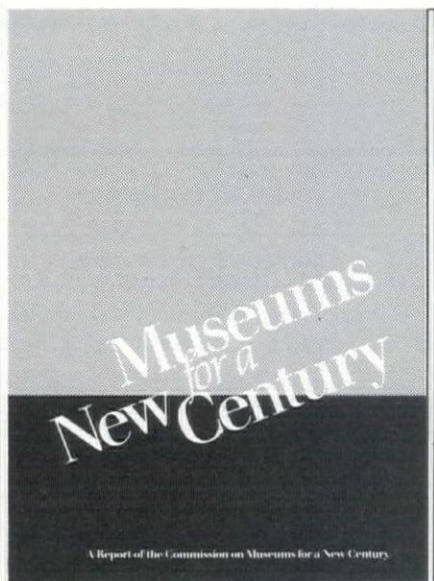
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Cross Country

Film

The Depths of Dune

Eight years and more than \$40 million after Dino De Laurentiis acquired the film rights to Frank Herbert's *Dune*, the science-fiction best-seller comes to the screen. Much of that time was spent trying to get a workable script out of Herbert's five-hundred-page story, which combines a messiah-coming-of-age plot with interplanetary conflicts.

"David Lynch"—not the first person to attempt an adaptation—"broke the code," said Raffaella De Laurentiis, Dino's daughter and eventually the producer of *Dune*. "One saw it immediately—or after the first fifteen pages." As *Dune* got closer to production, writer-director Lynch called on Frank Herbert to help him fine-tune his script.

One reason why Miss De Laurentiis and her father approached Lynch for the *Dune* project was that they were impressed with *The Elephant Man*, his 1980 film. "We liked the way he treated the characters and the feelings between them. We didn't want this to be just a big science-fiction picture; we wanted to give depth to these characters."

One way the De Laurentiises and Lynch tried to do this was in casting. Shakespearean-trained Francesca Annis and Sian Phillips, Oscar-winner Linda Hunt, *Das Boot* captain Jürgen Prochnow, magnetic rock star Sting, Max Von Sydow, José Ferrer, Silvana Mangano, Richard Jordan, and newcomer Kyle MacLachlan (as Paul Atreides, the messiah) all play key roles. There are four planets in the film, and the challenge to Lynch, production designer Anthony Masters (2001: *A Space Odyssey*), and special-effects men Kit West (*Raiders of the Lost Ark*) and Carlos Rambaldi (*E. T.*) was to make each one highly individual. So, as constructed on eight huge stages at Mexico City's Churubusco Studios, Arrakis (the sand planet also known as Dune) has brown skies and brown shadows; Caladan is water rich and heavily forested; the underground caves of the Fremen have mauve highlights; and Geidi Prime is a nuts-and-bolts industrial wasteland.

In fact, David Lynch decided to tackle *Dune* because of the opportunity to create "four worlds you cannot go to unless you buy a ticket to the movie, and also the feeling about the story of the real and the contrasting feeling of dreams and vision, of mystery and space—inner and outer."

—Donald Chase

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



Newcomer Kyle MacLachlan and Sian Phillips in a scene from the science-fiction film *Dune*.

Television

Another Jewel for PBS

When the far-flung British Empire was the largest and most powerful in the world, England's most prized territorial possession, India, was referred to as the jewel in Queen Victoria's crown. "The Jewel in the Crown," an epic, fourteen-part series from England's Granada Television, recounts the last years of India's turbulent struggle to wrest itself from that imperial grip. Debuting in the United States December 16 (check local listings) on PBS's "Mobil Masterpiece Theatre," the series is based on Paul Scott's series of four novels known collectively as *The Raj Quartet*.

Filmed mostly on location in India, the story interweaves the lives of British and Indian men and women with the violent and chaotic events of the years 1942-47. Granada Television chairman Sir Denis Forman, who was based in India as a British officer during World War II, conceived "The Jewel in the Crown." Says Forman, "Scott's *Quartet* is an epic story on the scale of *War and Peace*. It introduces a gallery of characters every bit as real as those in Tolstoy's novel and, like them, playing out their parts within a greater plot concerned with national politics and world war."

The series, which aired earlier this year in England, received three "best" citations from the Royal Television Society for performance, writing, and design. But perhaps the strongest endorsement for "The Jewel in the Crown" came from several British critics, who said the series has the magnetic, audience-attracting power of "Brideshead Revisited."

A Camille Hallmark

When Alexandre Dumas wrote *Camille* in 1852 for the stage, it was an immediate hit. Since then, the doomed love story of a young Parisian courtesan and a young man from a prominent Parisian family has been translated to the screen several times. In 1915 Clara Kimball Young starred in the title role, Theda Bara in 1917, Alla Nazimova (opposite Rudolph Valentino) in 1921, and Greta Garbo in 1936 (with Robert Taylor and Lionel Barrymore). Verdi's *Traviata* is also based on *Camille*.

With a track record like that, it's easy to see why CBS's "Hallmark Hall of Fame" chose *Camille* as its next presentation. On December 11, Greta Scacchi stars, with Colin Firth as her lover Armand, and Ben Kingsley as Armand's outraged father. John Gielgud also stars as the Duke of Charles.

This lavish production was filmed in locations that include the Palace of Versailles and the Chateau de Ferrières, the former home of the Baron and Baroness Guy de Rothschild and one of the grandest nineteenth-century castles in France.

In the Capra Tradition

An old man's promise to a young boy—mixed with a touch of heavenly magic—sparks a search for the Christmas spirit in New York City in a two-hour Christmas special, "It Came upon the Midnight Clear." Mickey Rooney stars with newcomer Scott Grimes in the special, which will air this month. (Check local listings for air dates between December 8 and 16.)

Rooney plays Poppa, a gritty retired detective who promises grandson Robbie (Grimes) a Christmas-holiday trip to New York City but suffers a fatal heart attack before they are able to leave. Thinking that he has been delivered to Heaven before his time, he strikes a deal with the Archangel (George Gaynes). Poppa exchanges the use of his detective skills (to track down a wayward angel) for more time to make good on his promise to his grandson.

"It Came upon the Midnight Clear" combines the writing and producing talents of the successful team of George Schenck and Frank Cardea with the directorial finesse of Peter Hunt. The special represents the first co-venture between Lexington Broadcast Services Communications and Columbia Pictures Television and is sponsored in part by the Coca-Cola Company. "It's a film in the tradition of Frank Capra," says Henry Siegel, chairman and president of LBSC, "and we feel it has the potential to become a family classic that generation after generation can enjoy."

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Cross Country

Sculpture

Statue with a Hart

Though the Vietnam Veterans Memorial was awarded an American Institute of Architects Honor Award in 1983, the smooth, black granite wall with the names of fifty-eight-thousand fallen American soldiers has been the subject of controversy. Critics argue that the black slab is not representative of American heroism and patriotism. The addition last month of sculptor Frederick Hart's more traditional bronze statue commemorating the Vietnam soldier has caused even more dispute. Purists say it is too military and detracts from the effectiveness of the granite wall; traditionalists say the statue of three soldiers (caught in a moment of casual camaraderie, gazing at the wall and its names) isn't military enough—at best, it's ambivalent.

Sculptor Hart maintains that he designed the realistic statue to face the allegorical wall so that it would be integrated into the already existing memorial and so that the two inconsistent works of art would become one unit. Hart explains, "I was trying to create an interactive event between two inanimate elements that are echoing and resonating back and forth. The wall is one event and the sculpture is one event, but the two of them together is yet another matter."

Ironically, Hart was among the group of fourteen-hundred artists to enter the original memorial competition that student Maya Ying Lin won. Famous for his tympanum sculpture in the National Cathedral in Washington, D.C. (see HORIZON, September 1979), Hart was the highest-ranking sculptor to enter the contest. It was intended that his bronze sculpture stem the tide of controversy surrounding Lin's design; instead, it too has become a bone of contention. But perhaps the best of art raises questions.

Design

A Whale of a Design

"With each project," says Ernest G. Godyn, Sea World of Florida's corporate director of development, "we learn more, improve our techniques, and achieve a better balance of design elements to accommodate animals, staff, and audiences." That "balance of design elements" helped earn Sea World's new Shamu Stadium the 1984 Award of Excellence in Architectural Design from the

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Cross Country

Florida Association of the American Institute of Architects. Now the stadium is eligible for entry in the 1984 national AIA competition.

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A new book *Business and the Arts: How They Meet the Challenge* (by Diane J. Gingold and Elizabeth A. C. Weil and supported by the Challenge Grant Program, National Endowment for the Arts), recognizes the importance of that relationship and, in case studies and summaries, presents a variety of successful approaches to partnership efforts.

First, a time line (beginning with the earliest-known corporate donation to an arts institution—Chevron, U.S.A.'s contribution to the San Francisco Symphony in 1926—and tracing the history of business support of the arts through 1983) informs businesses as to what other corporations have done. Twenty case studies reveal imaginative and varied possibilities for supporting the arts, which range from grants to loaned executives to exhibition spaces. These case studies represent the alliance of the different art media with several generous industries, such as the ongoing collaboration between the High Museum of Art (Atlanta) and Heery and Heery Architects and Engineers (in developing educational exhibitions) and the alliance between the Spoleto Festival USA and McDonald's restaurants (in which McDonald's sold commemorative cups, with the profits going to Spoleto and formulated programs to interest children in Spoleto and the arts).

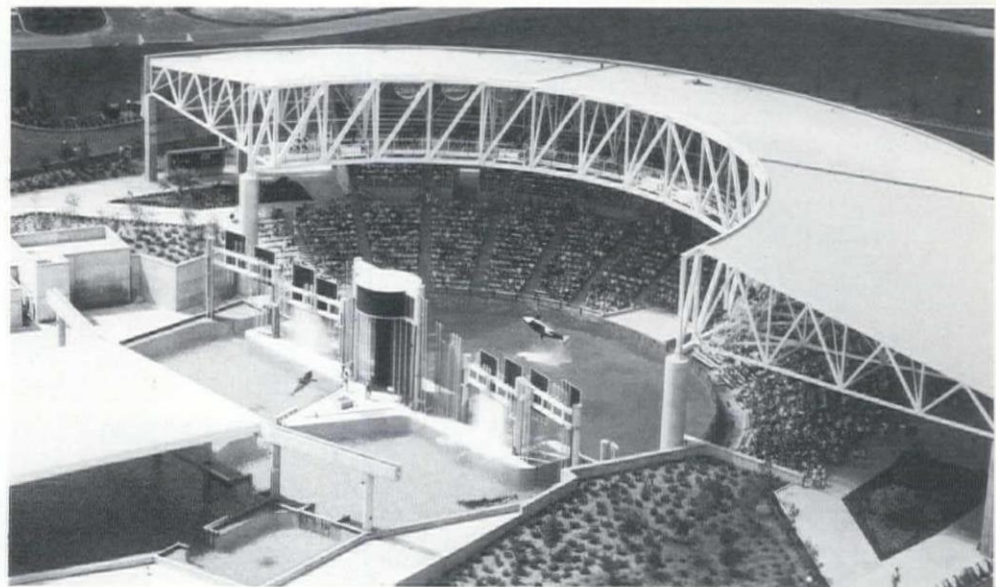
Another informative section highlights forty-nine corporations that have distinguished arts visibility—locally, regionally, or nationally—with summaries of their support programs. The authors stress that there is a variety of successful approaches that the arts and businesses can take toward forming a partnership. Send copy requests to National Endow-

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Meeting the Challenge

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Theater

More Than a Dancer

December 21 will be a good day for Ann Reinking. Blake Edwards's *Micky and Maude*—a film in which she costars with Dudley Moore and Amy Irving—opens on that day, as does her latest song-and-dance revue at New York's Joyce Theatre. "I like doing all sorts of things," explains Reinking, long considered one of Broadway's top dancers. "I'm glad that people like the way I dance, but I trained vocally and in dance and in acting. I enjoy utilizing all three types of communication."

Ever since the Seattle native hit New York, fresh out of high school, she has been assembling a career to showcase all of her talents: night clubs,

Broadway, television, and movies. Along the way, she has picked up two Tony nominations (*Dancin'* and *Goodtime Charlie*), a *Theatre World* award, and an Outer Circle Award. Her other Broadway performances include *Cabaret*, *A Chorus Line*, and *Pippin*.

Her film debut came in 1978 with Stanley Donen's *Movie Movie*. Then came Bob Fosse's *All That Jazz* and John Huston's *Annie*. In *Micky and Maude*, Reinking plays one of the wives (Amy Irving plays the other) married to bigamist Dudley Moore. Reinking is working on other potential film projects.

Her show at the Joyce Theatre, in which she is backed by twelve singer-dancers, is directed and choreographed by Alan Johnson, who staged and choreographed *Shirley MacLaine on Broadway*. It follows on the heels of her 1983 sold-out engagements at Carnegie Hall and the Joyce Theatre. This new show runs through January 5, with a possible extension, and afterwards tours London, Los Angeles, and San Francisco.

Art

Wear Your Art on Your Sleeve

These days people are wearing their art, and the Art Barn Gallery in Washington, D.C. offers some of the best wearable art around in its second annual "Adornments: Art That Wears Well" exhibition, through December 19. From hand-painted clothing and scarves to elegant kimonos made with hand-dyed fabrics to whimsical knitted and crocheted garments to jewelry made from metal, wood, rubber, and paper—all are one-of-a-kind works of art. And the exhibition is just in time for Christmas shopping. The twelve artists represented live in the Washington, D.C. area in keeping with the Art Barn's philosophy of promoting and representing local artists. The gallery is located in a quaint former carriage house at 2401 Tilden Street, N.W.

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A Magical Christmas Ballet

Where would we be without *The Nutcracker* as our annual Christmas ballet? In cities from New York to San Francisco, Boston to West Palm Beach, and Milwaukee to Memphis, boys and girls—on stage and in the audience—will delight in the magic quality of the work, that special romantic charm which captures our imaginations when we see the ballet again each year.

Like Charles Dickens's *Christmas Carol*, *The Nutcracker* is a perennial favorite because it touches us at an emotional level far deeper than simple entertainment. Even in the face of today's high-tech toys and against the audiovisual blare of MTV, who could fail to feel a chill of excitement when Dr. Drosselmeyer bursts into the children's party and his cape is magically whisked from his shoulders, or when the Christmas tree grows larger and larger, bringing all the toys to life?

Whatever the settings or the individual performance qualities, the common denominator of all *Nutcracker* ballets is children. Only children seem to have the magical ability to dream unfettered Christmas dreams. If the scenario of the ballet borders on the ridiculous, if it stretches belief to the breaking point to imagine Clara's throwing her shoe at the Mouse King to help rescue her prince, this never stands in the way of understanding and enjoyment. The ballet lets us suspend our disbelief, remember our own childhood Christmases, and reflect on how different they are today.

The Nutcracker is about childhood dreams—their terrors and their joys. It is about how we, as children, get lost in our reveries and how we are often selfish and cruel, but it is also about our willingness to believe. Without this sense of faith, *The Nutcracker*, like *Peter Pan*, would be nothing more than a pantomime.

The ballet had its first performance in Saint Petersburg, Russia, in December 1892, yet it was not until the past quarter century that it became a regular Yuletide event in America. The concept was choreographed by Marius Petipa, although many of the actual dances which make up the ballet were staged by his famous assistant, Lev Ivanov.

Working in his always meticulous way, Petipa (the great nineteenth-century ballet master who also created such masterpieces as *Swan Lake* and *The Sleeping Beauty*) approached Tchaikovsky with a detailed scenario and a set of very specific musical



instructions. For the entrance of the children, he specified "animated and joyous music. Twenty-four bars," and "at the moment of surprise and admiration . . . a few bars of tremolo."

While one might imagine the great composer rejecting this way of working, Pigeon Crowle and Mike Davis, in their excellent book *The Nutcracker Ballet* (London: Faber and Faber Limited, 1958), write that he "was able to adapt himself with such ease to these rigid demands and to write music which was full of fantasy, spontaneity, and wit . . . he appears to have found this manner of collaboration both helpful and congenial."

Tchaikovsky's problem was the libretto. It had been taken from Dumas's version of "The Nutcracker and the King of Mice," one of E. T. A. Hoffmann's stories. At first, the composer didn't see the story lending itself to the romantic treatment which had served so well in *The Sleeping Beauty*. That he was prevailed upon and delivered one of his richest and best-loved scores may be just an irony, or perhaps it happened because he found something more than first appeared in the tale of the little girl so full of Christmas that she falls in love with her nutcracker doll.

Whatever the stimulant, the dance of the wooden soldiers and many of the other memorable musical themes are better known than the ballet itself. One

The San Francisco Ballet produced the first full-length American version of The Nutcracker.

reason may be the use of the instrument the celesta, unknown in Russia at the time. Tchaikovsky, having heard it in Paris, secretly had one shipped to Saint Petersburg and decided to include it in the music for *The Nutcracker*, presumably to beat out his rivals Glazunov and Rimsky-Korsakov.

Because *The Nutcracker* uses lots of children and because youngsters can identify with it, ballet companies all over the nation perform it annually; it is good box office. More great modern ballerinas and dancers tell stories about their first *Nutcracker* than about any other ballet.

It appeals to the whole family; it goes beyond the little girl dreaming of being a ballerina or the boy of being a good soldier. The stage is full of good triumphing over evil, of the power of belief, and of good magic. And what affects us most are the possibilities.

Watching a good performance, we can all imagine a storybook world where, despite the bad manners of the boys and the dangers represented by the mice, we are protected by fairy godmothers. We can imagine living in the Kingdom of the Sweets and can marvel at something as original as the shape of a snowflake. —Peter J. Rosenwald



On November 5th you'll see some of their performances. But most of all you'll catch the infectious joy they found in Louis Armstrong's genius. His musical excitement, his pleasure in his art, his delight in people.

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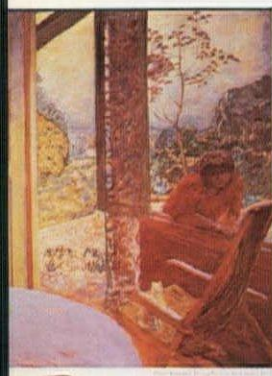
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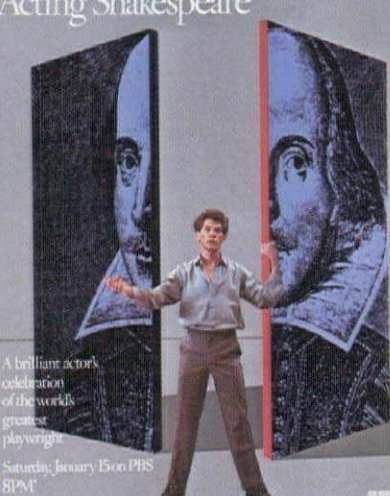
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Walker Art Center, Minneapolis
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 Acting Shakespeare



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Saturday, January 15, 1984
 8 PM

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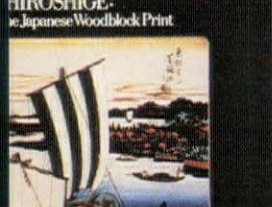
Rodin

Rodin Rediscovered

National Gallery of Art, Washington
 June 28, 1981 through January 31, 1982

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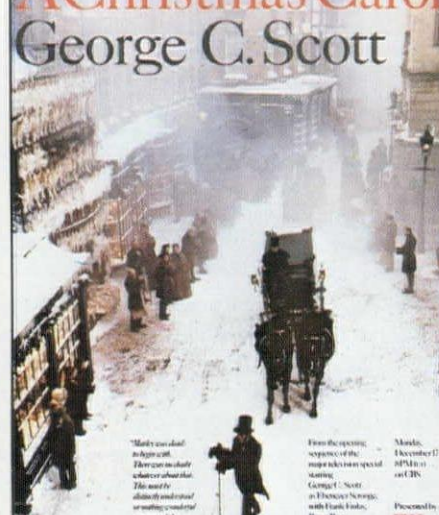
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The Splendor of Dresden

Presented by the Metropolitan Museum of Art, New York, and the Staatliche Kunstsammlungen Dresden, Germany.

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Metropolitan Museum of Art, New York

The World of Franklin & Jefferson

An exciting new exhibition of the lives and times of the two great American inventors. The exhibition is a joint venture of the Metropolitan Museum of Art, New York, and the Franklin Institute, Philadelphia.

October 10 - November 11, 1979

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Thomas Eakins

Artist of Philadelphia

Celebrating the City's tricentennial

Philadelphia Museum of Art

May 29 through August 8, 1982

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Metropolitan Museum of Art, New York

Cézanne

The Late Work

Metropolitan Museum of Art, New York, October 10, 1979 to January 3, 1980

LEONARDO

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Narrated by Richard Burton

Host: Walter Cronkite

CBS Television Network

April 20, 1979 (ET)

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It's a moving and important story. Don't miss it.

"Eleanor and Franklin: The White House Years"

Sunday, March 13, 8 PM, (EST) on ABC-TV.

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To all those who couldn't get tickets to Henry Fonda's best and moving performance in "Clarence Darrow" tonight you need one.

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Mr. Fonda brings great Clarence Darrow to the screen, as well as Clarence Darrow's lawyer, the Clarence Darrow of the Supreme Court, Leopold and Loeb trial, and the Haymarket trial. You'll meet the lawyer who struggled with the conscience of an age—and actually changed it a little.

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Encore: Saturday, January 1, 8:30-10 p.m. ET*

Matinee: Sunday, January 2, 2-3:30 p.m. ET*

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The Detroit Institute of Arts, December 11, 1983

The Metropolitan Museum of Art, April 2, 1984

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IBM

Exhibitions

NORTH

Akron Art Museum (Ohio), "Robert Mangold: Paintings," through January 6. Mangold's extensive use of color and shape is displayed in approximately forty of his paintings. Travels to the Albright-Knox Art Gallery in Buffalo, where it will be on view February 2-March 17, then travels to Houston, La Jolla, and Berkeley.

Asia Society Gallery and Japan House Gallery (New York City), "Masters of Japanese Calligraphy, Eighth-Nineteenth Century," through January 6. Asia Society and Japan House divide more than one hundred fifty calligraphies in the form of hanging scrolls, album leaves, hand scrolls, and folded screens. Travels to the Nelson-Atkins Museum of Art (Kansas City, Missouri) and the Seattle Art Museum.

Hartford Stage Company (Connecticut), "John Conklin: Towards the Dramatic Event, a Designer's Odyssey," through December 23. Drawings and models of designs Conklin created for the Stage Company, the Hartford Ballet, the Opera Theatre of Saint Louis, and the new San Francisco Opera are exhibited in both lobbies.

Metropolitan Museum of Art (New York City), "Te Maori: Maori Art from New Zealand Collections," through January 6. The rich artistic heritage of the original Polynesian settlers of New Zealand can be viewed in 174 works, including fishing implements, weapons, musical instruments, tools, mortuary carvings, and objects of personal adornment. Travels to the Saint Louis Art Museum (February 22-May 26) and the M. H. de Young Memorial Museum in San Francisco (July 6-December 1, 1985).

Museum of American Folk Art (New York City), "Winning Moves: Gameboards of North America," December 14-March 3. Playing the games was only part of the fun for the artists who painted the more than one hundred wooden game boards from the nineteenth and twentieth centuries, including a Parcheesi board with the artist's home painted in the center and another board painted in red, white, and blue with eagles on the trays.

Sunrise Museums (Charleston, West Virginia), "An Age of Gold: Three Centuries of Paintings from Old Ecuador," through December 30. Forty-nine paintings by famous Quito artists—Miguel de Santiago, Bernardo de Legarda, José Cortez de Alcocer, Antonio Salas—and aspiring new talents have been selected to portray the native painting achievements in colonial Spanish Ecuador. Travels through 1987 to Colorado Springs, Tucson, Gainesville (Florida), and other cities in the United States.



Nineteenth-century game boards, such as this painted wooden Parcheesi board, were often works of art.

SOUTH

Georgia Museum of Art (Athens), "The Landscape in American Art," through January 13. Landscapes in forty-six nineteenth- and twentieth-century works by Georgia O'Keeffe, Milton Avery, Christo, and others reflect changes in views about man, nature, and religion.

Montgomery Museum of Fine Arts (Alabama), "Biblical Paintings," through December 30. Works of nineteenth-century French artist James J. Tissot, who devoted the last seventeen years of his life to religious painting (in which he sought to remove the cliché from this genre), are the main attraction, with examples of paintings from the fifteenth to the twentieth centuries included.

Virginia Museum of Fine Arts (Richmond), "A Share of Honour: Virginia Women, 1600-1945," through January 6. Works by Virginia women, both anonymous and renowned, who contributed paintings, drawings, documents, books, and photographs, as well as traditional needlework, jewelry, household items, and clothing belonging to and/or made by Virginia women—more than two hundred pieces.

EAST

Hirshhorn Museum and Sculpture Garden (Smithsonian Institution, Washington, D.C.), "Content: A Contemporary Focus, 1974-1984," through January 6. The Hirshhorn displays more than 125 American and European works—constructions and installations by Vito Acconci, paint-

ings by Jean-Michel Basquiat, sculptures by Richard Long, video art by Ulay and Abramovic—illustrating continuity in the postmodern era.

National Museum of American Art (Smithsonian Institution, Washington, D.C.), "Homage to Franz Kline: Photographs by Aaron Siskind," December 7-March 3. Approximately sixty photographs celebrate the friendship between Kline and Siskind, focusing on paint or signs on the surface of walls which recall the bold gestural brushstrokes of Kline.

Textile Museum (Washington, D.C.), "Fabled Cloth: Batik from Java's North Coast," through January 6. The diverse cultural influences along Java's northern coast—Chinese mythical animals, European Art Deco, Islamic calligraphic talismans—can be viewed in approximately sixty batiks dating from the last quarter of the nineteenth century to World War II, along with examples of how batik style has changed in the twentieth century. Travels to Cooper-Hewitt Museum in New York City (January 29-April 28) and then to Toronto, Canada, and Houston, Texas.

WEST

Davis/McClain Galleries (Houston, Texas), "Edward Lee Hendricks: Recent Works," December 6-January 19. Large-scale outdoor sculptures constructed of aluminum and stainless steel; these machine-like works of art seem to drift in space with the elegance of satellite fragments.

Joslyn Art Museum (Omaha, Nebraska), "The Country Life," through January 27. Approximately seventy-five Currier and Ives prints of rural holiday scenes (from 1835 to the 1890s) are displayed, along with antique toys, dolls, coverlets, and other decorative-art items.

Museum of the Southwest (Midland, Texas), "American Images: A Selection of Contemporary Photographs," through December 30. America's land and people—from the New York Yankees' training camp to the changing American West—are seen in sixty photographs by Lewis Baltz, Harry Callahan, Larry Fink, Mary Ellen Mark, and Tod Papageorge.

Seattle Art Museum (Washington), "Arts of Imperial Russia," through December 30. Ovchinkov- and Semenova-enameled objects in the pan-Slavic and French traditions, imperial-factory porcelain and glass, porcelain figures by Gardner and Popov, and silver hollowware are featured among approximately 125 decorative Russian art objects produced in Saint Petersburg and Moscow from the beginning of the nineteenth century to 1917—the end of the imperial regime. □

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Trans World

Scotland

Forsyth's Saga

Director Bill Forsyth feels that his successful comedies—which include *Local Hero*, and the brand-new *My Darling Clementine*—are probably a reaction to the situation in which he got his start. "In short, marine engines, forestry, fishing, and so on—all had to be precise," he says. "I didn't want to shy away from carefully researched material and just create my own impression of reality."

Ironically titled *Comfort and Joy*, the film's situation is that of a Glasgow disc jockey (Forsyth) abandoned by his girlfriend (Catherine Tate). The idea for the film first came to Forsyth ten years ago, with the start in radio—and a whole new category of radio—local radio star.

Forsyth becomes inadvertently involved in a bitter "ice-cream war" between two rival Italian families. "Since about 1950," Forsyth notes, "Glasgow and other cities in Scotland have had sizable Italian communities and many Italian-Scots go into the ice-cream or ice-chips businesses." The film's special role as interpreter of Scotland to American audiences, Forsyth says, "I can't say I've benefited from the fact that Scotland is a film industry to speak of, and films are coming from someplace else. Also, that whatever success I've had, it's possible to stay in Scotland instead of going to London as has happened to me." —Donald Chase

Hungary

Anna on Location

The social system during the late nineteenth century is depicted by Tolstoy in one of his novels of social realism, *Anna Karenina*. The novel has been filmed on more than one occasion, with Greta Garbo playing the role of Anna, and Vivien Leigh. Now Jacques Rivette is taking a crack at the role of the rebellious Anna, a sensual woman in a loveless marriage.

Filming on location in Hungary, *Anna Karenina* will be broadcast on CBS at an as-yet-



to-be-determined date. Paul Scofield plays Karenin, Anna's dispassionate husband. She shares a consuming relationship with the handsome young Count Aleksey Vronsky (Christopher Reeve)—Anna's only contact with freedom and happiness.

Israel

Let There Be Lights

Filmmakers in Jerusalem have made an innovative animated version of the Hanukkah story entitled "Lights," to be aired in mid December by selected stations across the United States, including ones in New York City, Los Angeles, Philadelphia, Detroit, Cleveland, Baltimore, and Miami (check local listings for exact dates). This is the first major production originating from Israel's up-and-coming animation industry.

The "Lights" creation story began with Geshur, a communications think tank of mostly youngish American transplants to Israel who represent a cross between the high-tech Apple crowd and the vivid creativity of Spielberg or Lucas. They have created an engaging fantasy adventure that avoids clichéd religious themes and offers, instead, a captivating and moving statement about the right to be different.

Star Judd Hirsch ("Taxi," *Ordinary People*) narrates the film, while the voices of Leonard Nimoy ("Star Trek") and Paul Michael Glaser ("Starsky and Hutch") portray the animation's

C. P. Grogan plays Charlotte, the ice-cream vendor, in Bill Forsyth's *Comfort and Joy*.

characters. The film was designed by Faith Hubley, whose Hubley Studio in New York City has earned four Academy Awards and worked on such American network specials as "Everybody Rides the Carousel" (CBS) and "The Doonesbury Special" (NBC). —Charley J. Levine

Caribbean

Trivia in the Tropics

The theme nights on this Caribbean cruise are Genus, Silver Screen, All-Star Sports, and Baby Boomer. You've guessed it—there's even a sea cruise for lovers of the hottest board game since Monopoly: Trivial Pursuit. The *Queen Elizabeth II*, laden with trivia-thirsty passengers, sets sail from New York January 4. And if you're not too depressed about forgetting such tidbits as the state flower of Nevada (sagebrush) or the most common telephone exchange used in television shows (555), you will enjoy the lovely ports of call, including San Juan, Saint Thomas, and Saint Martin.

Trivial Pursuit originators Chris Haney, Scott Abbott, and John Haney will be on board, as will copies of the long-awaited Genus Two edition of the game, which debuts on the cruise. For more information, contact Cunard Line, 555 Fifth Avenue, New York, New York 10017, 212/880-7304. □



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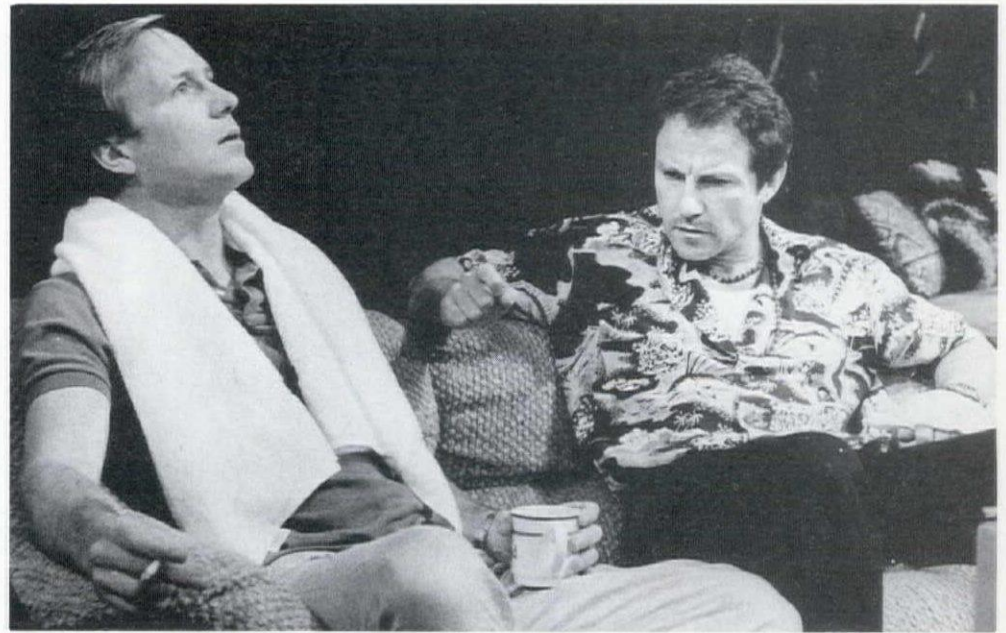
Gratitude Must Be Paid

Although it is currently fashionable to discount Arthur Miller's plays and significance, one wonders if, in fact, there is not ample evidence that ultimately he will be appreciated as the twentieth-century American playwright—universal, innovative, seminal. At the start of the current New York season, sold-out signs were being posted nightly at four challenging and important works. Two were star-studded Miller revivals, and two were updates of American visions originally introduced to the stage by Miller.

Heated lobby arguments, muffled crying, and standing ovations suggest that something still deeply touches the tough New York audiences at *After the Fall* and *Death of a Salesman*. The strong reactions can't be explained away solely by the star performances. The eccentric interpretations of Dustin Hoffman, Kate Reid, and John Malkovich (who plays Happy as if he were a closet homosexual) are fascinating but ultimately diminish *Salesman*'s size and impact.

Last year a survey at one of Madrid's national theaters surprisingly revealed that the play Spanish theatergoers (without expectation of stars) most wanted to see was *Death of a Salesman*. In fact, Miller captures something so universally recognizable in his plays that, after Shakespeare, he is probably the most frequently produced writer in the contemporary international repertory.

It has been said that Shakespeare added only one new device to the dramatist's tool bag: that of the bickering lovers who don't know that they are in love—while the audience delights in waiting for them to discover the truth. This comic innovation for *Much Ado about Nothing* is considered to be the last truly original dramaturgical invention—the last until Arthur Miller invented the use of fully realized past-tense events for present-tense action for *Death of a Salesman*. This new device, sometimes inadequately called *flashback*, is not merely dramatized exposition; it makes it possible for writers to show how past events affect the present. Imagine what a help it would have been to Ibsen and O'Neill! It certainly has been a help in recent seasons for John Bishop (*Winter Signs*), James Goldman and Stephen Sondheim (*Follies*), David Hare (*Plenty*), Hugh Leonard (*A Life*), Terrence McNally and Fred Ebb (*The Rink*), Marsha Norman (*Getting Out*), David Rabe (*Sticks and*



Bones), and Peter Shaffer (*Equus*).

Miller's influence on our theater is evident in other ways in Broadway's two must-see hits transferred from Chicago's Goodman Theatre—David Mamet's Pulitzer Prize-winning *Glengarry Glen Ross* and David Rabe's *Hurlyburly*.

If we believe Mamet (and he is such a good writer, it would be hard not to), things have not gotten better since we first encountered the salesman as a theatrical distillation of Americans' relationship to their work and self-image. Mamet's salesmen of today have no apparent interest in family, moral values, or even women; these salesmen are interested only in winning sales-promotion prizes. The American archetype is now reduced to a scramble in an amoral maze which, if successfully mastered, results in recognition on a chalk sales board where erasures are easy and frequent. In Miller's America, it seemed as though a few salesmen could get ahead and achieve some self-fulfillment through sheer hard work. Mamet convinces us that now the only way to get ahead is by cheating and criminal activity—a premise he also illustrated tellingly in *American Buffalo*. Mamet's cynical status report on the American system lacks the moving sentiment, the starry-eyed American dream, that motivates Miller's, but there is ample entertainment compensation in Mamet's unique use of comedy, which provokes not only roars of laughter but ultimately a horrifying self-recognition that one laughs so easily at the moral bankruptcy of capitalism.

Hurlyburly has a great deal more in common

William Hurt (left) and Harvey Keitel in David Rabe's *Hurlyburly*. Hurt plays Eddie, a character similar to Quentin in Arthur Miller's *After the Fall*.

with *After the Fall* than just being too long. (*After the Fall* has been effectively cut down to two acts for the current revival; one hopes it won't be a twenty-year wait until *Hurlyburly* gets its much-needed trimming.) Eddie, Rabe's central, meaning-seeking character, could well be the son of Miller's Quentin. Like Quentin, Eddie thrashes about in a life littered with an increasingly meaningless job, dead and dying relationships, and shattered illusions. Even good old mom takes her knocks in both plays. Quentin's mother sends him on a walk so that she can slip away for a vacation and then can't understand why he feels deserted; Eddie's mother breaks his nose to make him stop watching violent television shows. Both plays include war-zone reports from the battlefield of the sexes—and it's getting worse! Neither Quentin nor Eddie can accept or understand the variety of women's attacks, needs, or loves. But while Quentin was far from ready to desert the front, Eddie is now defeated. In fact, only the women seem able to survive spiritually in Rabe's America. Like Mamet and Miller, Rabe is comfortable in using dark comedy to make his grim points. Unlike either Mamet or Miller, Rabe's characters' search for meaning and value is fueled by cocaine-induced confidence. All four plays come to grim conclusions, and Miller's truths live on—seemingly more accurate than ever.

—Milan Sitt



Spacek spent many days on the set in knee-length rubber boots, standing in a river of mud.



Stanley Tretick/SYGMA

Spacek was attracted to Mae Garvey's "stamina, her center of gravity, and her connections to the world through her family."

mative view of life." *The River*, Rydell says, takes a person who is being victimized and makes him master of his destiny. When asked why his biggest money-maker, *On Golden Pond* (which grossed close to \$90 million), appealed to such a wide audience, Rydell explains, "The world is in such a state of decay that everybody is starved to believe in something. I loathe cynicism, and I try to make pictures that affirm."

His films—*On Golden Pond*, *The Rose*, *Cinderella Liberty*, *The Reivers*, and *The Fox*—have that upbeat tone that some critics have labeled "sentimental." Undaunted, Rydell describes himself as "a celebrator of life and an enemy of cynicism."

The River could easily lapse into melodrama, pitting the corporate executive (Glenn) against the heroic individual farmer. It's David versus Goliath and a cinematic mixture of *The Grapes of Wrath* (upholding the individual worker) and *Gone with the Wind* (anything for the land) meeting *Norma Rae* (the Garveys organize the farmers to overcome the corporation).

Realizing that the characters could descend into one-dimensionality, Rydell and his three stars rehearsed and improvised scenes from the script (before shooting began) to flesh out and enhance

the characters. For example, Scott Glenn (*The Right Stuff* and *Urban Cowboy*) knew that his character Joe Wade could easily become a simplistic villain, so he worked on his motivation. Wade works for the benefit of his corporation, yet at the same time he plans to create jobs for the depressed area and bring the farm country into the modern, mechanized age. "Most of these people's lives will be improved," says Glenn. "Who is the bad guy? The good guy?"

Spacek's and Gibson's portrayals are also in danger of being one-dimensional. "Mae Garvey," Spacek says, "is the quintessential American woman, and Tom is the quintessential American man. They're the American family." Mae had characteristics that were attractive to Spacek. "What interested me was her stamina, her center of gravity, and her connections to the world through her family."

More of a visceral actress than an intellectual one, Spacek describes her approach to creating a role: "You go in with a few things; you get some ideas. After you know who the character is, you hope you find the moment of the scene that has to do with everybody involved in the scene and the location and everything, and you go in there and let go and go for the moment." Spacek has developed her own method of acting but has been influenced by Lee Strasberg, with whom she studied in New York fifteen years ago.

Spacek's rise from small-town girl (Quitman, Texas; population fifteen-hundred) to star has been well-publicized. With her guitar slung over her shoulder, she visited her cousin Rip Torn and his wife Geraldine Page in their Greenwich Village town house back in the summer of 1967. Torn and Page took Spacek under their wing, got her an interview as a folk singer with the William Morris Agency (they did not sign her), exposed her to New York sophistication, and encouraged her to attend Strasberg's institute. After Spacek's dream of becoming the next Joni Mitchell faded, she earned a role in the Andy Warhol film *Trash*, which led to a small part in *Prime Cut*.

In 1973 Spacek appeared in Terrence Malick's *Badlands*, playing the easily swayed juvenile who becomes an accomplice to a mass murderer. One critic noted that "Spacek is splendid as the self-absorbed, cruel, possibly psychotic child of our times." In 1976 Spacek enacted the outsider who wreaks revenge on her classmates in Brian De Palma's *Carrie*, a film that earned her a best-actress Academy Award nomination. And as Pinky Rose in Robert Altman's 1977 film *Three Women*, she portrayed an eerie, stone-faced waif who idolizes Millie Lammoreaux (Shelley Duvall).

In 1980, Spacek won an Oscar for her role in *Coal Miner's Daughter*. In 1981, *Raggedy Man* (costarring Eric Roberts), which was directed by her husband Jack Fisk, received mixed reviews. 1982 was more critically successful for Spacek—she earned an Academy Award nomination for *Missing*.

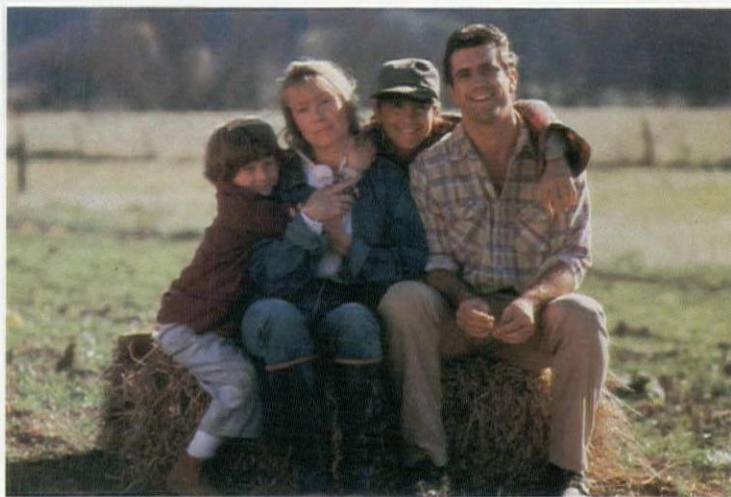
The birth of her daughter Schuyler, now two, has strengthened Spacek's sense of purpose. "I'm much busier, happier, get much less sleep, and feel my life is more intensified." Her feelings toward her daughter contributed to her desire to play Mae Garvey, a woman committed to her family. Rydell once said, "Any time you see a great performance, it's because some actor has been courageous enough to allow you to peek at a very personal, private secret of his." Spacek has already shown the underside of her character, that nebulous and dependent side, and now she is evincing the strong-willed aspect of her personality.

It's that independence and ability to determine one's fate that produce the optimism of *The River*. Or, as Spacek phrases it, "This movie will get people to think about their own lives. I want it to be a hopeful film. If the characters can save the river, the world can be saved. . . . If you have a breath, there's always hope." □

Gary Stern writes frequently about film and theater for several national publications.

The River Rolls On

Part of a trend in back-to-basics films, *The River* pits the farmer against the modern corporation.
By Gary Stern



Left: Sissy Spacek and Mel Gibson, portraying the Garveys, stand at the edge of the 440-acre tract of land purchased and turned into a farm for *The River*. "Mae Garvey," Spacek says, "is the quintessential American woman, and Tom is the quintessential American man." Above: A portrait of the Garvey family, which, according to director Mark Rydell, represents "a life-style where every member of the family is unique and necessary for the survival of all."

Some of America's top stars are earning their keep down on the farm. Jessica Lange and Sam Shepard did it in *Country*, as did Sally Field in *Places in the Heart*. *The River*, opening this month with Mel Gibson and Sissy Spacek, rounds out this cinematic "year of the farmer." The back-to-basics plots of these films are a throwback to America's pastoral past, as well as contemporary statements on the individual's battle against forces which threaten and destroy. In *The River*, Tom and Mae Garvey fight a takeover by an agricultural conglomerate.

With Spacek and Gibson starring, *The River* may be the year's biggest casting coup. Adding to the film's credentials, Scott Glenn costars and *On Golden Pond*'s Mark Rydell directs.

To insure the authenticity of the details, Universal bought 440 acres in Kingsport, Tennessee, and created a working farm, replete with fields of corn, grazing cows, chicken and geese, and a meandering river. When Tom Garvey (Gibson) takes a factory job in town in order to pay the bills, he leaves his wife to run the farm.

Director Rydell describes the film's theme as tackling "the social problem of the disappearance of the individual farmer, crushed by the forces of agribusiness and economic neglect." Rydell was attracted to the script of *The River* (originally conceived by Robert Dillon and rewritten by Julian Barry, *Lenny* screenwriter) because of its "affir-

Out Back with Mel Gibson

Success has come quickly to Australian actor Mel Gibson, but he's taking it in stride.

By Dan Yakir

Mel Gibson is "the star of the 1980s," says director Mark Rydell. "I'm sure that he'll have more impact on the American film scene than anyone since James Dean or Marlon Brando." Gibson is a little more cautious about his fame. "Success is flattering and hard to resist," he says, "but also dangerous, because your craft begins to suffer. If you don't lead a real life—regardless of the star trip—you lose truth in your work."

Mel Gibson, Australia's greatest contribution to film in recent years, has won over both American critics and audiences with his heartfelt performances and innocent good looks in such films as *Gallipoli*, *The Road Warrior*, and *The Year of Living Dangerously*. With *The River*, Universal's \$16-million saga about the trials and tribulations of present-day farmers in the South, he is not only making his United States film debut, but also portraying an American.

"I play a staunch, straight, basic American farmer," says the twenty-eight-year-old Gibson, relaxing after an especially difficult scene in a muddy Tennessee field, under drizzly rain and gusty winds. "He's very uncomplicated: he works on the land and gets a reward for that from the land. He has his own little acreage and his dilemma is to try and hang on to it in the face of adversity—he is threatened not only by nature but by people." The actor is referring to the agribusiness that is trying to take over the farmer's small plot. "He has a particular kind of pride," Gibson continues, "of not having to answer to anybody, any employer. He's God-fearing, a bit hotheaded, and certainly not cynical."

To prepare for his part, Gibson spent six weeks getting to know farmers and leisurely rehearsing for the role, a luxury that an actor usually expects only while doing stage work. The biggest challenge was the accent. "I needed a Southern accent," he explains, adding, "I had to get the vocal rhythm to correspond to his physicality, his motions. . . . He behaves like someone who lives on the land, and it also has to do with age: he's eight years older than me."

But aging on camera was easy compared to Gibson's need to reacquire himself with America. The actor, in fact, was born in Oneonta, New York, but emigrated with his family to Australia when he was twelve. "Feeling at home doesn't have to do so much with the land, but with feeling comfortable. I don't have a culture shock here. I have a hold on it. I zap in and zap out."

The same may well be said for the way he approaches his craft—he switches from an easygoing ruffian who discovers the meaning of life on



Stanley Tretick/SYGMA

"I've been goofing around all my life. I thought I might as well get paid for that."

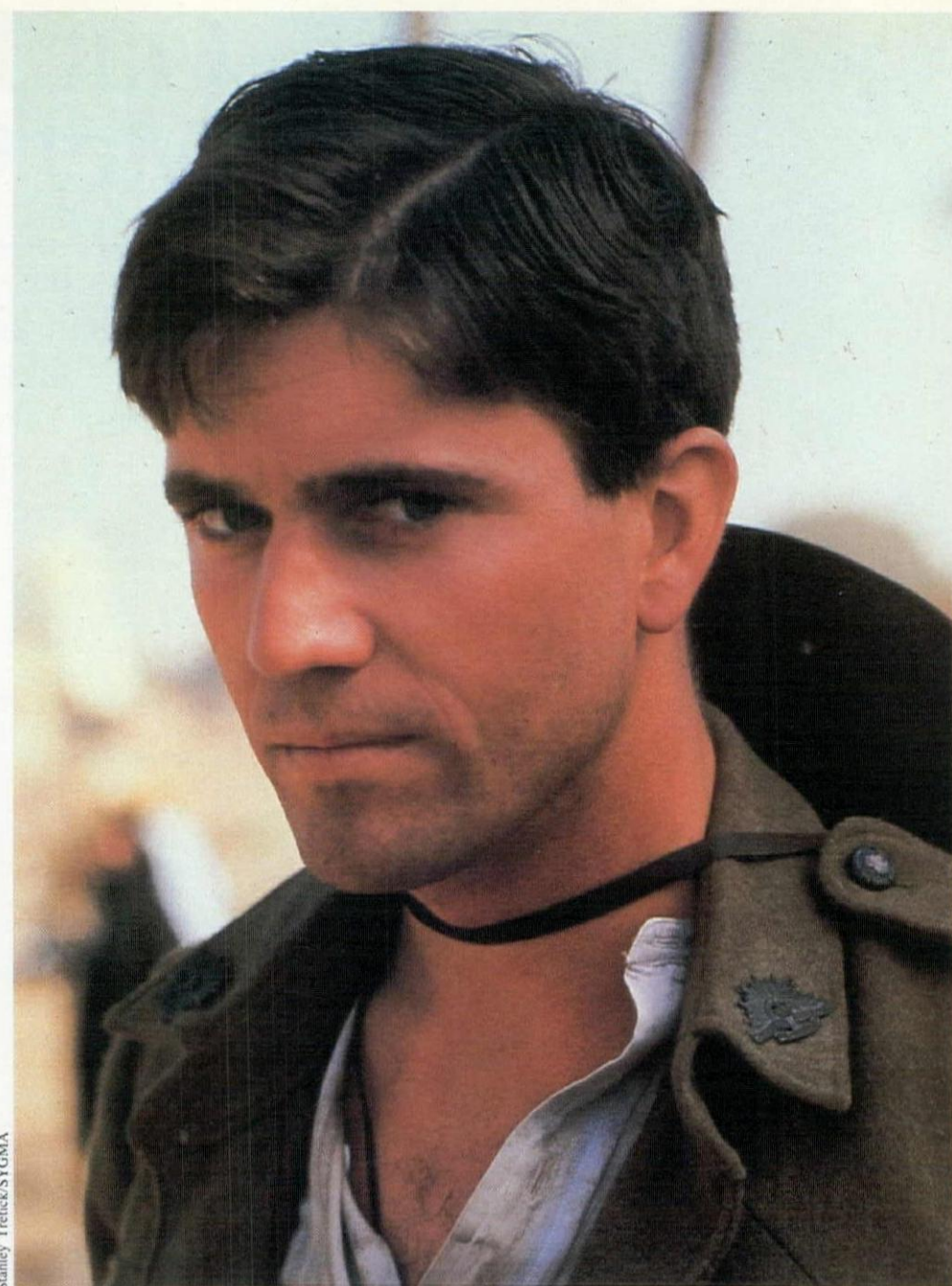
the verge of death (in *Gallipoli*), to an eager journalist embattled by moral considerations (in *The Year of Living Dangerously*), to his most popular character, Mad Max (the silent vigilante who takes it upon himself to clean a postnuclear landscape from human evil in both *Mad Max* and its sequel, *The Road Warrior*). Currently shooting part three of this saga, Gibson concedes that playing a cardboard character was easy to do—"you only have to show what's on the surface, but there's something that comes out of it despite itself; you have to stay just a couple of steps removed from this character. . . . It's almost comic-book stuff."

While staunchly avoiding repetition in his film roles, Gibson accepted the new Mad Max role "because [director] George Miller always does something innovative with his work. He's a real filmmaker who taught me about the power of the image, about the impact of the film." Gibson—who recently played Fletcher Christian in the latest version of *Mutiny on the Bounty* and stars in the already completed *Mrs. Soffel*, in which he plays a prisoner who falls in love with the warden's wife (Diane Keaton)—enjoyed working with Rydell on *The River* ("He's a great actor's director—I could keep him talking for hours. . . ."), but he is more closely associated with Peter Weir, who cast him in *Gallipoli* and *The Year of Living Dangerously*.

Weir says, "I saw Mel's enormous screen presence and liked his ability to do nothing—it's very difficult to simply be there, just watch and listen, which he does in *Mad Max*. He has no fear of the camera. He's a natural. And he has a great sense of humor." It's Gibson's lighthearted nonchalance that makes him so appealing, but under his easygoing manner lies real intensity.

Fame and fortune don't affect Gibson more than they have to. "Things sometimes come very quickly," he points out. "I guess I'm a bit paranoid about it, but a lot of actors don't become very good until their prime of life. Anyway, I did learn not to act in my own life, to preserve my sanity, and not to lose touch with my real self."

"Success is flattering and hard to resist, but also dangerous, because your craft begins to suffer. If you don't lead a real life—regardless of the star trip—you lose truth in your work." Obviously, no such prospects loom for Gibson. Mark Rydell terms him "the star of the 1980s" and adds, "I'm sure that he'll have more impact on the American film scene than anyone since James Dean or Marlon Brando. He has the roughness of a Steve McQueen or a Paul Newman and the sensitivity of a Monty Clift. He's an absolutely riveting performer." Sissy Spacek agrees. "You can depend



Stanley Tretick/SYGMA

on Mel to deliver a good scene," she says.

Gibson discovered acting at eighteen when his sister, one of ten siblings, sent for an application from NIDA, the Australian dramatic-arts school. "I went to the audition scared," he remembers. "They made me do all these silly things—improvise, sing, dance—and I got in. I guess they saw something in me. The guy asked me why I wanted to be an actor, and I said, 'I've been goofing around all my life. I thought I might as well get paid for that.'" Years later, when asked the same question by an acting teacher, he simply said that he enjoyed it. "I still feel it's good enough," he says with a smile. □

Dan Yakir's last article for *HORIZON*, "Carmen Comes to Life," appeared in the November 1984 issue.

Mel Gibson is one of the few leading men who possesses the versatility of a character actor. In *Gallipoli* (above) he plays a happy-go-lucky ruffian who, on the verge of death, finds the meaning of life. "I saw Mel's enormous screen presence," says *Gallipoli* director Peter Weir. "He has no fear of the camera. He's a natural."

A Christmas Carol

• Past • Present • Future •



George C. Scott as Scrooge in the new version of *A Christmas Carol*.

George C. Scott becomes the latest in a long line of Scrooges. By Tom Viola

"I have endeavored in this Ghostly little book to raise the Ghost of an Idea, which shall not put my readers out of humor with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly, and no one wish to lay it." With this modest preface, Charles Dickens presented his novella *A Christmas Carol* to the English-speaking world on December 19, 1843. In the 141 years since its original publication, this "Ghostly little book" has become one of the best-loved of all the Christmas legends—past, present, and surely yet to come.

On December 17, CBS Television will present George C. Scott, Susannah York, David Warner, Roger Rees, and Angela Pleasence in a new version of *A Christmas Carol*, sponsored by IBM. Filmed in England, this ambitious production is directed by Clive Donner, who began his movie career as an editor for the 1951 English film version of *Carol* starring Alastair Sim.

"When they asked me to do this," says Scott, "I thought, 'Another Scrooge.' I mean, we've seen it, haven't we? And certainly to me, Sim's was the definitive performance. But that was twenty-five years ago. So why not take a crack at another one?" The production surely won't be the last adaptation of this popular tale that has been tackled by several playwrights and filmmakers, but was first performed by Dickens himself.

Dickens was thirty-one and already established as a prominent writer of his day when he published *A Christmas Carol*. But by the early 1840s, Dickens's star had tarnished somewhat. To break through his unproductive depression, he wrote *A Christmas Carol*. By March of 1844, it was into a sixth edition.

Dickens's readers, attracted by the story's clearly defined struggle of good versus evil, endowed the author with the same high ideals he gave his protagonists. In 1858, Dickens's decision to divorce his wife of twenty-two years set about a whirlwind of scandal that threatened both his reputation and livelihood. He embarked on his first extended series of public readings in the hope that the popularity of his work would overshadow any misgivings about his personal life.

The tour (consisting of eighty-seven readings in

A recent Broadway production featured an all-black cast with Scrooge as a slumlord.

forty-three towns throughout England, Scotland, and Ireland) was an exhaustive success. Audiences expected a simple reading, someone, as Dickens commented, "droning away like a bagpipe." Instead, they were given a brilliant series of carefully rehearsed impersonations, as Dickens re-created the characters before their eyes.

The idea of dramatizing Dickens's work, particularly *A Christmas Carol*, was not the author's alone. Soon after its publication, Dickens was distressed to learn of various flagrant plagiarisms in both print and performance. In New York City, scarcely a year after its initial publication, the first stage production of *A Christmas Carol* opened at the Park Theatre.

The age of mass communication at the turn of the century added another life—and in the case of *A Christmas Carol*, many lives—to Dickens's then dusty stories. In 1901, the first screen interpretation was presented. Entitled *Scrooge, or Marley's Ghost*, this one-reel silent feature was produced in England but never shown in America.

The first American adaptations, also one-reel silents, were produced by Essanay Studios in 1908 and Edison Studios in 1911. These early silents dwelt more on the ghostly aspects of the *Carol*. Indeed, in the Essanay treatment, the characters of Cratchit and Scrooge's nephew Fred are combined and, unbelievably, Tiny Tim is completely excluded. Later, there were more ambitious silent productions, but no studio fully realized the scope of Dickens's story until producer Joseph L. Mankiewicz brought it to the attention of Metro-Goldwyn-Mayer.

MGM's production of *A Christmas Carol* opened at Radio City Music Hall in New York City on December 23, 1938, and starred Reginald Owen as Scrooge. Not to be outdone by Yankee success, England produced its native son's masterpiece in 1951, again under the title *Scrooge*. Alastair Sim, of dour countenance as compared to MGM's rather congenial Owen, was ideally cast as the misanthropic miser. Also in contrast to MGM's festive and cheerful 1938 offering, this English version accentuates the macabre aspects of the tale and the tortured loneliness of Scrooge's life. The most recent film treatment of the *Carol* was a musical, written by Leslie Bricusse and starring Albert Finney as Scrooge. Released by Twentieth Century Fox in 1970, this splashy production was only a modest success.

In a resurgence over the last ten years, *A Christmas Carol* has unfolded on stages across the country. The first (in 1975 at the Guthrie Theater in Minneapolis) was adapted by Barbara Field. At

the time, attendance for the November-December production was usually weak, and the play Field had suggested for that position was considered "too rough for the holidays" by the staff. It was casually suggested that Field attempt a translation of Dickens's *Carol* instead.

Initially, Field was skeptical. "But the process of writing the piece," she remembers, "almost created in me the same kind of transformation Scrooge experiences. Suddenly I loved it, and that spirit infected the entire company."

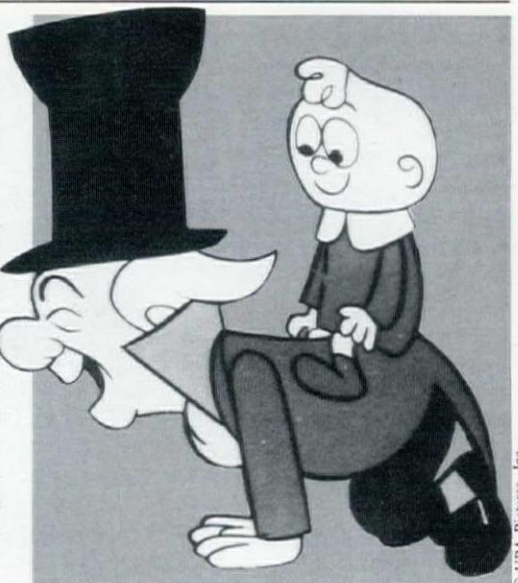
Adapting Dickens's novella as a play creates specific problems not faced in a reading. Although Dickens's writing is extraordinarily theatrical and his dialogue brilliantly eccentric, the narrative—the author's voice—is, as Field says, "so rich it is a shame to waste it. How," she continues, "can you do *A Christmas Carol* and not have someone say, 'Old Marley was dead as a doornail?'"

Field solved the problem, as have other theatrical adapters since, by including Dickens and sometimes his friends and family as part of the play. In either case, these productions are faithful adaptations, with this minor narrative addition at either end of the acts. "What Dickens wrote is genius," says Field. "I don't think you can improve upon the substance. It is quite good enough." *A Christmas Carol* has since become a regular sellout in the Guthrie Theater's season. Field's adaptation has gone on to be performed at Chicago's Goodman Theatre, the Missouri Rep, Actors Theatre of Louisville, and countless other theaters across the United States.

Award-winning playwright Israel Horovitz (author of *Line* and *The Primary English Class*, among other works) adapted *A Christmas Carol*, this time for Baltimore's Center Stage in 1978. Faced with the same narrative problem, Horovitz solved it in a unique manner, refusing to allow the ubiquitous Dickens to appear on stage and making Marley the narrator.

Curiously, with all the success in regional theaters, Broadway has yet to duplicate the achievement. Off Broadway, New Yorkers have enjoyed Charles Ludlam's colorful production of the *Carol* at his Ridiculous Theatrical Company in Greenwich Village. "I don't think we're totally outrageous," says Ludlam. "Our production is very traditional. In truth, many of Dickens's characters are people who are on the verge of caricature. Our actors are essentially comedians, so the piece is just more vivid."

The most recent Broadway production, *Comin' Uptown* (a musical written by Philip Rose, Peter Udell, and Garry Sherman), opened on December



The many faces of Ebenezer Scrooge (clockwise from above): In the 1938 film production, the Spirit of Christmas Present (Lionel Braham) is quizzed by the old miser (Reginald Owen); the 1962 animated version features Mr. Magoo (and Jim Backus's voice) as Scrooge, shown here cavorting with Tiny Tim; in the 1951 English film, entitled *Scrooge*, Alastair Sim plays the title character with a convincing air of gloom and a sense of the macabre; and, in an engraving from an early edition of *A Christmas Carol*, Scrooge's face reflects both horror and fascination as he encounters the apparition.



Bettmann Archive



Bettmann Archive

20, 1979, and closed less than forty performances later. Featuring an all-black cast, *Comin' Uptown* was set in Harlem of the 1930s. Gregory Hines starred as Scrooge, recast in this updated treatment as a slumlord.

Television has not overlooked Dickens's classic, either. In 1951 United States Steel presented the first showing, a thirty-minute version starring Sir Ralph Richardson; an hour-long, live adaptation appeared on "The Kraft Television Theatre" in 1952; and in 1954 the first color production (starring Fredric March as Scrooge and Basil Rathbone as Marley) was aired on CBS.

Even the myopic Mr. Magoo got into the act in a delightful cartoon translation, first presented in 1962. More recently, Dickens's tale was updated to the Great Depression year of 1933 and set in New England for the 1979 telecast of "An American Christmas Carol," starring Henry Winkler as a Scrooge-like Benedict Slade.

After this long legacy of Scrooges, George C. Scott says, "You approach this role with considerable caution. Scrooge is printed on people's minds quite nicely without you, and you have to be careful not to do anything so revolutionary that you drive the audience away. As your self-confidence builds—and with a good director—those boundaries expand and you are free to create your own character."

Despite the claim any actor feels upon a character he brings to life, Scrooge belongs to Dickens and his audience. "It has a perennial appeal," says Clive Donner. "The story shows a character who is given a second chance, a point that is extremely close to us all."

Terry Kilburn played Tiny Tim in the 1938 MGM screen adaptation of the story. Today he is artistic director of Meadowbrook Theatre in Ann Arbor, Michigan, where he presents the classic annually. "It really says what Christmas is all about," he says. "When I see the film today, it brings back very specific memories of making it and walking from our snow-covered soundstage and into the California sun."

This year, Terry Kilburn will direct another little boy who will one day have memories of being Tiny Tim. "They're very possessive of it," he laughs. "It becomes theirs, and I don't think they want to hear about anybody else's, especially from someone who could be their grandfather." But Tiny Tim and *A Christmas Carol* belong to us all—every one. □

Free-lance writer Tom Viola is a former actor who has performed in *A Christmas Carol*.



ICP Permanent Collection, © Time, Inc. courtesy Life Gallery of Photography

ANDREAS FEININGER

Feather, 1965

Andreas Feininger: A Retrospective

A DECADE OF IMAGES

The image is unforgettable. Against a gray sky merging with a grainfield, a Spanish Loyalist soldier, rifle falling from his outstretched hand, falls backward at the instant of his death. Contained in that single photograph is an expression of the horror and futility of the Spanish Civil War and, by extension, all wars. It was taken by Robert Capa in 1936.

In the next eighteen years, he photographed five wars. He was killed by a land mine in Vietnam in 1954 while taking pictures of French combat troops. In that same year, his friend and colleague, Werner Bischof, was killed in an automobile accident in the Andes mountains of Peru.

Two years later, photographer David Seymour (who was known to his friends by the nickname "Chim," derived from his original Polish surname, Szymon) was killed by Egyptian gunfire while covering the Suez crisis.

Robert Capa's brother Cornell heard of the deaths of his older brother and Werner Bischof on the same day. "It caused me personally to consider what happens to a photographer who suddenly disappears . . . what happens to his work," says Cornell Capa, running his hand through his white hair, musing as though he were still pondering the question, as indeed he is. Cornell Capa's anguish over those deaths and his subsequent consideration of that question were the origins of the International Center of Photography (ICP), which just celebrated its tenth birthday, although its history goes back almost thirty years.

"As a working photographer myself, I had to think about the meaning of one's own profession; if, working for a weekly magazine, I wanted to have my story dumped into the trash can a week or two after I did it, or if the work has other, lasting values—not necessarily art values, but historic, educational, socioeconomic . . . I don't know. It brought into question my whole being." Cornell Capa had worked with his brother in makeshift darkrooms set up in closets and hotel bathrooms. He found that he was asking himself over and over, Who takes care of the works of photographers when they die? Covering wars and working in other difficult situations, the preservation of detailed archival records is a luxury few journalistic photographers can afford.

Their situation, says Capa, was much worse than that of the great Alfred Stieglitz, who in 1934 called the Metropolitan Museum of Art and gave them twenty-four hours to pick up his work if they wanted it. (They did, but did not exhibit it until 1978.) Frustrated by what seemed to him the tragedy of indifference to the permanent value of journalistic photography, Cornell Capa undertook a one-man crusade to give the world more than a fleeting vision of the work of the great photojournalists. What started out as an instinctive effort to create a memorial for his brother and Werner Bischof gradually became a much larger mission.

It is hard to believe that the International Center of Photography is only ten years old. It seems as if it has been there forever, that there was never

BY PETER J. ROSENWALD

The International Center
of Photography is preserving
portraits of our century.

a time when the works of Henri Cartier-Bresson, Robert Capa, Eugene Atget, Barbara Morgan, Bruce Davidson, and the hundreds of other photographers whose work is shown at ICP (and travels the world in ICP-produced exhibitions) were not readily available to be viewed.

Broad interest in photography is a recent phenomenon. Until the 1954 landmark exhibition "The Family of Man" (mounted under the inspired direction of Edward Steichen, one of this century's most prominent and influential photographers, who for fifteen years was a curator and director of photography at New York's Museum of Modern Art), scant attention had been paid to the work of photographers. There were occasional shows, and historic photographs were acquired for museum collections, but photography (and even more so, photojournalism) was looked upon by the art world as second-rate.

In the late fifties, the only gallery showing photographs was the Limelight, a café on Sheridan Square in Greenwich Village, where an original print by Bruce Davidson sold for fifteen dollars. The Met didn't show any living photographers. The Museum of Modern Art, while building a photographic collection and exhibiting the work of Steichen and his followers, displayed no interest in photojournalists.

Finally, in 1961 Cornell Capa exhibited his brother's photographs. It was the first time he had organized an exhibition, and the venue was the lobby gallery of the Time-Life building in Manhattan. It was an appropriate space. Both brothers' photographs had appeared frequently in *Life*, then the leading American publisher of photojournalism.

Cornell Capa was still under exclusive contract, although no longer a *Life* staffer. He had become president of Magnum Photos, the cooperative photo agency founded in 1947 by his brother, along with Henri Cartier-Bresson, Werner Bischof, Ernst Haas, George Rodger, and David Seymour.

"Magnum was born for one major reason," says

Capa. "Bob, Chim, and Henri, having been burned by the Spanish Civil War experience of how people captioned and used photographs without any reference to the photographer's truth or his wish, wanted to create a photo agency which would respect their work and make it a condition of sale that publications would do likewise." Their answer to the problem was the creation of a photographers' cooperative which was to become the most famous of the world's photo agencies.

At the same time Capa was handling his assignments for *Life* and running Magnum, he continued to pursue the answer to the question, What happens to the work of a photographer who suddenly disappears?

Ten years after Chim's death, Capa was still unable to secure a showing for his work in New York. But he had arranged an exhibition for the Israel Museum in Jerusalem with the help of Chim's sister, Eileen Schneiderman. The pictures were mounted on numbered aluminum panels, with the captions (in English) silk-screened onto them. It was a method Capa was to use frequently, guaranteeing that the important relationship between the pictures and the captions would not be left in the hands of museum people who might not

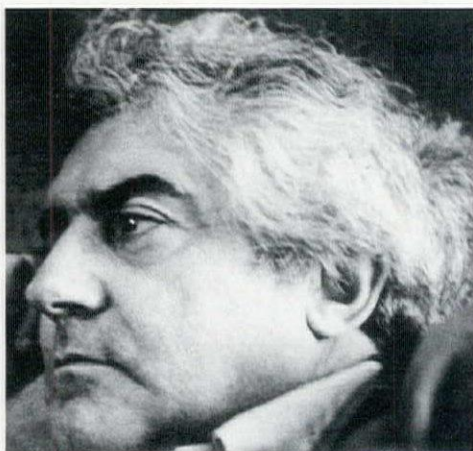
understand them.

"It served my purpose, because I didn't want anyone to change anything. I was producing a Bob Capa exhibition at the same time, which was going to travel to Germany, and I especially didn't want the Germans to change anything," says Capa. Two days before it was to be shipped to Israel, Capa gave a "memorial party" for Chim's friends. So they could see the exhibit, he arranged to use a couple of basement rooms at the Compo Photo Club and hung the show there.

The following day, Capa had a chance encounter (on jury duty) with Frank Horsch, who introduced himself as an admirer of Capa's and a recent winner of a young-photographer's contest organized by *Life*. Full of the experience of the previous evening's ad hoc exhibition and of the frustration at not being able to give Chim a proper New York show, Capa poured out his troubles in the ample time between jury selections. Horsch offered to help. His sister, Oriole Farb, was director of the Riverside Museum on Riverside Drive, once the home of some of the most important avant-garde art shows. She was persuaded to come downtown to Compo to see the Chim show before it was packed. She offered "a gallery in the summer."

"I didn't know what that meant," says Capa, "but it didn't sound very good." There was also an invitation: if Capa could come up with a thematic show, not just the work of one photographer, she would consider a "big show" in the main galleries of the museum for the autumn.

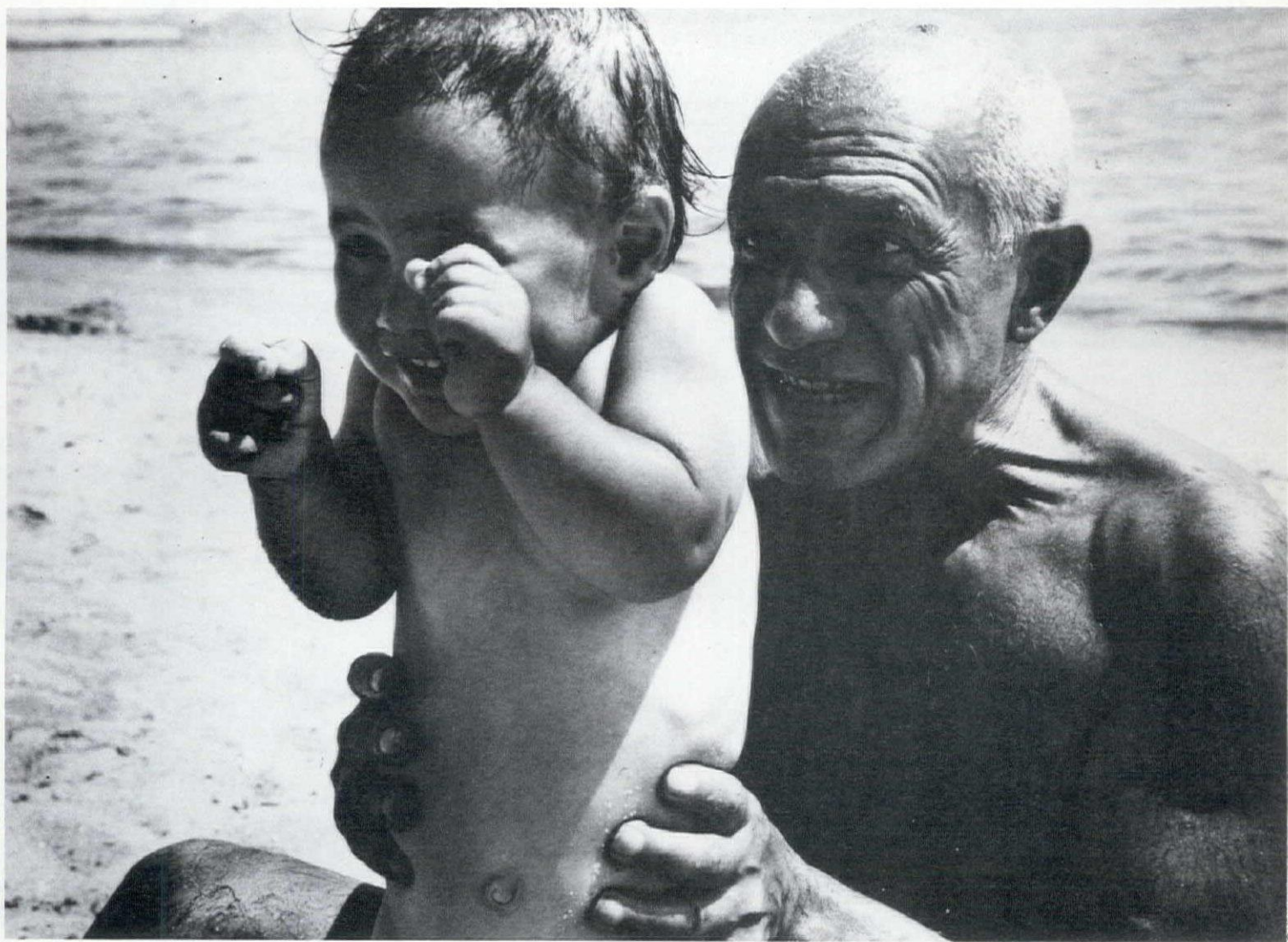
The problem was finding the theme. It came to Capa—he says with appropriate drama and reverence for the muse—on a boat pushing its way along the Mexican coast, taking Capa and his wife to a vacation in Yelapa. What was the essence of his brother's, Bischof's, Chim's, and his own work? What exactly was he trying to preserve? With a cry of "Eureka!" he had the answer, and with it, more than just a theme for a show. He had discovered a credo for the rest of his life's work.



DICK SWIFT

Cornell Capa

Director of the International Center of Photography



© Robert Capa

ROBERT CAPA

Picasso and Son Claude, Golfe-Juan, France, 1948
Permanent Collection





© O. Winston Link, 1982

O. WINSTON LINK

Hot Shot East Bound, Iaeger, West Virginia, August 2, 1956
Ghost Trains: Railroad Photographs of the 1950s by O. Winston Link

DAVID "CHIM" SEYMOUR

*The First Male Child Born in the Italian Immigrant Settlement,
Alma, Israel, 1951*

Classics of Documentary Photography





© Alex Harris

ALEX HARRIS

First Communion Day, Tununak, May 1978
The Last and First Eskimos: Photographs by Alex Harris



WERNER BISCHOF

Indian Flute Player near Cuzco, Peru, 1954
Classics of Documentary Photography



© Henri Cartier-Bresson

HENRI CARTIER-BRESSON

Worker's Club, Moscow, 1954
Apropos USSR (1954-1973)



© Ernst Haas

ERNST HAAS

Returning Prisoners of War, Vienna, 1947
Permanent Collection

"To photography which demands personal commitment and concern for mankind" reads the dedication of *The Concerned Photographer*, the book produced to give permanence to the 1967 Riverside Museum show. Werner Bischof, Robert Capa, André Kertész, David Seymour, Dan Weiner, and Leonard Freed were the photographers represented in the exhibition, which attracted more than forty thousand people to the museum. Kertész, who was born in Budapest in 1894, and Leonard Freed, born in Brooklyn thirty-five years later, were the only two of the six still alive. For Capa, a concern for the living was growing through his desire to glorify the dead.

Concern had, for Capa, become the essential quality which linked the great photojournalists. Lewis W. Hine was a photographer whose landmark humanitarian pictures had helped change the child-labor laws in America; it was a statement of Hine's which Capa used to define "concerned photography": "I wanted to show the things which had to be corrected. I wanted to show the things which had to be appreciated."

The show's success confirmed Capa's belief in the power of those images. A fund had been created by Capa and the widows of Bischof, Weiner, and Chim to preserve the memories of the three photographers. It was expanded to underwrite the show and was given a wider focus with a new name: International Fund for Concerned Photography. It was no longer dedicated only to preserving the past but also to "encouraging and assisting photographers of all ages and nationalities who are vitally concerned with their times." Oriole Farb had embraced concerned photography and given the fund a home in her museum.

Generous as it was, the home was soon not enough. Capa was organizing exhibitions and sending them on tour around the world. His hope that concerned photography would capture the imaginations of people of many nations, that they would exhibit such photography on their own, was coming to fruition. In 1974 the former Audubon Society

headquarters, a historic but decaying neo-Georgian mansion on Fifth Avenue at Ninety-fourth Street, was acquired. In November, the International Center of Photography (an intentional revision of the fund's nomenclature and initials) presented its first shows: an abridged version of "The Concerned Photographer" and Henri Cartier-Bresson's photographs of the Soviet Union.

It is totally coincidental that 1974 and early 1975 also saw two other events which were to widen the interest in photography and add considerable support to ICP's efforts. In October 1974, *Newsweek* devoted its cover and nineteen pages to a comprehensive story on photography. In February 1975, Sotheby's held its first auction of original

photographs, which netted \$141,000 for 250 lots, signaling the start of an upward trend in prices for original photographs and a widening interest in their collection. (See sidebar on buying prints).

In the decade which followed, ICP's work has expanded. A dozen shows have been presented this year, and sixteen exhibitions have toured twenty-eight other cities. Capa estimates that for every one of the one-hundred-thousand people who visit ICP each year, at least ten others see the exhibitions as they travel the world. With a broad base of corporate, governmental, and individual support; the active interest of such luminaries as Jackie Onassis and Robert Redford; and the public and critical acceptance of ICP's efforts, Capa's dream remains undiminished. The archives have grown, and there is a major educational program: 130 ten-week courses and 40 four- or five-day workshops attracting over two thousand students. There are community programs, an extensive reference library, and numerous publications. The house on Ninety-fourth Street is alive.

Cornell Capa thrives. He claims not to have taken a single photograph since ICP opened; he works endlessly—charming, cajoling, pleading when necessary—to enhance the institution and never let it stray from its purpose. Capa has seen the influence of ICP spread throughout the world, as more and more people have recognized the truth that, as he puts it, "there are many concerned photographers all over the world whose work will provide the visual history of our century—the first century of which such a documentation will exist."

His brother died giving us unforgettable images, sharing through them his concern for mankind. Werner Bischof, Chim, and Dan Weiner, followed him, as have countless others. We have Cornell Capa to thank for not letting their work disappear and for helping us preserve this invaluable portrait of our century. □

Peter J. Rosenwald is a contributing editor of HORIZON and writes the State of the Arts column.

Print Perfect

Miles Barth, curator of archives and collections for the International Center of Photography, suggests the following questions to ask before buying original photographic prints as fine art:

1. Does the dealer, gallery, or consultant who is selling the work have a good reputation in the field of fine-art photography and is he recognized as being an authority on the particular works he is selling?
2. Has the seller clearly identified the age of the print; the number of the print within the particular edition; the physical condition of the print and its support materials; the provenance of the print, i.e., its previous owners, its exhibition history, its history of restoration.
3. Is the seller willing to buy back the print if the information given at the time of the sale is found to be incorrect?
4. Has the asking price of the print been verified by auction houses, certified appraisers, or any other sources which have knowledge of the fair market value? □

All photographs from ICP exhibitions



Sculpting With Sound

Sound is putty in the hands
of avant-garde composer James Drew.

By Tommy Stevenson

Photographs by Christopher R. Harris

The white figure, abstract but strongly evocative of a religious icon, stands motionless in what appears to be a surrealist cathedral, as eerie electronic music drones and oscillates from hidden speakers. Slowly and from all angles in the small enclosure, other abstract shapes—sharp, knifelike, and menacing—approach until jerky, violent contact is made and the white figure, its own angles now all akimbo, drops out of sight through a trapdoor in the floor of the “cathedral.”

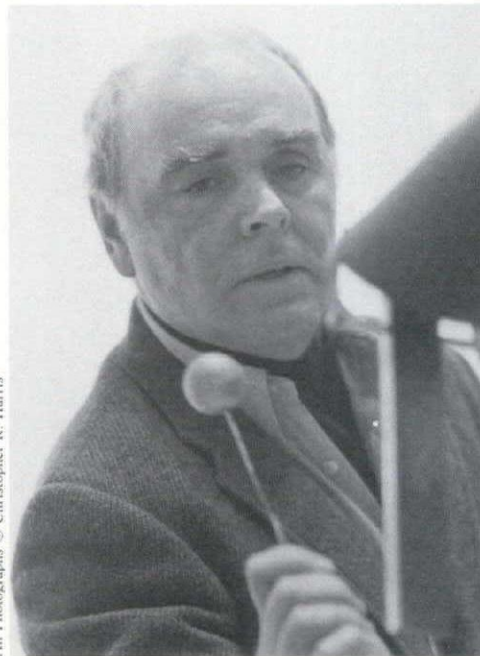
The spectators, Bermuda-shorts-clad tourists mostly, emerge blinking into the sunlight or neon of the midway, not quite certain what the three-minute performance they have just witnessed represents but (the creator of the piece hopes) moved and perhaps disturbed in some way.

His name is James Drew and his *Becket—The Final Moments* provided some very moving and disturbing moments for unwary visitors to the New Orleans World Exposition, where it was installed in September for six weeks. In fact, one of the secret delights of the *Becket* exhibit was observing the expressions of wonderment, confusion, and bewilderment as fairgoers emerged from the automated performance, which was activated by the push of a button inside the small room constructed to house this work of performance art.

Becket is now on view in Max Hutchinson's gallery in New York, where it will remain until December 29. In February, *Becket* travels to Mexico City for a long stay at the Museum of Modern Art there. In both places, it will probably be greeted and observed by more understanding, if no less disquieted, audiences.

“My idea is to get people to just wander in, push a button, and then all of a sudden wonder, O my God, what have I done? What is going on here?” Drew says. “They know it’s a cathedral and that there is violence and something terrible is happening. And if they know anything about *Becket*, they’ll maybe understand a little of it. But even if they don’t, when they come out, they’ll have something to think about, even if it’s only, Boy, was that weird!”

So who is James Drew and what is he trying to tell us? For starters, the fifty-five-year-old avant-



All Photographs © Christopher R. Harris

Jazz expatriate James Drew (opposite and above) now goes under the title of avant-garde musician, composer, and conceptual artist. Jazz, one of the most experimental of musical genres, was still too confining for Drew, who creates brand-new sounds.

garde musician and conceptual artist is the answer to a jazz buff's trivia question—to wit: whatever happened to the most promising new jazz talent of 1962, as proclaimed by the readers of *Down Beat* magazine in its annual poll? The self-effacing Drew (whose professional career was launched as a New York City-based piano player around that time) says that in spite of the critical acclaim he received, he gave up jazz as a full-time vocation in part because he “was never happy with that world” of late nights and shady characters.

“I don’t or never have liked all of the things that go with the life of a jazz musician,” he says, explaining simply, “I wake up around 6:00 or 6:30 A.M., no matter what time I go to bed. And I’m telling you, even if it’s 5 A.M. when I get to bed, I’m up at 7:00, but very tired.”

What he doesn’t say (but what is evident in a body of impressive work spanning nearly a quarter of a century of composing, performing, and creating a kind of “public art” such as *Becket* that defies easy categorization) is that he found jazz, for all its emphasis on improvisation and creativity, confining.

Take, for instance, his recent installation in the courtyard of the Inter-Continental Hotel in New Orleans (where he attended graduate school at Tulane University in the sixties and is now resident composer at the Contemporary Arts Center). Drew—working with architect Steven Bingler, sculptor Lin Emery, and physicist Robert Morris—installed what he calls a “musico-kinetic” sculpture that (through a series of large, tuned, bell-shaped tubes and water-activated resonators) produces random but mathematically related tunes.

“I had to define a sequence of pitches within particular spaces,” Drew says of his part in the collaborative work. “Around the late sixties, I started working with these ‘combination sounds.’ They’re really pitches that, together, combine not just an interval [the distance between pitch and tone] but actually produce a third tone. What happens there is real ‘ghost melodies.’”

“If you have the right ratio of vibrations,” he says of his ghosts, “the vibrations start making interference with one another—you can hear a kind of beating between them. You can intersect them where the two tones combine to make a higher or lower tone.”

This interaction between the tones produced by the wind-activated chimes and by the water-activated resonators produces “small melodies,” Drew says. “But nobody’s playing them—you’re hearing them.” That is, the music is “in the ear” rather than in the air.

But the *Becket* piece and the installation at the Inter-Continental are only two examples in a growing body of work Drew has compiled since leaving the jazz world. One of his orchestral works, *West Indian Lights* (commissioned by the Fromm Music Foundation at Harvard and the Berkshire Music Center), won the Panamerican Prize in 1974.

On the occasion of its world premiere, conducted

The white figure stands motionless as eerie electronic music drones and oscillates from hidden speakers.



by the renowned Günther Schuller at Tanglewood, the *New York Times* said *West Indian Lights* was "the most enthusiastically applauded work of the [Festival of Contemporary Music] week." Paul Fromm himself said the work shined "like brilliant crystals. . . . Not since the early Stravinsky has there been such a statement."

Despite having long ago forsaken the world of the professional jazz musician—although he is much in demand in New Orleans for limited engagements with small combos—Drew says he still composes from a jazz musician's frame of reference. "I like the idea of improvised art, and that's why I still play occasionally in small trios and the like," he says. "And I work that way just generally in all my music. In other words, I work in a kind of stream-of-consciousness state for forty-eight, seventy-two hours, and then I spend the next four or five weeks determining what I've done—which may only be a half hour of music."

Even though Drew's recent efforts have tended toward multimedia collaborations with other artists ("I was doing theater pieces before I knew I was doing theater pieces," he says), his reputation has already been firmly established as a composer and

as a member of the music faculties of several major universities.

Drew has been recorded only sporadically. *The Orangethorpe Aria* (1977) is one of his most recent recordings. The twenty-four-minute aria features the Mirecourt Trio (John Jensen, piano; Kenneth Goldsmith, violin; and Terry King, violoncello) with the spectacular soprano voice of Leslie Morgan and is, in a sense, Drew's lamentation of what he sees as the "overpowering sense of spiritual loss that characterizes much of the philosophy of the twentieth century, the seeds of which are evident since the end of the Renaissance."

But despite what some may see as an essentially pessimistic outlook in his work, Drew says quite the opposite is the case. "I think that there's something that is going on that is causing a great deal of unhappiness in the world," he said recently in his bright, airy apartment on the outskirts of New Orleans. "And that becomes a very complex philosophical question—good and evil and right and wrong and all sorts of things of that nature. But I think what I'm attempting to do—and many times I do use religious, spiritual elements as points of departure—is to address these things, especially in

Drew accompanies a small orchestra and creates some never-before-heard sounds on the kinsone, an instrument he conceived with sculptor Lin Emery and physicist Robert Morris.

my theatrical pieces."

Drew continues, "Art, however, is dangerous because if its subject matter is crucial, it will reflect a doctrine of moral values and therefore will pose a threat to other ideologies. The moral and ethical battle in art continues."

And as the resplendent white figure representing Becket suffers the slashes and jabs of his attackers and tormentors in the stylized dance of *Becket—The Final Moments*, there is no doubt on which side James Drew has cast his lot in this battle. "I try to present in some abstract way something that has integrity and something that somehow has a value system that is shown in many ways," he says. "Many times that attempt comes out with religious overtones. But then, that's just me, the way I see and hear things." □

Tommy Stevenson's article on New Orleans jazz clubs appeared in the April 1984 issue of Horizon.

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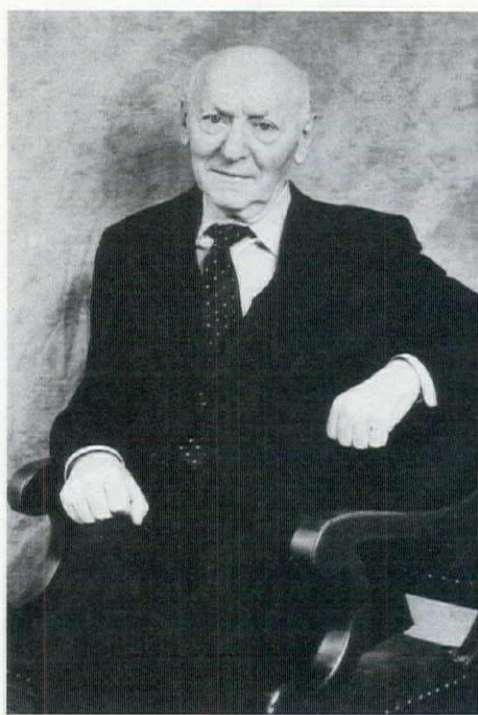
Books

Thanks for the Memories

This season, two outstanding memoirs will be published, both by writers of international acclaim. *Love and Exile* (Doubleday, \$17.95) is Isaac Bashevis Singer's recollection of a lost world in pre-Nazi Poland, with its *shetls* and literary cliques, its religious orthodoxy and fierce traditions. It is also a portrait of immigrant life in New York City in the 1940s, the story of a dislocated people struggling to renew their lives in an almost incomprehensibly different world. Singer (who won the Nobel Prize for literature in 1978 for his simple, yet profound, tales of ghetto life in prewar Poland) is endlessly charming in this new book, which in fact collects in one volume three previously published memoirs: *A Little Boy in Search of God*, *A Young Man in Search of Love*, and *Lost in America*. To these he has added a brief, but moving account of his early education in a *cheder*, (a Jewish grade school) and family life in the Hasidic "court" of his father, an orthodox rabbi.

Singer is responsible for bringing to life in literature the civilization of prewar Polish Jews, and his short stories remain among the best examples of that difficult form. He is that rare and wonderful talent—a natural-born storyteller. This gift is not lost in his memoirs, which describe his formative years in Poland, his conflicts with the Jewish community, his affairs with women, and his own deep commitment to Judaism. His brother, I. J. Singer (whom he calls Joseph), was himself a fine novelist, though he didn't live to fulfill the enormous promise of his early work. Isaac writes movingly about Joseph's role in getting him out of Poland in the nick of time. He describes his brother's involvement in bringing him through a deep depression, too: Isaac was unable to finish a novel commissioned by the *Jewish Daily Forward* (through the agency of Joseph), and he felt unable to cope with the prospect of remaking his life from scratch. Joseph played a crucial part in helping Isaac reformulate his life. In an odd way, one senses that Isaac's own, great literary efforts of the past thirty years have been an act of homage to this beloved brother.

Of a younger generation, V. S. Naipaul is a writer of no less reputation. He, too, is an exile, though in his case it was voluntary; he left his native Trinidad in 1948 to attend Oxford University, then stayed in England to pursue a literary

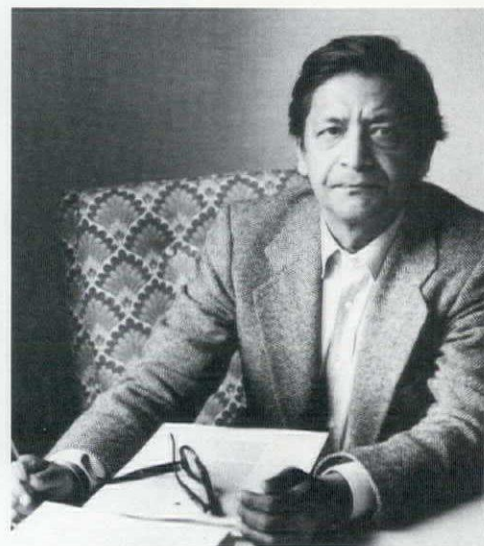


career that has since taken on international dimensions. Oddly enough, Naipaul also has a brother, Shiva, who writes the same kind of books: novels, travel essays, and autobiography. Shiva Naipaul's memoirs (to be published by Viking in March) will cover some of the same ground that his brother does in his new memoir, *Finding the Center* (Knopf, \$13.95).

Finding the Center is divided into two autobiographical narratives. The first, called "Prologue to an Autobiography," is the story of one writer's beginnings. Naipaul wanted to write from early childhood, though he cautions: "The wish to be a writer didn't go with a wish or a need to actually write. It went only with the idea I had been given of the writer, a fantasy of nobility." It didn't take Naipaul long, however, to get going as a "real" writer. Fresh out of Oxford and working as a free-lance broadcaster for the BBC Caribbean Service, he scrolled a page of "nonrustle" script paper into an old typewriter and composed the first sentence of his first novel. This prologue explores Naipaul's early literary promptings with skill, self-irony, and obvious self-fascination, evoking his native Trinidad with the same freshness that informs the best fiction.

The second narrative is further autobiography, disguised as a travel essay. Naipaul describes a visit to the Ivory Coast, the most progressive nation in West Africa. "The Crocodiles of Yamoussoukro"

Isaac Bashevis Singer (left) applies his natural storytelling abilities to his soon-to-be-published memoir, *Love and Exile*. V. S. Naipaul (below), in his upcoming *Finding the Center*, has written two autobiographical essays that trace his beginnings and early development as a writer.



explores the difficult matter of progress in a Third World nation—a subject that has held Naipaul's attention from the outset of his career. Few practitioners of what is sometimes called "the new journalism" are better than Naipaul. Consider his opening paragraph:

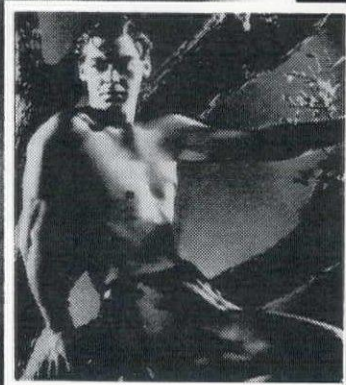
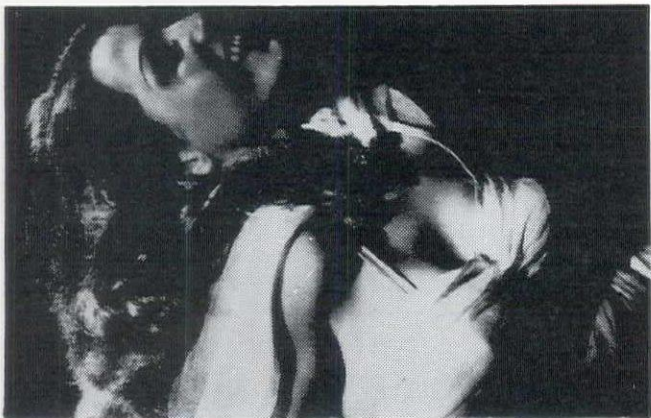
Yamoussoukro, a place deep in the wet forest of the Ivory Coast, is one of the wonders of black Africa. It used to be a village, and perhaps then it was like some other West African bush villages, where grass huts perish after two years. But Yamoussoukro was also the seat of a regional tribal chief; and during the half a century or so of direct French rule in the interior, the authority of the chieftaincy—moral, or spiritual, or magical authority—was not forgotten.

Meticulous and fully imagined, the narrative proceeds to its harsh conclusion that the possibilities for real change in Africa are limited by its unassailable self-sufficiency. In a sense, this conclusion is not as pessimistic as it sounds. It suggests what Westerners have yet to accept: that the Third World, as it is called, like an individual writer, has its own rules and its own personality, its own view of humanity.

—Jay Parini

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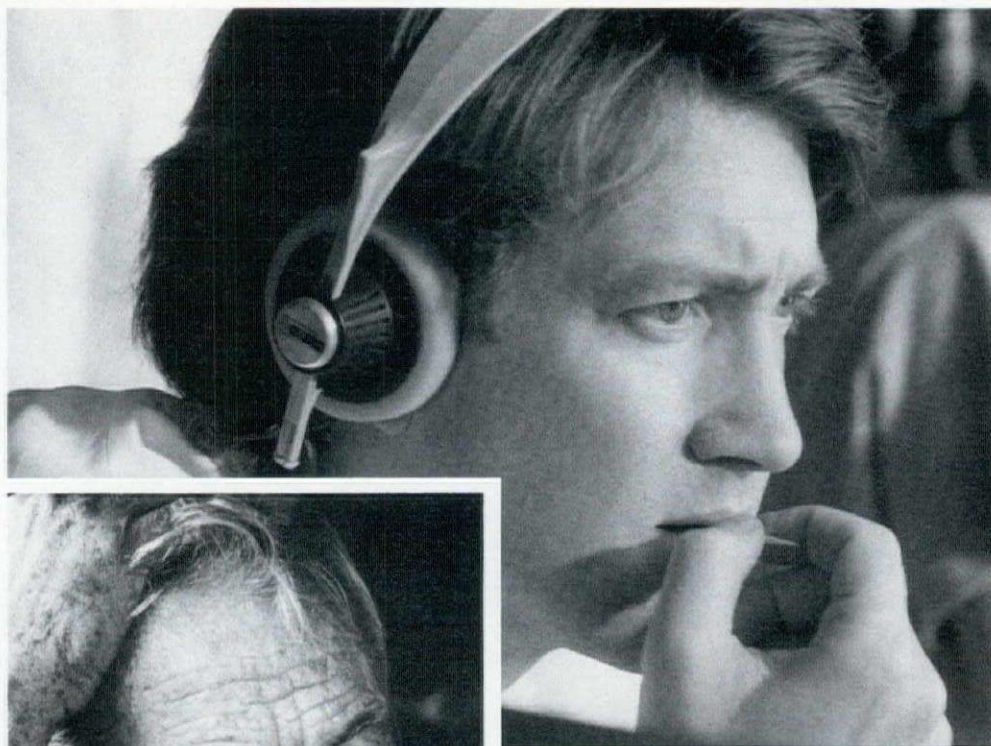
A Director's Director

During his long and prolific career, John Huston has directed over thirty-five films—from *The Maltese Falcon* in 1941 to this year's *Under the Volcano*. He is currently directing Jack Nicholson and Kathleen Turner on location in New York for his film *Prizzi's Honor*. Huston took time out from his busy schedule to recommend to our readers a creative young director who possesses "extraordinary powers of imagination"—David Lynch. Lynch's third feature film, *Dune*, will be released this month.

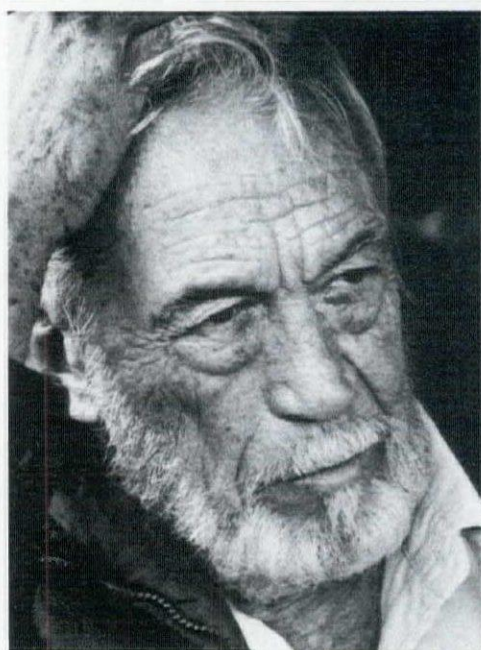
Director David Lynch once lived "totally in a painter's world." He studied painting (mostly acrylics) at the Corcoran School of Art in Boston, the Boston Museum School, and the Pennsylvania Academy of Fine Arts. But as he worked at the canvas, he found he was creating things that acrylic paint alone couldn't capture. "When I did a painting, I always, in my mind, had a sound that would go with it. There was some sort of mood and motion and sound that accompanied it."

When he entered the experimental-painting-and-sculpture competition at the Pennsylvania Academy of Fine Arts in 1967, he designed a medium that would recover some of those creative forces that were spilling off a two-dimensional canvas. "I made my first film," he says. "It was one minute long and projected on a sculpted screen. The screen and the film worked as a moving painting." For that "animated painting," he split first prize in the competition, caught the attention of a wealthy collector who commissioned Lynch to create a similar work for his home, and, most importantly, received an independent filmmaker's grant from the American Film Institute.

Lynch used the money to make *The Grandmother*, a 16-millimeter film that prompted the institute to accept him into its Center for Advanced Film Studies in Los Angeles in 1970. There he wrote the script for a nightmarish film called *Eraserhead*—now a cult classic. Production of the 35-millimeter, black-and-white film—partially financed by the AFI—began in 1972. Due to insufficient funds, the project was not completed until 1976—with money raised by Lynch himself. But *Eraserhead* was worth the wait: it was shown at the Los Angeles Film Festival, effectively launching his film career.



Veteran director John Huston (left) feels that David Lynch (above) is one of America's most creative young directors.



"In terms of filmmaking," says the thirty-seven-year-old Montana native, "fate was really on my side. Every time I finished a film—no matter how obscure or strange—the door would open and I would be allowed to make the next one." On the strength of *Eraserhead*, Lynch was asked to read an early script of *The Elephant Man*. He worked on that screenplay with Christopher DeVore and Eric Bergren and began directing it a mere seven months later. The only similarity between the film and the previously produced stage version, says Lynch, was that it was based on the same man's life. "The movie was more of a poetic treatment of what I thought was the essence of the real guy."

In 1980 Lynch received two Academy Award nominations for *The Elephant Man*—for best direc-

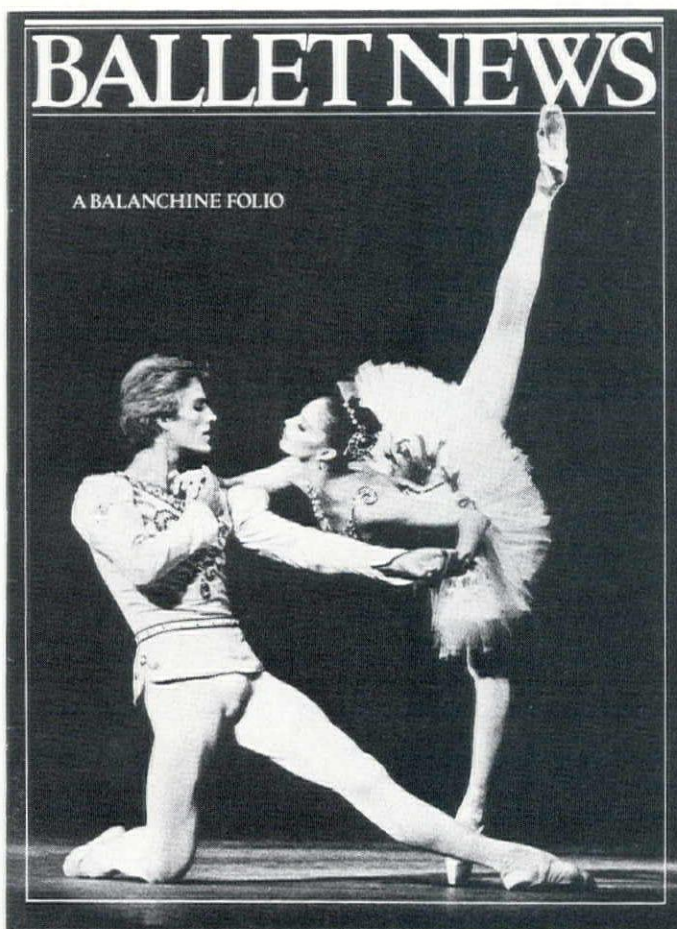
tor and best screenplay based on material from another medium. The film itself received six additional nominations, including best picture. Though Lynch left the Dorothy Chandler Pavilion empty-handed that April evening, he would be rewarded later for that much-nominated film. It was *The Elephant Man*, as well as *Eraserhead*, that led to his selection as director for the extravagant and expensive film version of Frank Herbert's classic science-fiction novel *Dune*. Says John Huston, "David Lynch . . . made two very-low-budget motion pictures that so impressed Dino De Laurentiis that he hired him to make *Dune*, a feature that will cost many millions."

Lynch is currently developing his fourth feature film. "If everything goes well," he says, "it will be *Blue Velvet*, a script that I wrote. It takes place in a small town in Anywhere, U.S.A. It's a strangely realistic, frightening murder mystery."

In explaining why film is the perfect medium for him and directing is the perfect career, Lynch says, "I love ideas, and I love to capture ideas. It's like going fishing. Picture and sound working together can realize these ideas. It's the most exciting thing I can think of."

—Bill Golightly

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"Night Journey" brought incredibly favorable reviews (see box) but became unavailable to the general public for many years. Dance lovers feared they would never again see Martha Graham perform this outstanding theatrical work. In fact, "Night Journey" is one of only two Martha Graham works filmed in its entirety, in which Miss Graham herself appears.



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Martha Graham's "Night Journey" is available only by mail, and only from Homevideo Exclusives. This is a limited offer and may be withdrawn at any time.

These Reviews Describe The Exact Videotape You Will Own

"... One of the most exciting art films I have ever seen. Indeed, Miss Graham's contemporary evocation of the tragedy of Jocasta in her incestuous relationship with Oedipus is even more powerful in its new form than it is on stage..."

— Walter Terry, **The Herald Tribune**

"The film captures even better than the stage does the sense of a drama in limitless space at the edge of the world. And in many close shots details become freshly clear and understandable..."

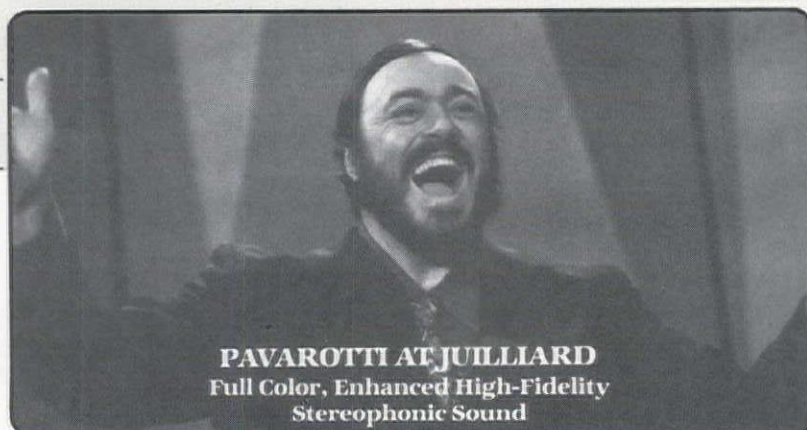
— **The New York Times**

NOW YOU CAN OWN FOREVER MARTHA GRAHAM'S LEGENDARY PERFORMANCE

The videotape you will own will be one you'll view again and again, for years to come. Friends will want to borrow it, because it is a rare musical, artistic, and historic record, brilliantly filmed. Martha Graham's "Night Journey" recaptures a stunning performance the world had feared was lost forever.

In Years To Come

These Videotapes Will Be The Ultimate Treasured Image Of The Musical Titans Of The 20th Century.



PAVAROTTI AT JUILLIARD
Full Color, Enhanced High-Fidelity
Stereophonic Sound

Imagine Luciano Pavarotti teaching as well as singing! Several years ago the noted musician and producer Nathan Kroll filmed this great tenor as he shared his knowledge — and his wit — coaching a Master Class at the Juilliard School of Music.

The film brought ecstatic reviews from the critics (see box). For the viewer, it brought out a side of Pavarotti never seen before.

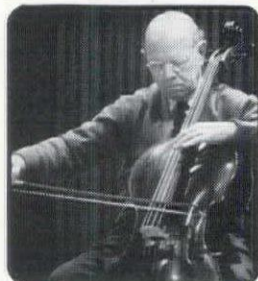
This is the first and only time "Pavarotti at Juilliard" is available to those who want to own what may be Pavarotti's most inspired moments. This limited edition videotape is not available in stores.

Featured on the Videotape

- "E Lucevan le Stelle" from Puccini's *Tosca*
- "Non So Più" from Mozart's *The Marriage of Figaro*
- "Questa O Quella" from Verdi's *Rigoletto*
- "Per La Gloria" from Buononcini's *Griselda*

PLUS

Pavarotti's astounding and penetrating tips and vocal demonstrations... It's a once-in-a-lifetime view of the number one tenor of our time.



CASALS MASTER CLASS

This rare visual record from the sessions at the University of California in 1960 captures the very essence of Pablo Casals.

The great master shares his talent and wisdom with gifted pupils as he explains and demonstrates how cello and cellist become a single instrument. Featured is the Brahms Sonata No. 1 in E-minor.

"By far the best study of a musician that the film medium has ever accomplished."

— The New York Times

SEGOVIA MASTER CLASS

Originally filmed in Spain in 1965, and unavailable for years, this fascinating videotape shows Andres Segovia at the height of his creative powers.

Segovia's brilliant wit and magic fingers lead gifted students through music by Bach, Scarlatti, and Rameau, culminating in an incredible romp through the music of Castelnuovo-Tedesco.

"There is no guitar but the Spanish guitar, and Andres Segovia is its prophet."

— Virgil Thompson



HEIFETZ MASTER CLASS

Seldom did Jascha Heifetz agree to conduct a class of gifted violinists, but in 1962 such an extraordinary musical event was filmed at the University of Southern California.

Here is a side of Heifetz never seen before: "It would be nice if you finished together." In addition to wry comments, Heifetz treats us to extraordinary moments from Chausson's "Poeme".

"It's a privilege to look in on Jascha Heifetz, the master violinist, in action."

— Boston Globe



When Have You Seen Reviews Such As These About Any Video On ANY Subject?

"One of the unique pleasures...is hearing Mr. Pavarotti sing through arias written for other voices — sopranos, mezzos, baritones and basses — in each case with remarkable insight into both the music and the dramatic values of roles he has never sung and never will sing..."

— Rosanne Klass, *The New York Times*

"It's hard to imagine any kind of audience, even among those usually indifferent to opera, who could remain entirely unmoved..."

— Lilian Wachtel, *Film News*

"It is fun, melodic and entertaining..."

— Richard F. Shepard, *The New York Times*

Pavarotti Sings, Teaches, Jokes... And YOU ARE THERE!

The videotape you will own will be the most popular in your collection. Friends will see it and want to borrow it. "Pavarotti at Juilliard" is a rare classic.

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Roundtable

The Art of Communication

On September 26, leaders from the arts and business worlds gathered at New York's **Sign of the Dove** for the monthly Roundtable luncheon hosted by **HORIZON** publisher **Gray Boone**. The vivid and informative discussions ranged in topic from corporate funding to the marketability of the arts to the role critics play in the arts.

On the subject of corporate funding, actor **Fritz Weaver** thinks businesses should be contributing more. "It seems to me that corporations ought to be giving the full 5 percent of their allowable donations to charitable and cultural purposes, and I found that they are almost all giving less than 1 percent. I discovered the reason for this is that advertising money begins to conflict with these grants to cultural processes. . . . So there's this kind of back and forth fighting going on in corporations as to who gets the money. And I found all that fascinating because I thought the whole thing was quite simple, and it isn't simple. It's not simple for anybody."

Weaver, however, does express admiration for the accomplishments of corporations which have given their full support. "I gained a real respect for the way in which corporations can influence cultural life in this country as they have in Minneapolis, which, I guess, is a model city for this kind of thing. Big corporations out there have provided a symphony orchestra, the Guthrie Theater, the ballet—almost everything out of corporate financing. They've created a model cultural city, and I suddenly realized that it's in the power of individuals to bring this kind of thing about in this country."

Martin Johnson, Seagram's national product manager for new products, views the problem as a lack of aggressiveness on the part of arts groups in marketing themselves. He says, "At this point in time, there are other people, such as sports people, that are being much more aggressive in marketing themselves. The arts are on absolutely equal footing in terms of their value to business, but you see a lot of other people coming to you before you see people from the arts. . . . Perhaps there's a hesitancy in some part of the arts to view what they do as a product which has not only artistic, but also promotional, value."

Actress **Beatrice Straight** suggests that corporations which have contributed to the arts become more visible. A film describing corporate support might be one solution. "So many people in the business world are so creative and have been so helpful to artists and theater, and that should be shown more," Straight says.

Other topics that invited considerable discussion were media coverage and the role of the critic in the arts. "I'm concerned about the absence of

serious cultural criticism on radio and television," says **Leonard Fleischer**, Exxon's senior advisor, arts programs. "Even in print media, there's inadequate coverage of the arts. I'm also concerned about the fact that some of our critics and reporters lack the qualifications necessary to review the arts." **Keith Nix**, vice-president of public relations for Neiman-Marcus, suggests developing a college curriculum describing the critic's obligation to both the arts and readers, with corporate involvement absorbing the cost of the curriculum expansion.

Adding to these discussions from the arts world was playwright **Milan Stitt**, a regular luncheon guest. Other business leaders at the Roundtable included **Stephen Reichard**, a principal of Livet Reichard Company; **Mary Dell Seltzer**, corporate advertising manager for AT&T; and **Lona Benney**, advertising director for Christie's.

The September Roundtable was a resounding success. Keith Nix describes it in glowing terms: "It was probably one of the finest examples of communication I've ever been involved with. Bringing the arts and business together—it must be done." □

Bottom left: Beatrice Straight and Exxon's senior advisor, arts programs, Leonard Fleischer. Bottom right: Playwright Milan Stitt (left) with Mary Dell Seltzer of AT&T and Fritz Weaver. Right: Keith Nix, vice-president of public relations for Neiman-Marcus, and Lona Benney of Christie's.

