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The Magazine of the Arts

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Brooklyn: Riding the Next Wave

The Boys of Summer

César Manrique: Living His Art

Legendary Faces of Hollywood

Robert Rauschenberg
Laurie Anderson
Philip Glass

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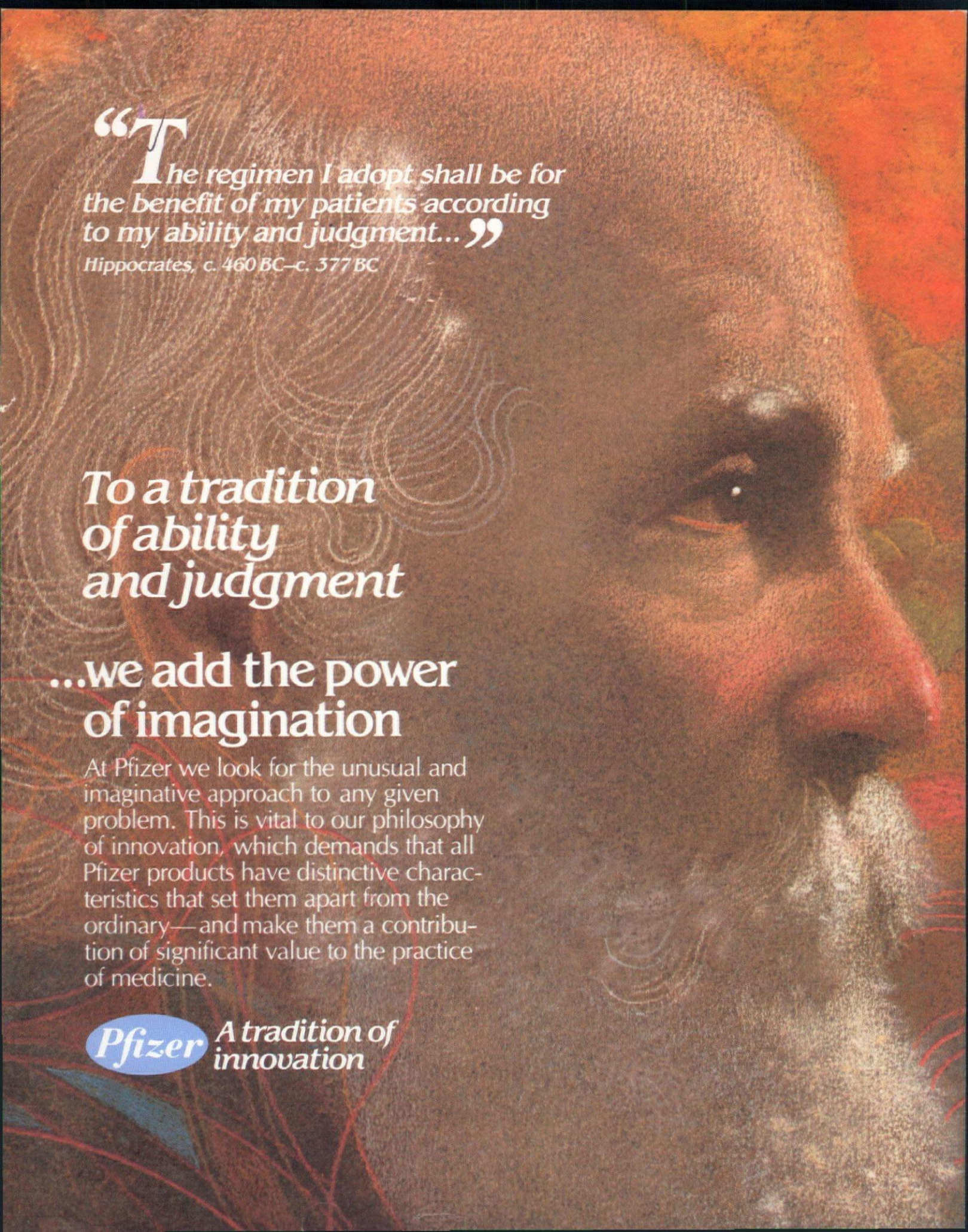
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Volume 28 *Number 6* *July/August, 1985*

Cover: Brooklyn Academy of Music Next Wavers (left to right) Robert Rauschenberg, Laurie Anderson, and Philip Glass. Photograph by Merry Alpern/ LGI ©1983

Contents

Cross Country	4
ACA: A View from the Field	8
Trans World	10
Entr'acte	12
State of the Arts	56
Prompter's Box	58
Books	60
Exhibitions	62
Roundtable	64

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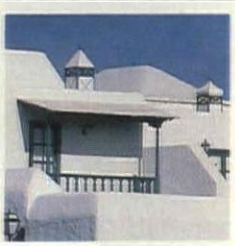
Hollywood Still Life by Donald Chase 15
Hollywood's most memorable faces are preserved for posterity in a special new photo archives.

Brooklyn: Arts Across the Bridge 25
The seventy square miles they call Brooklyn offer a tantalizing odyssey for the arts traveller—from its wonderfully restored brownstones to new wave's Next Wave at BAM.

USArts: Strategies for the 80s 33
The Brooklyn Museum of Art experiences a radical makeover as it prepares for the twenty-first century . . . new business ventures in Brooklyn are impacting the city's economic and arts foundation . . . a consortium of corporate leaders work with the Brooklyn Academy of Music to produce and fund the Next Wave Festival.



Manrique by Gray D. Boone 41
A fascinating encounter with artist César Manrique who has carved an oasis from volcanic ruins in the Canary Islands.

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Ravi Shankar by Allan Kozinn 48
He turned us on to the sitar. Today, Ravi Shankar talks about India and his experiences in America as he launches a new tour.

Rebels with a Cause by Dan Yakir 50
Your guide to the hefty crop of film's new young hunks.

HORIZON
The Magazine of the Arts

Reflecting on India

An old man knelt on the sidewalk, gently layering flower petals into a sweeping painting. Young children in stunning colors danced around us as we stepped into the majestic Indian palace. As the Festival of India unfolds around the country this summer, I am filled with memories of our February visit to that incredible country.

Describing the sights and sounds of India defies a typewriter. Just like the lyrical ballads of Ravi Shankar, (profiled this month on page 48) it must be experienced firsthand. Fortunately, the year-long Festival of India provides that unparalleled chance. And, in HORIZON, we are pleased to continue other editorial coverage of the Arts in India with this month's Shankar profile. Through the Festival feature in June—with the pull-out guide—I hope you will enjoy Festival activities. And after participating in the cultural celebration, consider this notion: discover India for yourself.

Our editors are now preparing a special fall travel section to help you plan your visit. Beginning in Delhi, moving on to Jaipur, Agra, and other spectacular Indian cities, our story will unveil more of the magic that awaits the traveler. You will meet contemporary artists who are adapting tradition to new visions, and you will gain a briefing on the fine array of hotels and inns known worldwide for their beauty and outstanding hospitality.

While we recapture many of the sights and sounds we discovered in India, we, regrettably, cannot clone our wonderful traveling companions on that odyssey. We rode on painted elephants, marveled at the shimmering reflections of the Taj Mahal and shared dinner with the Raj Mata of Jaipur. Overwhelmed with India's cultural riches, we all vowed to return again and again. And, as I prepare the upcoming section, that is almost a reality.

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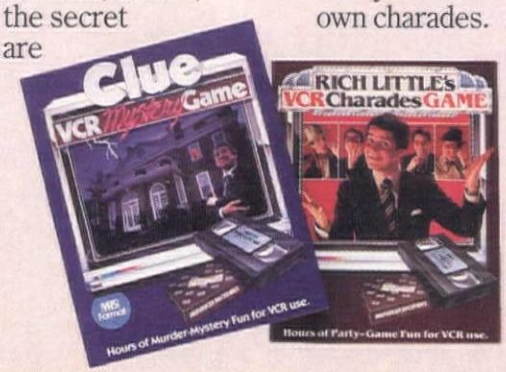

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Cross Country

Art

Discovering America's Artists

The undiscovered artistic talents of all types and ages of Americans will receive recognition through the newly-founded National Arts Program. Designed "to create a venue for bringing forth the talent inherently found in this country and . . . capture the art that speaks for the nation," the project will eventually sponsor shows and competitions nationwide, providing cash rewards and scholarships for particularly promising artists. The NAP held its first art competition/exhibition in Philadelphia on June 9, focusing on works by area firefighters, policemen, and municipal employees. Developer (and sole sponsor) for the project, publisher and Philadelphia businessman Leonard Andrews, feels that in working first with public unions and their families, nearly half the population will be exposed to the project.

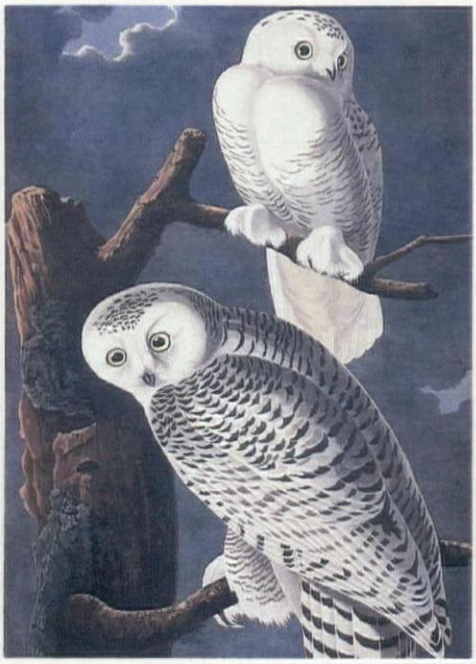
A Rare Bird's Two-Hundredth Birthday

Two hundred years ago, John James Audubon, the first person to paint birds and other creatures *in terris* or wherever their natural habitats happened to be, was born. The year of his birth has been celebrated in a series of exhibitions throughout the nation.

The most extensive exhibitions have been in New York, where Audubon spent the final years of his life. The American Museum of Natural History is presenting "John James Audubon: Science into Art" through July 21 in New York, scheduled to travel later throughout the United States and Canada. In addition to displaying Audubon paintings, documents, and memorabilia, the show provides a wealth of interesting biographical material that debunks the myth of Audubon as a sort of prototype Boy Scout. His illegitimate origins, hot temper, and poor business sense (he allegedly so bilked John Yeats's brother in a steamboat venture as to merit the poet's description of him as "a dishonest man") are all amply documented. As if to compensate for Audubon's lack of business acumen, the museum is reproducing 146 sets of six examples from his famous *Birds in America* series, 125 of which will be sold (they hope) at $30,000 each to fund a chair in natural history.

Even grander is the exhibition "Audubon's Birds of North America: The Original Watercolors," occupying all four floors of the New-York Historical Society through September 14. Since sets of the etchings based on the watercolors recently sold for $1,541,265 in auction at Christie's and $1,716,660 at Sotheby's, the value of these originals is almost beyond reckoning—certainly more than the $4,000 for which the society purchased them from Audubon's widow. The 433 life-size paintings on exhibit, while not exactly supporting Audubon's claim to have been a pupil of French painter Jacques-Louis David, do refute his equally exaggerated self-assessment as a man of "humble talents."

—Dwight V. Gast



American Museum of Natural History

New York's American Museum of Natural History is one of many institutions celebrating the two-hundredth anniversary of John James Audubon's birth. Their exhibition includes Snowy Owl *(above) and* Wild Turkey, Male *(left).*

Music

Blue Angel Opera

When the Metropolitan Opera presents the American premiere of *The Blue Angel* July 24 through August 3, audiences will experience several firsts. The full-length ballet will mark the first joint performance of Natalia Makarova and Roland Petit, while also representing the first full-length role created specifically for Makarova. Produced by the Ballet of the Deutsche Opera, Berlin, *The Blue Angel* is based on the 1905 novel *Professor Unrat* by Heinrich Mann and received its world premiere in Berlin on June 9.

Film

Cycling with American Flyers

Screenwriter Steve Tesich showed a deep affinity for bicycle racing in his first production, *Breaking Away,* which told a coming-of-age story set against Indiana University's Little Five Hundred cycling race. He reaffirms his love for the sport in his latest film, *American Flyers.*

The plot follows the relationship between two brothers, who, separated after the loss of their father, undertake a grueling cross-country bike race together. En route, they find themselves worlds apart. Marcus (Kevin Costner), ten years older than his brother David (David Grant), has a medical degree and has also been a champion cyclist. In an effort to get his free-wheeling, twenty-year-old brother to grow up a little—and also to rekindle their relationship—Marcus starts training him, and they both enter the race.

"The film is about going beyond a certain point where we're all urged to stop," says Tesich. "That point is called 'good enough.' It is about discovering exactly what you're capable of doing, ignoring the advice that says, You've done it—that's fine."

"The focus of the picture is the brothers' relationship, set against the toughest bicycle race in America," says director John Badham. "It's a nice mixture of action and character." Badham, whose credits (*Wargames, Whose Life Is It Anyway?*) cover virtually every film genre, feels that *American Flyers* blends the qualities of his previous works in a unique setting.

In order to maintain physical and emotional realism in the movie, director, screenwriter, and cast trained together on location in Colorado, six weeks prior to and throughout the filming. Tesich's previous experience as a competitive biker proved invaluable to preparing the cast and crew for the formidable task of juxtaposing simulated cycling drama and actual racing footage, all culminating in the Coors International Bicycle Classic.

"Hopefully, cyclists will be able to look at this

movie and feel that it represents what their sport is all about," concludes Badham. "We made a tremendous effort to make it as authentic as possible. The actors were all concerned that they not look inexperienced, and by the end of the shooting, everyone involved gained a healthy respect for these athletes' extraordinary abilities." —*Irving Ong*

Coming of Age in the Emerald Forest

Although John Boorman's *Emerald Forest* deals with a boy's transition to manhood, it's not your typical coming-of-age film. Based on a true story, it recounts the kidnapping of the young son of an American engineer. The boy is taken from a dam construction site on the edge of the Amazon rain forest by a tribe of Stone Age Indians known as the "invisible people." For ten years he matures with the guidance of his adoptive father (the tribal chief), while his real father is searching through the mysterious rain forest. When father and son are at last reunited, the young man (played by Boorman's own son) must decide between two fathers.

Boorman—whose films frequently deal with the complex relationships among man, mysticism, and nature (*Excaliber* and *Deliverance*)—was immediately attracted to the story. In characteristic style, he researched the film by living with the tribespeople of the Upper Xingu River in Brazil.

The Emerald Forest, to be released nationally by Embassy Pictures on July 3, also stars Powers Boothe and Meg Foster.

Architecture

Le Mondrian: Hotel as Art

The brand-new city of West Hollywood, the once-seedy side of the Beverly Hills-Hollywood Glitter City, has just welcomed its first hotel, Le Mondrian. Its flashy design—a series of bright colors and stripes running up all sides of the building—has not only made the area instantly recognizable but has also already attracted a large clientele of musicians and entertainers. The structure itself is a converted apartment building, but Israeli painter Yaacov Agam has turned its entire one-hundred-thousand-square-foot surface into a three-dimensional interpretation of the work of famed Dutch painter Piet Mondrian. The bright red, yellow, blue, and black stripes wrap around corners and even onto the floor of the swimming-pool area. Inside, the decoration of the 188 luxurious suites picks up the geometries and bright colors of the outside. The hotel's design is a departure for its owners (the Ashkenazy brothers) whose other hotels appeal to an exclusive crowd through the use of traditional, French-inspired design.

©Marvin Rand

The new Le Mondrian Hotel was painted, à la Dutchman Piet Mondrian, by Yaacov Agam.

On the other hand, the brothers are avid art collectors, and parts of their collections grace the walls of the modernistic rooms. Now that they have given Los Angeles the largest piece of mural art—or the largest piece of art, period—they plan to follow up with an art-nouveau hotel. It may not be the best painting added to the city's burgeoning modern-art collections, but (unlike the paintings in the Norton Simon, Los Angeles County, or Contemporary museums) Le Mondrian is a thorough and daily part of the city's public life. —*Aaron Betsky*

Dance

A Lifetime of Dance

"Misha is representative of high art in this country today," praised William Como, editor in chief of *Dance* magazine, as he introduced Mikhail Baryshnikov to the Empire Chapter of the National Society of Arts and Letters. In May, the NSAL awarded Baryshnikov with the Gold Medal of Merit for a lifetime of achievement in dance. Past recipients of this honored award include Agnes de Mille (1975) and George Balanchine (1980).

More than two hundred NSAL members—comprised of professionals, patrons, performers, and artists—filled the Waldorf Astoria in New York City for the occasion. Mrs. Rita Weaver, career-awards dinner chairman, presented the award to Baryshnikov and honored eight young finalists in ballet and classical and modern dance.

Cash awards were presented to the eight young finalists upon individual performances before the distinguished dais, which included Baryshnikov, Mirielle Briane, Oleg Briansky, William Como, Melissa Hayden, Alexandra Danilova, Daniel Lewis, Sir Kenneth MacMillan, Georgina Parkinson, Ernestine Stodelle, Lee Theodore, Mrs. Weaver (president of the Empire Chapter), Mrs. Franz d'Esternaux (vice-president of the Empire Chapter), and Mrs. Courtney Ellis (national president of NSAL).

Founded in 1944, the NSAL is a nonprofit educational organization which holds annual competitions rotating in art, dance, drama, literature, and music. —*Martha Boone*

Et Cetera

Summer Showcase of Arts

A belief in one-of-a-kind performances of innovative and controversial offerings led Christopher Hunt in a search for a new flavor in summer arts festivals. The former director of Australia's prestigious Adelaide Festival and an alumnus of the San Francisco Opera, Wolf Trap, and Covent Garden, Hunt found his proving ground with the PepsiCo Summerfare, the performing arts festival of the State University of New York, Purchase. His goal is to make the Summerfare a showcase for the cultural cutting edge—a unique display of international arts. To demonstrate his plans for the festival, Hunt has filled the 1985 season—July 4 through 28—with such exciting and challenging offerings as a radically updated production of Handel's *Julius Caesar,* directed by Peter Sellars (July 5, 7, 10, 12, 14, 17, 19, 21), and the first exclusive United States appearances of two European avant-garde theatrical troupes—the Collettivo di Parma with its highly subjective version of *Macbeth* (July 18-21), and the Théâtre de la Tempête-Cartoucherie, presenting the fantasy-drama *Rêves De Kafka* (July 25 through 28). Several other European artists are also scheduled, including German cabaret singer Gisela May (July 4-6), French opera sensation Hélène Delavault (the recent star of Peter Brooks' *The Tradegy of Carmen*) (July 20 and 21), and the French Sax-

David Gould

The National Society of Arts and Letters recently awarded Mikhail Baryshnikov their Gold Medal of Merit for a lifetime of achievement in dance. Here, Baryshnikov is congratulated by Mrs. Franz d'Esternaux (left) and Mrs. Rita Weaver.

ophone Quartet. Wrapping up the festival is a ten-day celebration of modern dance (July 18-28). Two widely-heralded European dancers, Dutch sensation Pauline Daniels (July 26-28), and Catalan dancer Cesc Gelabert (July 20 and 21) will be featured along with five important American groups—the Paul Taylor Dance Company (July 5-7), the Lewitzky Dance Company (July 26-28), the Mack Morris (July 27 and 28), the Kenneth Rinker Dance Company (July 18 and 19), the Marleen Pennison Company (July 21 and 27), and the Lucinda Childs Dance Company (July 25 and 26).

Medieval Merriment

The color, pagentry, and sheer fun of medieval Europe come alive this summer at Sterling Forest in Tuxedo, New York, with the eighth annual New York Renaissance Festival, August 3 through September 15. Billed as "the only event that takes you to Broadway, Europe, and Camelot," the festival is a seven-weekend celebration of dance, music, mime, magic, and craftsmanship. For a touch of Shakespeare, a full-scale production of *Romeo and Juliet* will be presented. Strolling musicians playing period instruments such as dimbuks, crumhorns, and hurdy gurdys will entertain, while Robin Hood and his band roam the forest in search of merry-making. Craftsmen from the United States and Canada will present their wares, ranging from bronze rubbings to hand-made paper.

A Summer Place

Saratoga Springs, New York, is famous for its mineral baths, thoroughbred horse racing, and the Saratoga Performing Arts Center (SPAC). Dubbed "America's Summer Place," the SPAC marks its twentieth anniversary with an extensive calendar

Carl Gorman's World
Henry & Georgia Greenberg

A remarkable biography of the Navajo artist whose story embraces the drama of Indian life in the twentieth century. Painter, veteran, teacher, philosopher, and spokesman for his people, this multi-talented man has achieved success in the Anglo world on his own terms while bolstering respect and understanding for the Navajo way of life. 208 pages, 55 b & w, 16 color illustrations Cloth: $45.00

Modernist Painting in New Mexico, 1913–1935
Sharyn Rohlfsen Udall

Courtesy Jonson Gallery, University of New Mexico

This is the first study to examine modernist painting in New Mexico from a stylistic viewpoint. The author describes the careers of twenty artists who lived and worked in the state between the two world wars, among them Marsden Hartley, Edward Hopper, Georgia O'Keeffe, Raymond Jonson, and John Marin. All were deeply influenced by their experiences in New Mexico, or helped influence the growth of a modernist tradition there, or both. 238 pages, 109 b & w, 12 color illustrations Cloth: $50.00

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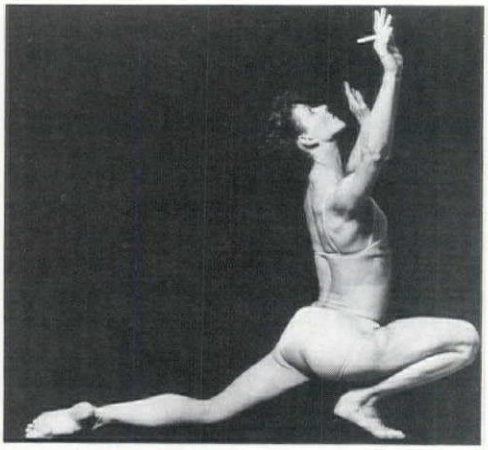
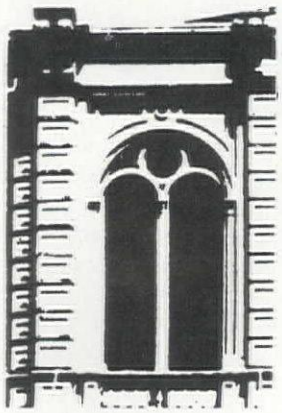


Left: A harpist at the New York Renaissance Festival. Above: Pauline Daniëls will be dancing at the PepsiCo Summerfare July 26 through 28.

of dance, theater, and music.

The SPAC is the summer home of two prestigious American performing-arts groups—the New York City Ballet and the Philadelphia Orchestra. Scheduled performances of the ballet include *A Midsummer Night's Dream* (July 3 through 7) and Balanchines's *Gounod Symphony* (July 12, 18, 20). Highlights from the Philadelphia Orchestra include a tribute to Eugene Ormandy (August 7) and such guest conductors as Henry Mancini (August 9) and Gunther Schuller (August 22). SPAC's new principal conductor, Dennis Russell Davies conducts the Dave Brubeck Quartet in a tribute to Aaron Copland (August 16). The Kool Jazz Festival comes to SPAC (July 29 and 30) with a full line of great American jazz artists, including the Miles Davis Band, Chick Corea, and the Wynton Marsalis Quintet. Other offerings include a Circle Repertory Company presentation of *A Tale Told* (August 7 through 24), the José Limón Dance Company (July 8 through 13), and the Hubbard Street Dance Company (July 15 through 20). A wonderful array of various pop, soul, and folk concerts—including Peter, Paul, and Mary (August 4) and Chuck Mangione (July 28)—round out the ambitious schedule. □



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ACA: A View From The Field

Shaping Public Policy on the Arts

As I write this, the nation's newspapers and airwaves are filled with the story of President Reagan's proposal for the overhaul of our Federal tax code. And as you read, no doubt the debate is in full swing as the forces of a pluralistic society begin to shape an issue that affects us all.

This is not a column about the outcome of that debate, however, but about the process—the give-and-take that marks a democratic institution, the checks and balances of ideas and power. What does this process tell us about the way in which public policy is established? What does it tell us about the evolution of public policy in the arts?

It is not the president's proposal alone that has set me thinking. Long before his address to the nation, as it became clear that the deduction for charitable contributions was in jeopardy, others in the nonprofit community began to draw the connection between policy and process by urging activism in the private sector—not just to retain this provision in the tax code, but to demonstrate more clearly the impact that nonprofits have on our society. In a speech before the American Association of Higher Education, Brian O'Connell, president of the Independent Sector, reminded his audience that "our democracy, our liberty, our freedom . . . still depends on informed citizen participation, and we will presage the decline of our civilization if we think the issues are utterly beyond citizen comprehension." However complex the major issues, he said, "our fundamental institutions have got to get involved."

"Informed citizen participation." If any three words describe the common goal of the nonprofit community—from arts to zoos, funders to founders—these might be them. They echo the spirit of volunteerism and self-reliance that has been part of the American grain for over three hundred years.

A call for involvement—in this case, the involvement of foundations in shaping public policy—is at the heart of a fine work by James A. Joseph as well, titled *Private Philanthropy and the Making of Public Policy.* Joseph, who is president of the Council on Foundations, goes to the heart of the policy-making process and describes the types of relationships that often form between foundations and government and the responsibilities inherent in each. Whether a foundation transcends, transforms, is regulated by, or works in partnership with government, he says, the opportunities to play "a conservative role in public policy formation" abound. And what is the value to society in encouraging philanthropies to play such a role? Nothing less than encouraging "the seed money for experimentation and innovation" without which the society—like a corporation without an ongoing research and development program—loses its competetive edge.

Whether the subject is research-and-development funding, imaginative philanthropy, citizen involvement, or sweeping tax reform, the common denominator is risk—that calculated ingredient in any worthwhile endeavor. President Reagan is to be credited for demonstrating that risk in the service of principle is still possible in government. But risk in service of public need and interest is what nonprofit institutions have been doing in this country since its founding, and in the process they have made possible many of the social, educational, and cultural advantages we now enjoy. Weighed in scales of public opinion, these institutions and others that fund them have been found to be an indispensable component of our society. Encouraging them through the tax code—and encouraging their continued influence in matters of public policy—will serve the public interest for many generations to come.

Bob Hope, Elizabeth Taylor, and members of the Washington Redskins at Wolf Trap to raise funds to rebuild the Filene Center. Volunteerism and self-reliance have been a part of the American grain for over three hundred years.

—Milton Rhodes, President
American Council for the Arts

To find out how to become a member of the American Council for the Arts (and to learn more about ACA's national "Issues in the Arts" conference on September 22-24 in Washington, D.C.), please write: Membership Office/American Council for the Arts/570 Seventh Avenue/New York, New York 10018.

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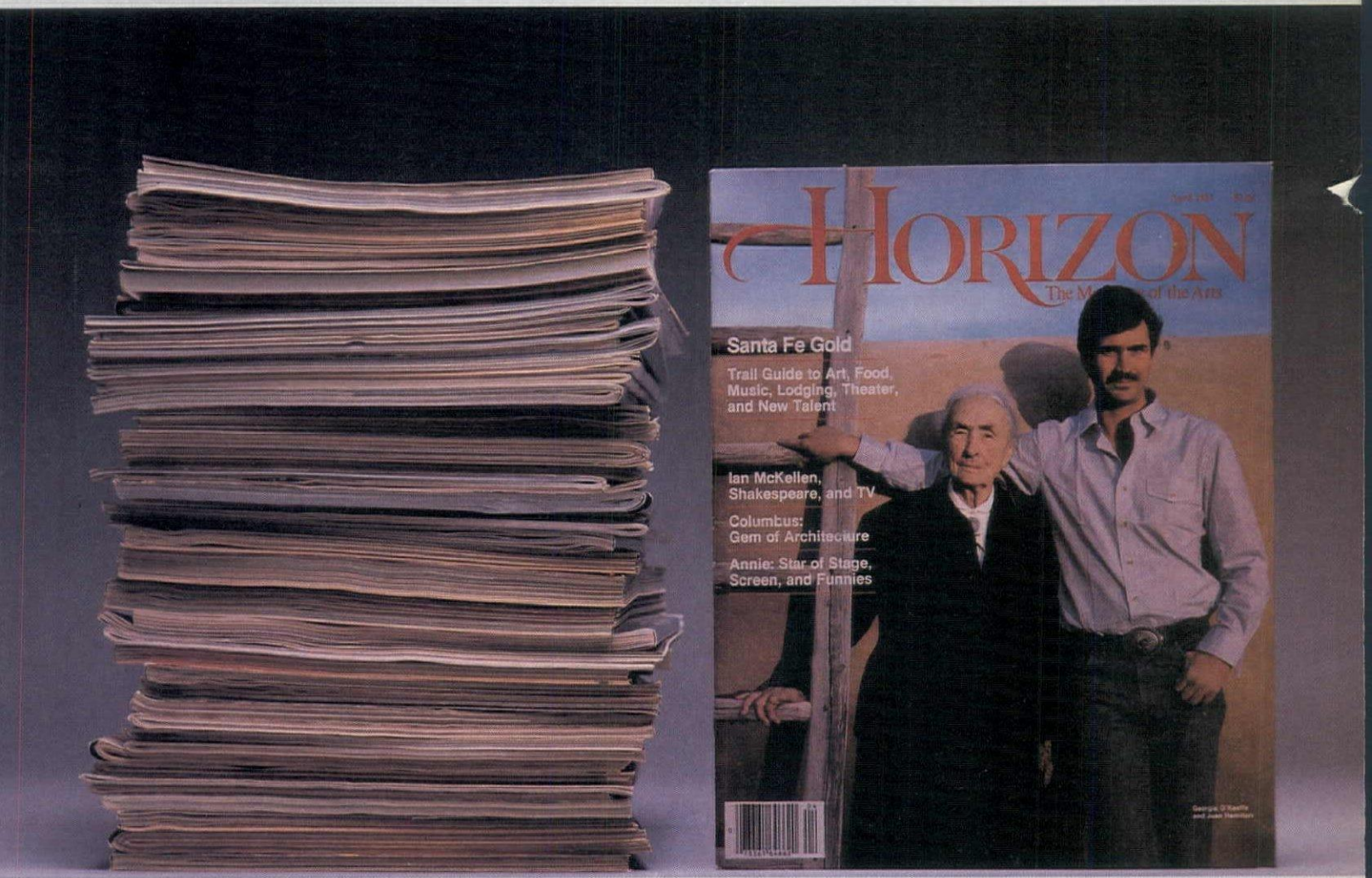

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Trans World

France

For the Love of Renoir

"An exhibition of incomparable visual delight," says Museum of Fine Arts (Boston) director Jan Fontein of "Renoir," appearing at the Grand Palais, Paris, through September 2; it premiered at London's Hayward Gallery. Jointly undertaken by the Museum of Fine Arts, the Réunion des Musées Nationaux de France, and the Arts Council of Great Britain, this retrospective will feature a "highly selective group of Renoir's most significant works."

One of the nineteenth century's foremost impressionist masters, Renoir's works include landscapes, formal portraiture, scenes of modern life, still lifes, and more intimate family and genre scenes. These represent his greatest accomplishments in each genre and from each distinctive period between the late 1860s and his death in 1919. Some featured paintings include *Spring at Chatou, Woman with Parasol, The Swing,* and *The Judgment of Paris.* A major highlight of the retrospective is *Dance at Bougival,* long a major attraction at the Museum of Fine Arts, Boston. After leaving Paris, the exhibition will make its only American showing in Boston October 9 through January 5, 1986.

Canada

Whodunit in Canada

Devoted solely to the works of George Bernard Shaw and his contemporaries, the Shaw Festival Theatre in Niagara-on-the-Lake, Ontario, has been presenting quality productions since 1962. Although the usual fare ranges from Shaw's *Devil's Disciple* to Noel Coward's *Private Lives,* the 1985 festival offers something new. The Murder Mystery Series, drawn from a classic repertoire of dramatic sleuthing tales, will keep audiences on the edge of their seats until the final curtain. Scheduled for the series premiere is Agatha Christie's spine-tingling whodunit *Murder on the Nile,* August 16 through October 6.

Located in Niagara-on-the-Lake, Ontario, the Shaw Festival 1985 continues through October 6. For further information on reservations and other productions, contact the Shaw Festival Theatre Foundation, Box 774, Niagara-on-the-Lake, Ontario LOS IJO, Canada; 416/468-2153.

The Irish Georgian Society has issued table mats commemorating Dublin artist Samuel Dixon's Foreign and Domestic Birds *series.*

Ireland

Art for the Table

In the more than two hundred years since Dublin artist Samuel Dixon began issuing his sets of embossed (or as he called them, *basso relievo*) pictures of birds and flowers, they have been extremely rare and popular with collectors. Using a method which he claimed was his own invention, Dixon began with sheets of coarse, gray paper and then—presumably using a screw press—raised the desired features (birds, flowers, etc.) in relief. This paper relief was then hand painted in gouache and set in a black-and-gold japanned frame.

In commemoration of the artist, the Irish Georgian Society has issued a facsimile set of table mats based on Dixon's *Foreign and Domestic Birds* series. The laminated mats—manufactured at Leixlip, County Kildare, where Dixon lived and worked from 1758 to 1765—include such titles as *Summer Duck, Red-billed Whistling Duck, and Shells* and *Canary Bird, Hyacinths, Tulips, and Anemones.* The table mats are available from the Irish Georgian Society, Leixlip Castle, County Kildare, for $29 per set. The Irish Georgian Society is dedicated to restoring and maintaining fine examples of Georgian architecture in Ireland, and profits from sales go toward that end.

Italy

Hitler's Watercolors

A one-of-a-kind museum has opened in Florence, a city already one of the world's most unique art capitals. The museum is dedicated solely to the works of art stolen from Italy during World War II and, afterward, happily recovered by the recently deceased art sleuth Rodolfo Siviero. The museum, temporarily installed in the Palazzo Vecchio, contains some 150 works of art of no minor importance: among them are pieces by the Greek sculptor Myron, Renaissance artists Sandro Botticelli and Michelangelo, and Venetian artist Sebastiano Ricci (whose canvases which decorated the ceiling of the Palazzo Mocenigo in Venice were ordered ripped down and shipped to Berlin by Adolph Hitler).

Hitler, in fact, is the subject of a rather unusual section of the Florence museum. Siviero mysteriously obtained twenty watercolors executed by the Führer during his idle moments as a Sunday painter in Vienna and Munich. Hitler's stiff and amateurish studies of architectural monuments —occasionally peopled by awkward figures—provide examples, if not of the banality of evil, at least of the banality of bad painting.

—Dwight V. Gast

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Still Looking for the Pieman

Neil Simon dramatizes the making of a writer in his new autobiographical comedy, *Biloxi Blues*, which is a sequel to his autobiographical comedy *Brighton Beach Memoirs*. Such news may sound as culturally important as a newly discovered requiem by Spike Jones, but New York's jump-on-the-bandwagon critics greeted the work enthusiastically, suggesting that Simon is no longer to be regarded as the appropriate accompaniment to a dinner theater's three-bean salad but as a . . . *significant writer*. Simon's HORIZON interview last month indicated that Simon himself shares this high opinion of his most recent effort—even to the extent of comparing his undertaking to previous accomplishments of Lanford Wilson and Eugene O'Neill. Therefore, one looks with interest to see what a *significant writer* chooses to tell us about the creation of an artist.

Simon's young writer was involved with his family and some refugees who were fleeing from the Nazis in the first play. In *Biloxi Blues*, he has forgotten all about them; he is now in basic training. (Basic training for an artist? The barracks used as a metaphor for the world in which an artist struggles for fulfillment?) The fledgling writer makes copious notes in his journal about his companions—notes which unfortunately seem to have the sole purpose of making him feel superior to his friends. In fact, except for calculated audience-pleasing, sentimental catch lines from the journal, his description of his buddies serves only to demean their backgrounds and aspirations. One might expect a writer to have more interest in people than in degrading, mean-spirited gossip—but then nowhere is it written that writers *must* be compassionate or empathetic. The other basic trait of a budding artist which Simon chooses to illuminate is the common whine about the writer as an outsider. In my experience, writers are very much like other people, who choose either to be outsiders or to participate fully and richly in life.

According to Simon, the critical turning points in the development of a writer have to do with a first experience with sexual intercourse (played with all the human understanding and revelation of a six-a-day burlesque sketch), an infatuation with a Catholic schoolgirl (although her religious affiliation only serves to set up the expected gags with her would-be Jewish lover), and the discovery that one of his buddies may be a homosexual. It is the homosexual episode that reveals Simon's significant writing, his artistry.

Jay Thompson

Matthew Broderick as Eugene Morris Jerome in Neil Simon's latest play, Biloxi Blues. *The play and Simon each won a Tony this year.*

At no point does Simon's hero show any interest in the homosexual problem or any concern for the victim's welfare . . . or even outrage at the celebrated "crime against nature." His disinterest makes one wonder why it is even included in the play, but a *significant writer* would have a reason. Simon drags out the sequence, concealing the gay draftee's identity in a coy effort to force the audience to play the ever-titillating "Will the real fag please stand up?" This dubious entertainment device unfortunately robs Simon of the opportunity to deal with the fear of unmasking, the immorality of the life-destroying punishment, or the chance for his hero to learn anything about human behavior—knowledge that has been useful to other *significant writers*. When the moment finally arrives to reveal the homosexual's identity, the hero-author leaves the stage, explaining that *he doesn't want to see what is going to happen!* And, of course, nothing really happens. How can it? If we are to believe this "autobiography," Neil Simon doesn't know what happened; he wasn't there; he didn't want to know. (And what bizarre dramaturgy Simon uses in mechanically removing his hero from the stage at a climax.) The writer didn't care in the forties—not even enough, according to the play, to ask who the homosexual was or what happened to him. He wouldn't deal with human realities in the forties—and he hasn't started to yet. (Incidentally, the homosexual turns out to be of mixed parentage—half black and half Irish, or, as Simon puts it, "black-Irish." This is the high level of humor he has reached.)

Simon's significance reduces to one value: keep the laughs going at the cost of any truth or any character development. He even stoops to invoking anti-Semitism for its obvious shock effect—yet anti-Semitism is never dealt with in the play, never explored or even *felt* by the hero. It's just another topic Simon can use to titillate his audience and keep the box office open at the Neil Simon Theatre.

Simon's old Sergeant Bilko television series was a funnier barracks comedy because there were censors to control his lapses of bad taste. In fact, *Biloxi Blues* is nothing more than a commercial recycling of his old television skits. (Incidentally, Simon's other contribution to the season was a recycled *Odd Couple*. The important theme of apartment cleanliness was apparently not adequately explored in the all-white, male play, movie, and television series; nor in the all-black male television series. It is now being amplified on Broadway in an all-female version.)

Neil Simon has threatened to write a third play further delineating his rise to *significant-writer* status. He needn't bother. We know only too well how such human sordidness turns out. His young writer will never get involved in his times and will continue to ridicule the weaknesses of other human beings for self-aggrandizement. He will manipulate the horrid disease of alcoholism, suggesting it is easy to lick, for cheap laughs in *Gingerbread Lady*, a/k/a *Only When I Laugh;* he will cruelly parody a man suffering from impotency in *Last of the Red Hot Lovers;* and he will give interviews in which he banters about his competition with Shakespeare for most productions. Oh, that Mr. Simon wanted to give Shakespeare a run for his money on truth rather than on box-office statistics.

—Milan Stitt

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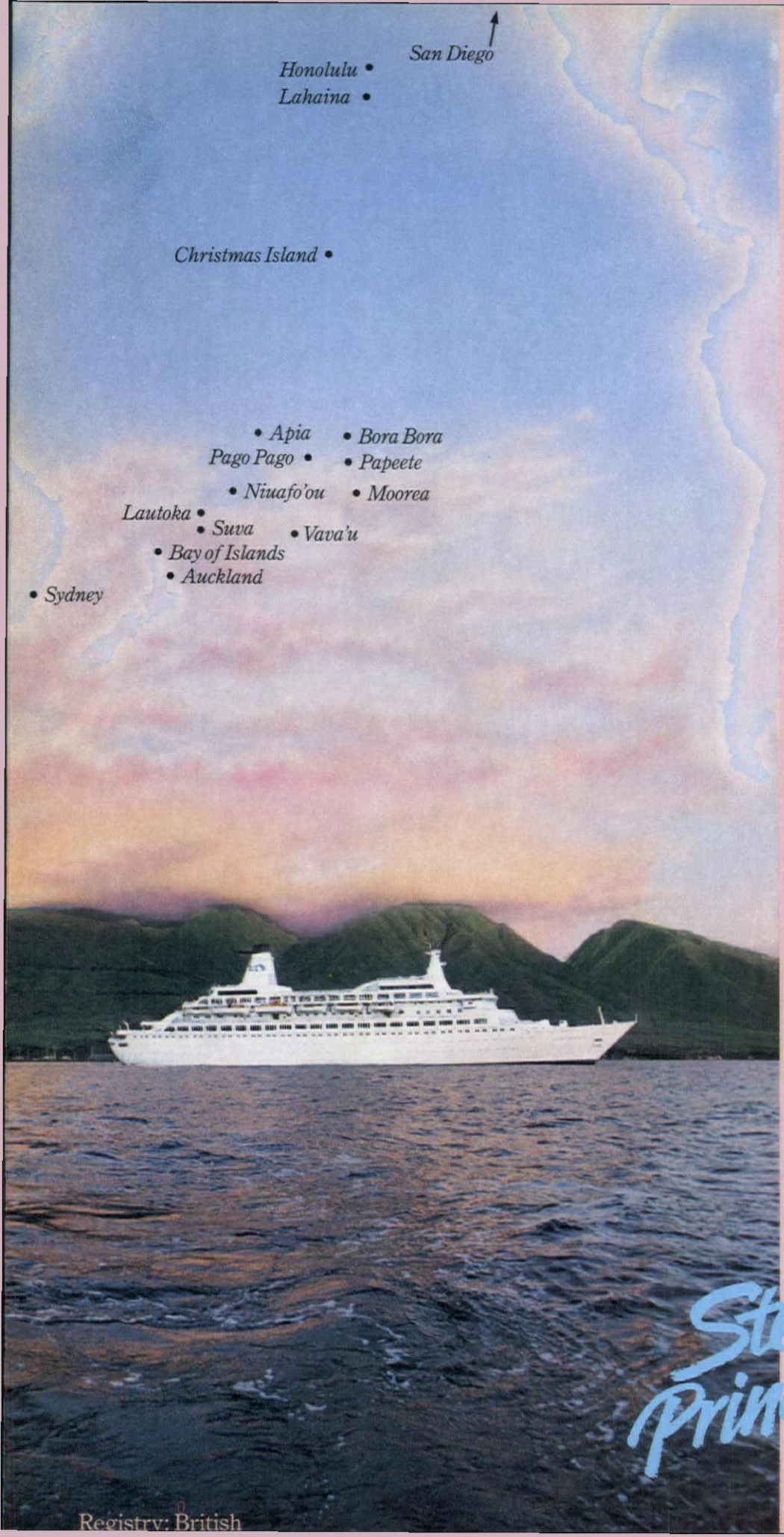

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HOLLYWOOD STILL LIFE

Katharine Hepburn (1930s), photographed by Ernest Bacharach.

Intriguing records of Hollywood's heyday are being preserved for future generations. By Donald Chase

"I'd seen so much of my work misplaced, lost, or trashed, and felt that part of the history of Hollywood filmmaking was going down the tubes," Sid Avery says. Working for *Life* and *Look* but mostly for the *Saturday Evening Post* for twenty years, Avery was one of a small army of still photographers who covered the movie scene during the time stretching into the 1960s when the print medium was the main source of information about films and film personalities. He shot Buster Keaton, Clark Gable, Paul Newman, and Joanne Woodward, among others. To prevent the further depletion of the once-vast body of photographic material on Hollywood, Avery founded the Hollywood Photographers Archives as a nonprofit, tax-exempt organization in December 1983.

Funded by private and corporate contributions, the archive's collection now consists of over twenty thousand photographs from movie studios, magazines, estates, garage sales, and the participating photographers themselves. Linda Rich and David Fahey (codirectors and the treasurer and secretary, respectively, of the Hollywood Photographers Archives) are responsible for the organization's day-to-day operation. They are also curating the collection in general and mounting an exhibition for 1987.

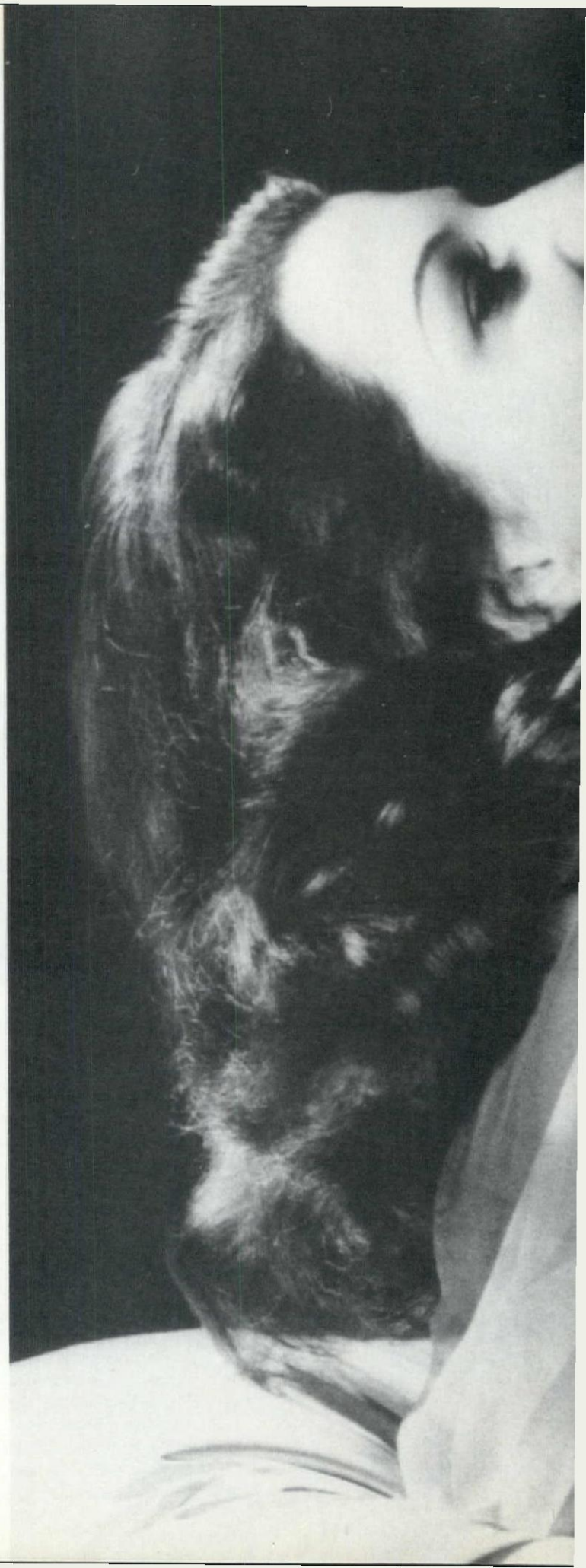
"In addition to creating a repository for the work of Hollywood still photographers and working on the exhibition and catalog," Rich notes, "we are also helping arrange for the sale of work by individual photographers. And we are working with photographers to help them organize their own ar-

Text continued on page 24

GEORGE HURRELL

The archives collected its photographs from all over—movie studios to garage sales.

George Hurrell was one of the most famous glamour portrait photographers during Hollywood's heyday. When he photographed Marlene Dietrich (above) in the 1930s, the actress kept a mirror by her side, checking herself for the perfect moment to shoot, never allowing herself to be caught off guard. Hurrell shot Paramount star Rita Hayworth in 1941. Today, at the age of eighty, Hurrell still works as a photographer, mainly in the fashion world.



BOB WILLOUGHBY

Bob Willoughby photographed film stars for magazines such as Life, Look, *and* Vogue *during the fifties and sixties. He shot Judy Garland in* A Star is Born *in 1954 (right) and Richard Burton in* The Desert Rats *in 1953 (opposite).*

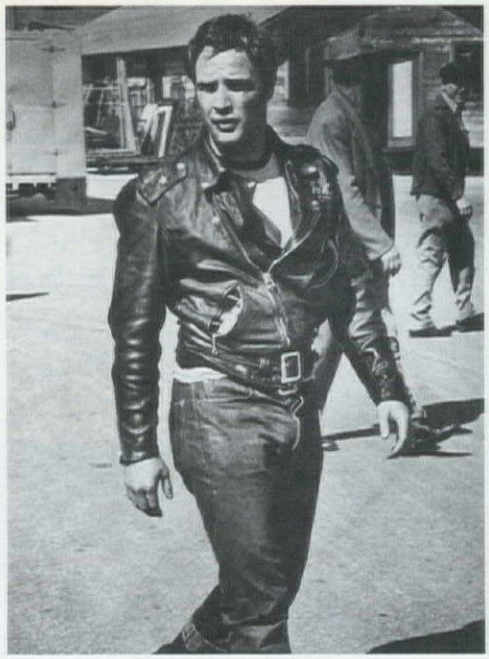
Willoughby was in his twenties when he began photographing stars such as Judy Garland.

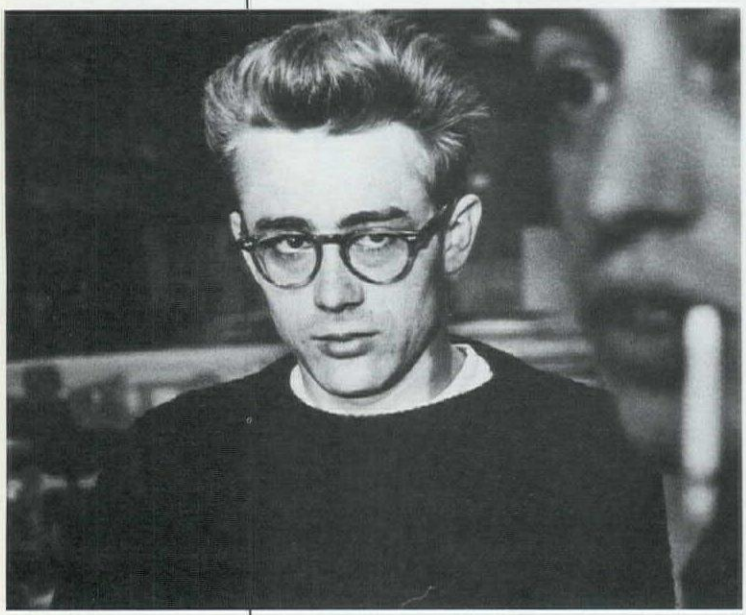
JAMES ABBE

Abbe was among the first to intimately reveal the subject of his portraits.

Abbe, one of the premiere photographers in the 1920s, was adept at mesmerizing his subjects—a handy attribute in the days of slow shutter speeds. Lillian Gish (above) fell under his spell on the set of D. W. Griffith's Broken Blossoms. *Left: Abbe paid tribute to the immensely popular duo of Rudolph Valentino and Natasha Rambova in this photograph taken in 1921.*

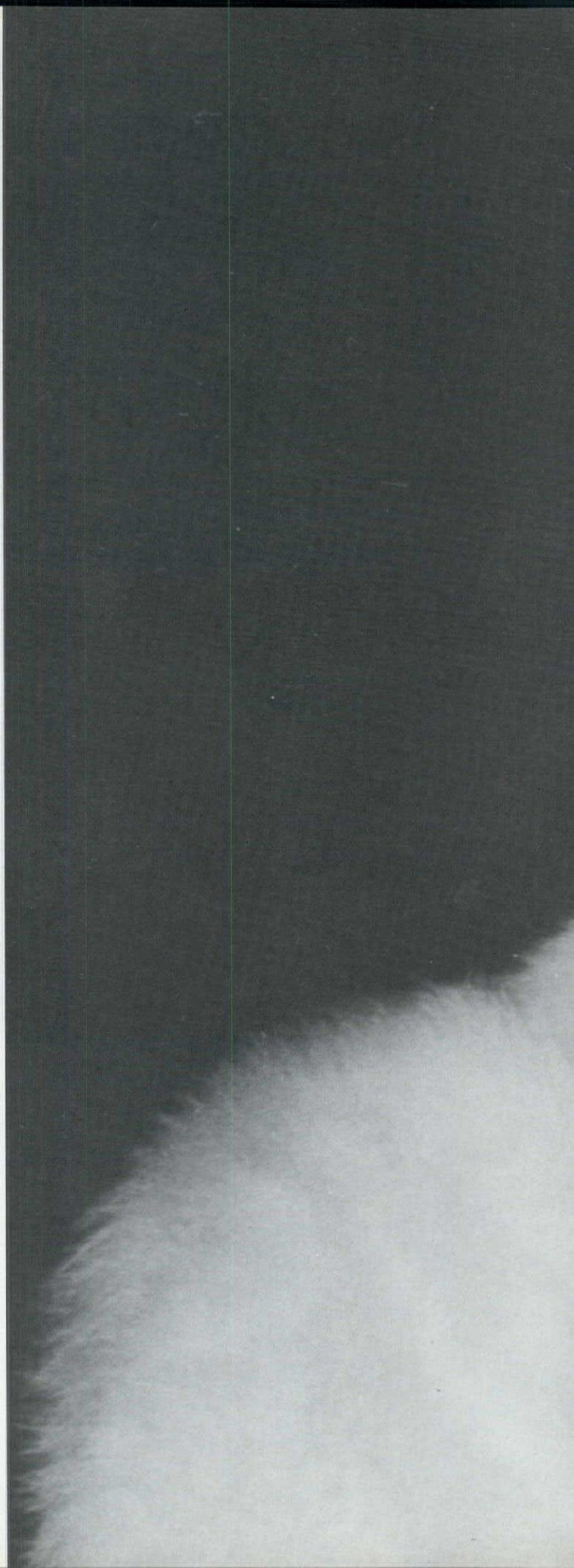
PHIL STERN





Top: Stern captured the quintessential Brando striding across the set of The Wild One *(1953). Above: James Dean (with Dennis Stock in the foreground). Right: Stern waited until a swarm of photographers had gotten their shots of the public, outgoing, posed Marilyn Monroe. In the aftermath of the blazing flashes and chattering shutters, he froze forever a young woman's expression of fear and exhaustion.*

An automobile accident brought Stern and James Dean together. They became the best of friends.



IDA WYMAN

Ida Wyman, one of the earliest female photographers assigned to the Hollywood beat, caught James Cagney in an emotional scene in White Heat *(1949). The film—the last in which Cagney played a gangster—was shot in Long Beach, when Wyman was a stringer for* Life. *Other films she covered include* Bedtime for Bonzo *and* The Fuller Brush Girl.

Continued from page 15

chives and instructing them in the preservation of their own work to minimize potential damage to their negatives." Approximately 50 percent of the photographs currently part of the archives were printed from original negatives.

"The difficulty of what we're doing," Fahey contributes, "is that just about all of the Hollywood still photographers looked at their own work as commercial and ephemeral whether they were employed by the studios or by magazines or agencies,they were essentially doing work that related to the selling of a new film or a currently popular personality."

Photographer Allan Grant says, "I would have thought that the non-Hollywood material I shot of Truman, Eisenhower, Stevenson, and Nixon would be of greater interest in later years than my photos of Liz Taylor, Olivier, and Grace Kelly. But, except maybe for Nixon, that hasn't been the case."

Fahey adds, "What was often overlooked [and what led to the careless treatment or the disposition of photos by studios, magazines, agencies, and lensmen] was the artistry and innovation of much of their work and the fact that it was a record of a time and place." Artistry, innovation, and historical significance, Fahey and Rich both stress, are three of the criteria a photo must meet for inclusion in the archives; the fact that its subject is a famous star does not make it of automatic interest. The organization also has a strong predilection for photos that have not been widely published.

Opportunities for innovation—and for cross-fertilization between still and motion-picture photography—sometimes occurred when a photographer was shooting material on the set of a film. Grant recalls: "When I was covering productions for *Life*, I would often restage a scene that the director would film in many, many shots so that I could get all its values and emotions in a single shot. After I restaged the death scene between Irene Dunne and Oscar Homolka in *I Remember Mama* [1948], the director, George Stevens, came up to me and said, 'That was terrific—do you mind if I copy it in the movie itself?' "

Conversely, reports Phil Stern, another of the archives' photographers and also a contributor to *Life*, "Cinematographers would be of great help to us. If we were ever in doubt about *f* stops or emulsions, we could ask them which ones they were using."

Like Grant and Avery, Stern is unpretentious about his Hollywood work. "When I first got into photography, I was looking for a trade." But he also feels that, over the course of time, his work inevitably began to show a certain personal style, based on his personal philosophy. "I'm maybe not the person best able to say what that philosophy is, but, looking at my work, I can see that it's different from the work of other photographers who covered Hollywood at the same time."

Objective observers might say that Stern's style and philosophy involve a certain irreverence, if his midfifties shots of Marlon Brando, James Dean, and Robert Mitchum making funny faces are any example. (Those photographs were recently reproduced in *People.)*

The approach to the photographic session that Stern shares with Grant and Avery is probably the key to the casual intimacy of much of these three photographers' work. "I always found I got the best results by not being intrusive, by directing the subject as little as possible," Avery says. "Three good examples are my experiences in the fifties with James Dean, Marlon Brando, and Humphrey Bogart, none of whom was particularly crazy about doing publicity photographs.

"With Dean, I hung back [on the set of *Rebel without a Cause*] with what was then a new camera—a Hasselblad with long lenses—and photographed him only when he was doing something interesting. Finally, he became interested in my camera. I let him shoot some pictures with it. I continued to shoot him but never encroached on his privacy—and after a while he started performing for me. He would do things that lent themselves to photographs, make physical moves that were unusual.

"With Brando, too, I let him do the things he naturally would do. But in his case, little by little, I started directing the action—in a subtle way. When we were in his house, I said, 'As long as you're cooking, could we get a shot of that?' And, because the place was full of ants and bugs and refuse, I said, 'It would really be better if this place were cleaned up.' He and a friend went about cleaning it up—and I shot him doing it.

"After a lot of back-and-forth, Bogart agreed to give me five minutes—at 7:30 in the morning. The first thing he did was pour us both a tumbler of straight Scotch. After chucking mine into an unfortunate plant, I got some nice photos, again by not being pushy. Whether because of me or the Scotch, I don't know, but as I was ready to leave, he said, 'What about a shot of me and [his and Lauren Bacall's young son] Stephen over there?' After that, 'Would you like to go sailing with me?' And on and on. The toughest SOB to begin with turned out to be one of the nicest guys ever."

In 1987 the archives will present an exhibition of two hundred photographs at the Los Angeles County Museum of Art and issue a catalog of the exhibition. The show will subsequently travel across the United States and possibly Western Europe. With any luck, it will include Avery photos of Dean, Brando, and Bogart; Grant material on Marilyn Monroe shot three weeks before her death; and Stern shots of Judy Garland on the set of *A Star is Born.* But this or similar material may be available even sooner: the organization plans to issue a portfolio later in this year. For information about it, write to Hollywood Photographers Archives, 814 North La Brea Avenue, Los Angeles, California 90038. □

Donald Chase writes about film for Horizon *and other national publications.*

BROOKLYN

Arts Across the Bridge

Brooklyn is energy and genius with a decided tilt toward the arts. For 350 years, a tumult of people from all corners of the earth has found in its streets a liberation and landscape for their many talents.

Try to think of another modern place where four men—such as Brooklyn natives Arthur Miller, Neil Simon, Woody Allen, and Harvey Fierstein—have passed on their experience to the theater districts of the world.

Perhaps best of all, in a day of clogging tourism and overrun museums, the Brooklyn visitor is given those rarities of travel—time and space to consider riches great and small.

For New York artists, these same qualities make it the borough of possibilities, a roomy haven with a natural capacity for creative people. Judy Pfaff speaks for artists now and in the future when she points to the affordable studios, the arts-related crafts nearby, and the Brooklyn institutions and galleries where early work finds an audience.

Howard Golden, the sixteenth borough president, has recognized the pivotal contribution artists have made, and his office sponsors both the festival Celebrate Brooklyn and the downtown Rotunda Gallery to ensure the ongoing presence of the performing and visual arts.

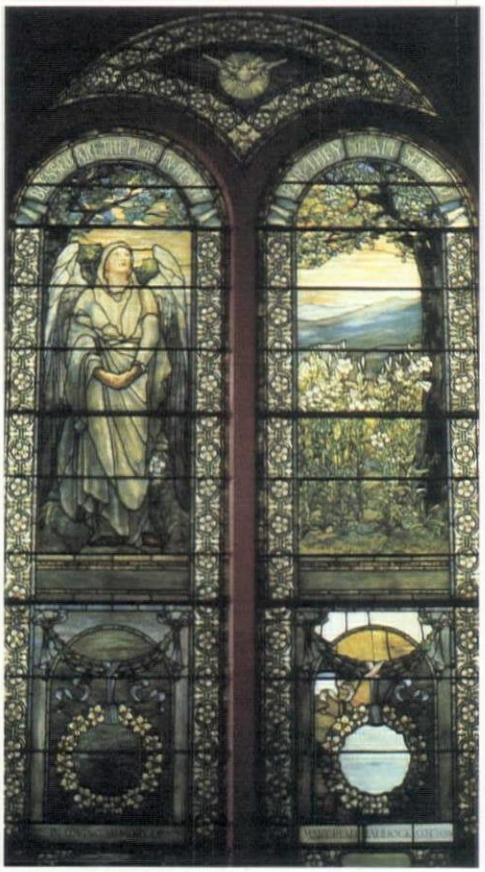
To be sure, the subject is vast. Within over seventy square miles and thirty-eight zip codes, two and a half million people occupy forty neighborhoods and an American catchword—Brooklyn. To these figures, add sixty-five miles of shoreline (with a fishing fleet at Sheepshead Bay) and seven miles of beach (where Coney Island's Cyclone roller-coaster awaits the intrepid—fortified, of course, by Nathan's Famous "dogs").

The 6,000 acres of parkland contain three parks by the incomparable Olmstead and Vaux. Prospect Park's 526 acres, where the delightful plan was to alter the landscape every five minutes of a Sunday stroll, stand as their masterpiece.

From the Dutch immigrant who arrived not long after Shakespeare's death to the West Indian who stepped off Duke Ellington's *A Train* yesterday, Brooklyn has witnessed this nation's history, anticipating its official birth by a century and a half.

Michael McEvoy is a New York writer and an editor of museum publications. M. LaBare wrote Shooting Star and Other Poems *and is the assistant dean of Bloomfield College.*

Cross the Brooklyn Bridge to enter a world of the arts. By Michael McEvoy and M. LaBare



Michael McEvoy

The Tiffany stained-glass windows in Plymouth Church. Abraham Lincoln listened to the sermons of Henry Ward Beecher in this church.

So much time and such varied peoples have demanded a wondrous array of institutions. A chillingly lovely Egyptian collection at the Brooklyn Museum is fascinating in contrast with the American period rooms from Dutch to deco.

BAM, the perfect acronym for America's oldest performing-arts center—the Brooklyn Academy of Music (1861)—has held the curtain for Melba, Pavlova, Caruso, and Stravinsky in the past and now holds it for Laurie Anderson and Philip Glass.

The Botanic Garden celebrates its seventy-fifth year on fifty acres of horticultural art—including the exquisite Japanese Hill-and-Pond Garden, begun in 1914 and the finest of its kind outside Japan.

The world's first children's museum was established in Brooklyn in 1899. Today, under director Mindy Dintz, its extensive, authentic collection embraces cultural and natural history—as well as technology—in an innovative and thrilling facility.

New York is not known for saving its past. Yet in Brooklyn, a city by itself until the turn of the century, there has been the space and the inclination to preserve. Consider Brooklyn Heights, with its show-stopping promenade along the downtown skyline. At your back are rooftops sheltering more than seven hundred antebellum homes.

Nearby in Plymouth Church's starkly elegant sanctuary built in 1850, Dickens, Thackeray, and Twain lectured and Abraham Lincoln listened to the sermons of Henry Ward Beecher. Two blocks away, Walt Whitman printed the first edition of *Leaves of Grass*. Tom Paine retired to these streets, and today Norman Mailer walks them to and from in his novels.

And, can there be a more stunning invitation than the walk across the fabled, cabled web of Roebling's Brooklyn Bridge? Alone, it seems a pinnacle of Victorian ideals. Joined by the Manhattan and Williamsburg spans and the Verrazano arcing across the harbor, the bridges of Brooklyn are *the* sculptural show of the industrial era.

So by all means, walk. Cross the park at the end of the Brooklyn Bridge to the Rotunda Gallery's display of tomorrow's "name" artists. Rest for a while in the superlative reading room and exhibition rooms of the Long Island Historical Society, and stroll down to the Fulton Ferry—where violinist Olga Bloom has invented Bargemusic to float before your eyes the freshest talent in serious music, framed by the most dramatic cityscape in the world. (718 is Brooklyn's brand-new area code.)

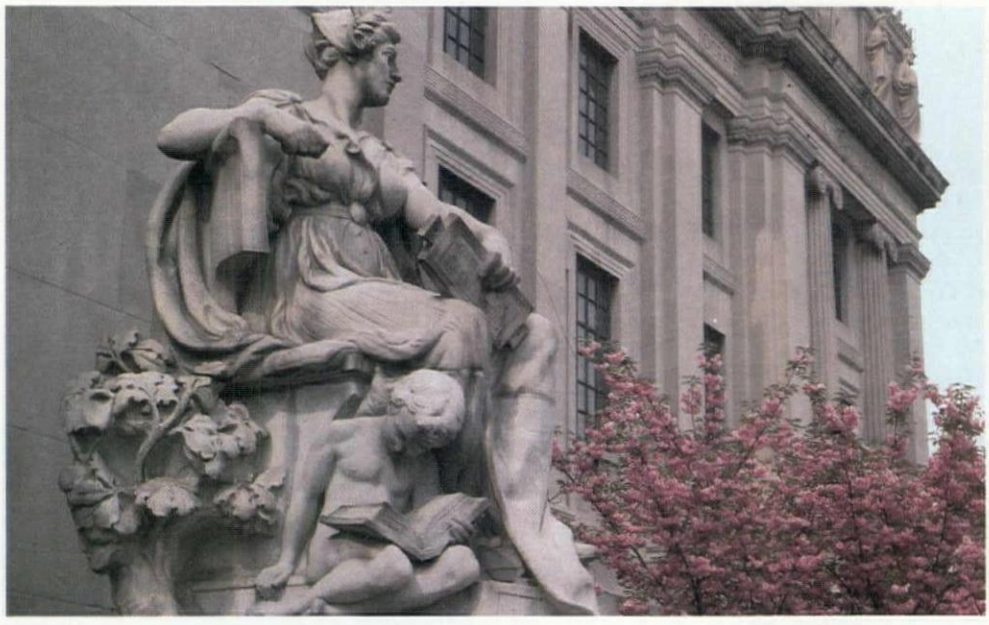
MUSEUMS

The **Brooklyn Museum** (188 Eastern Parkway, 638-5000) is a handsome house, indeed—with choice Egyptian antiquities; smashing art from

America; an excellent collection of American paintings, and watercolors and a period room; an outstanding print collection; and a garden where icons of Old New York have found an idyllic refuge. Director Robert T. Buck intends Brooklyn to figure strongly in the present as well, with upcoming shows by Richard Diebenkorn and Jennifer Bartlett. An installation series in the Grand Lobby is devoted to large-scale contemporary art. Do *not* overlook the Gallery Shop.

The **Long Island Historical Society** (128 Pierrepont Street, 624-0890) has vast collections of art and artifacts; small, well-focused exhibitions; and the reading room of your dreams, complementing a library particularly strong in genealogical collections.

The **Museum of the Borough of Brooklyn** (Bedford Avenue and Avenue H, 780-5152) has select exhibits from three hundred-plus years of Brooklyn fine arts and popular culture. Its planned move to nearby La Guardia Hall will provide en-

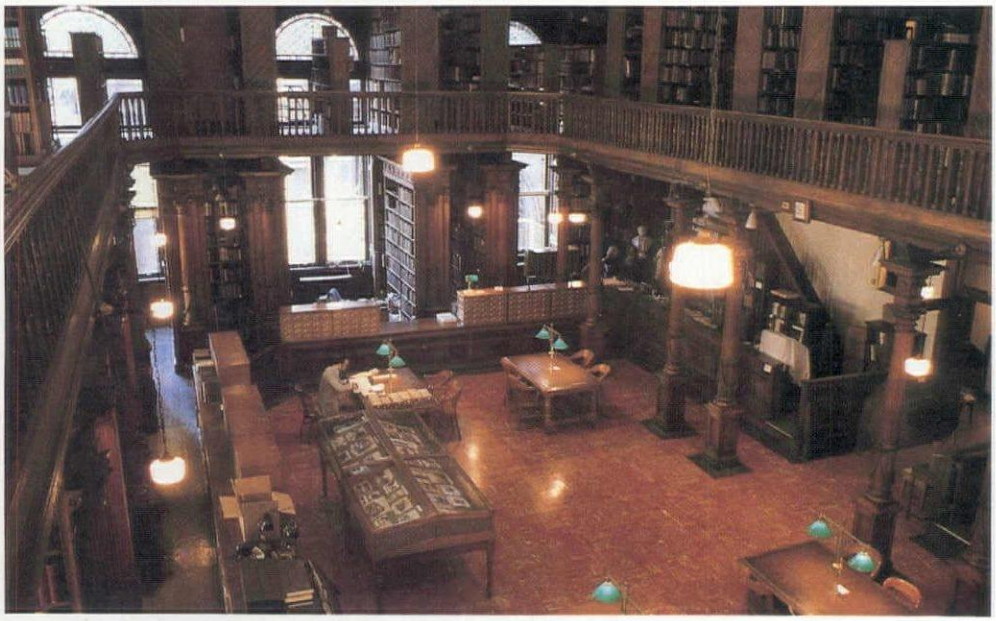


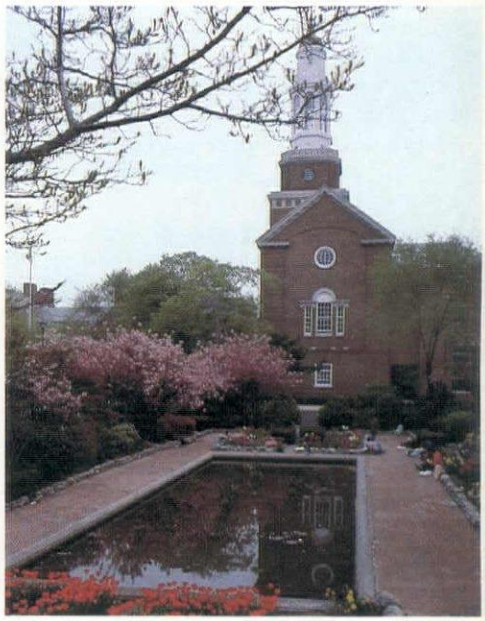
Robert Haber

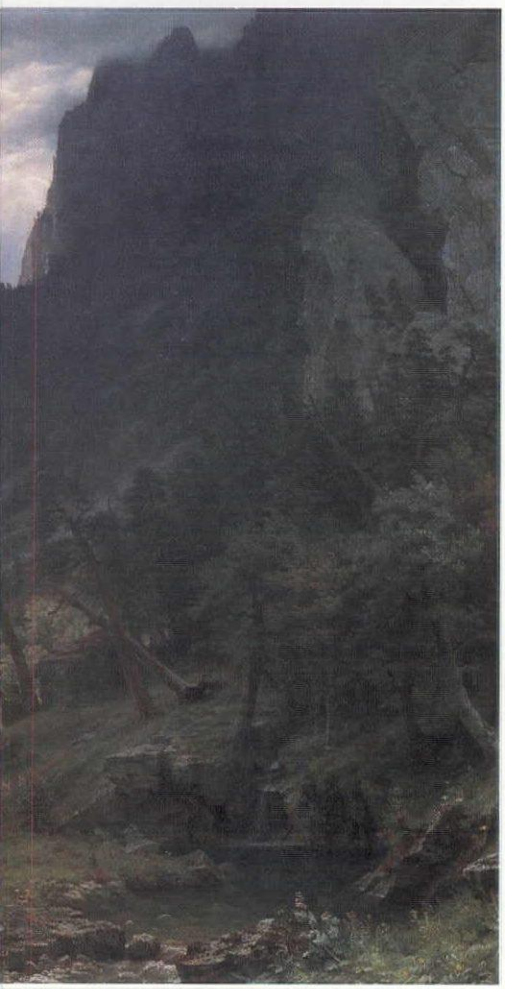
Robert Weiglein Photography

Above: The Brooklyn Children's Museum encourages participation. Top: Daniel Chester French's Allegorical Figure of Brooklyn *outside the Brooklyn Museum. Right: Albert Bierstadt's* Storm in the Rocky Mountains—Mt. Rosalie *(1866), from the Brooklyn Museum.*

The Brooklyn Academy of Music nurtures the luminaries of today and tomorrow.







Above: The reading room of the Long Island Historical Society. Above right: The Museum of the Borough of Brooklyn.

hanced and enlarged space for its program.

Devoted primarily to black culture, The **Muse Black Community Museum** (1530 Bedford Avenue, 774-2900) concentrates on folk, contemporary, and historical exhibitions in art, music, and dance and has a community orchestra and children's programs. Eight decades of collecting have made the **Brooklyn Children's Museum** (145 Brooklyn Avenue, 735-4400) a wonder world for the young, housed in a delightfully open, exciting, ten-thousand-square-foot space for learning. Borrow a child, if you have to, but see it.

LIVELY ARTS

The **Brooklyn Academy of Music (BAM)**(30 Lafayette Avenue, 636-4100) is a hallowed hall presenting world-class artists in dance, music, and theater while nurturing the luminaries of tomorrow. The nine-week, innovative Next Wave Festival begins in October and has featured the art of Philip Glass, Ransom Wilson, Bill T. Jones and Arnie Zane, Trisha Brown, Robert Wilson, and others. Lukas Foss leads the Brooklyn Philharmonic on BAM's stage in the Command Performance Series and Meet the Moderns.

The Brooklyn Center for the Performing Arts (BCBC) (Brooklyn College, Nostrand Avenue and Avenue H, 434-1900)—in two theaters, the Gershwin and Whitman Hall—draws top-drawer performers from the world of opera and classical and contemporary music and dance.

The **Brooklyn Arts and Culture Association (BACA)** (188 Eastern Parkway, 638-5000 or 596-2222) is a sponsor and clearinghouse for events and performances throughout the borough.

At the **Billie Holiday Theatre** (1368 Fulton Street, 636-0918/9), resident and visiting companies stage contemporary plays in all-black and mixed productions. Olga Bloom's **Bargemusic** (Fulton Ferry Landing, 624-4061) presents prizewinning soloists and small ensembles in a perfect setting for lovers of classical music, harbors, and skyscrapers.

Half-price tickets to Broadway and Off-Broadway shows are sold on the day of the performance (matinee tickets are sold the day prior to the performance) at the **TKTS/Brooklyn Information Booth** (Court and Montague streets; Monday-Friday 11 A.M.-5:30 P.M., Saturday 11 A.M.-3:30 P.M.). Advance-sale tickets to BAM, BCBC, and other Brooklyn theaters are sold here too.

GALLERIES

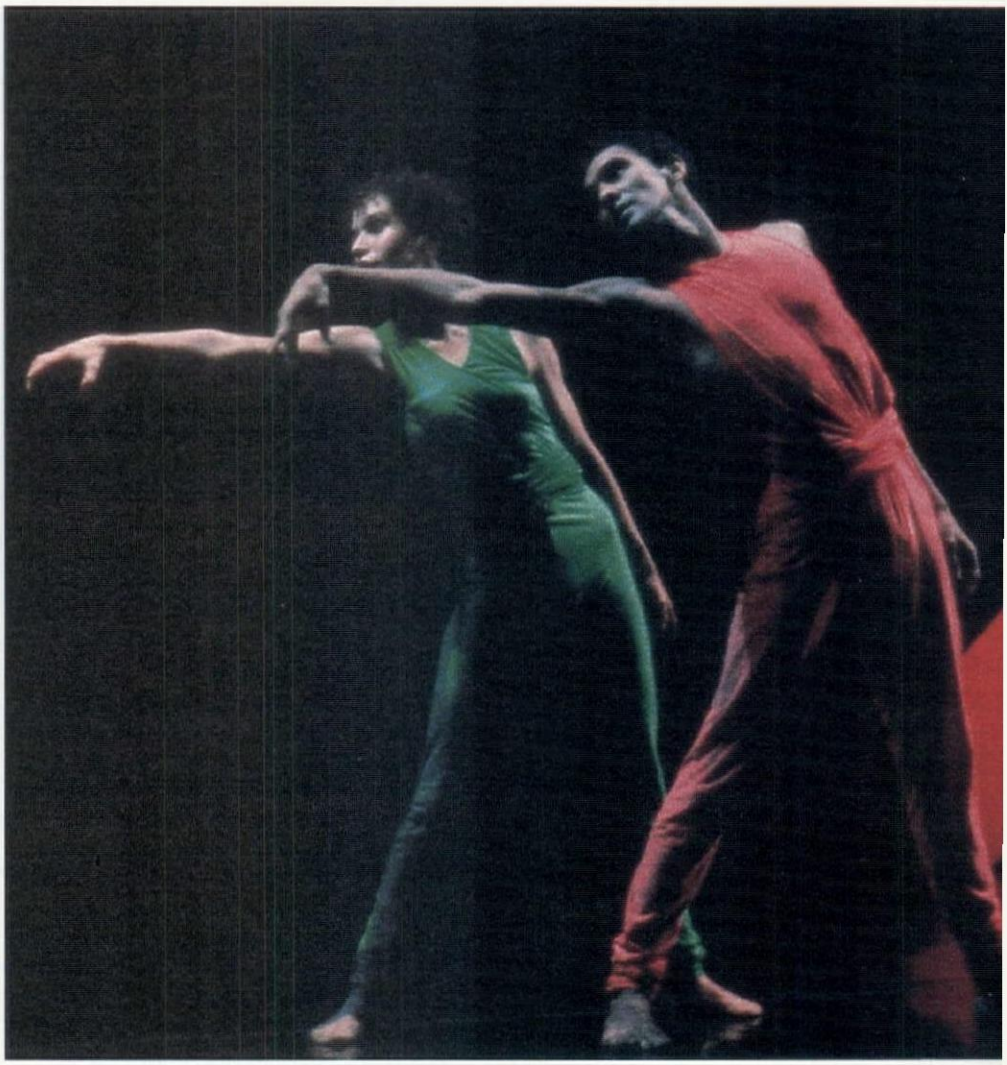
Public and private galleries in Brooklyn show the works of the artists of today and tomorrow. The **Rotunda Gallery** at the Brooklyn War Memorial (Cadman Plaza West and Orange Street, 875-4031) plans to return to its restored home in Borough Hall (209 Joralemon Street, 643-4965) in the spring of the 1986 exhibition season. The gallery presents six shows annually by contemporary artists who were born, live, or work in the borough and by art-

The Brooklyn Botanic Garden features eighty plants mentioned in Shakespeare's works.

ists whose subject matter is concerned with Brooklyn.

The **Brooklyn Bridge Anchorage** (Cadman Plaza West and Front Street) is a dramatic, medieval-fortress-like space under the bridge. The Office of the Borough President (643-2051) provides information on exhibitions held here. Two shows have been projects of Creative Time (212/619-1955), a nonprofit organization which commissions visual and performing arts and architecture for unused and unusual spaces.

Contemporary artists' works are shown in the **Pratt Institute Gallery** (200 Willoughby Street, 636-3517); in the eclectic **Brownstone Gallery** (76 Seventh Avenue, 636-8736); and in the **Summa Gallery** (152 Montague Street, 875-1647), which also has antique prints of Brooklyn and Long Island. The **Park Plaza** (7 Plaza Street West, 638-6458) specializes in such black painters as Bearden, Tanner, and Bannister.

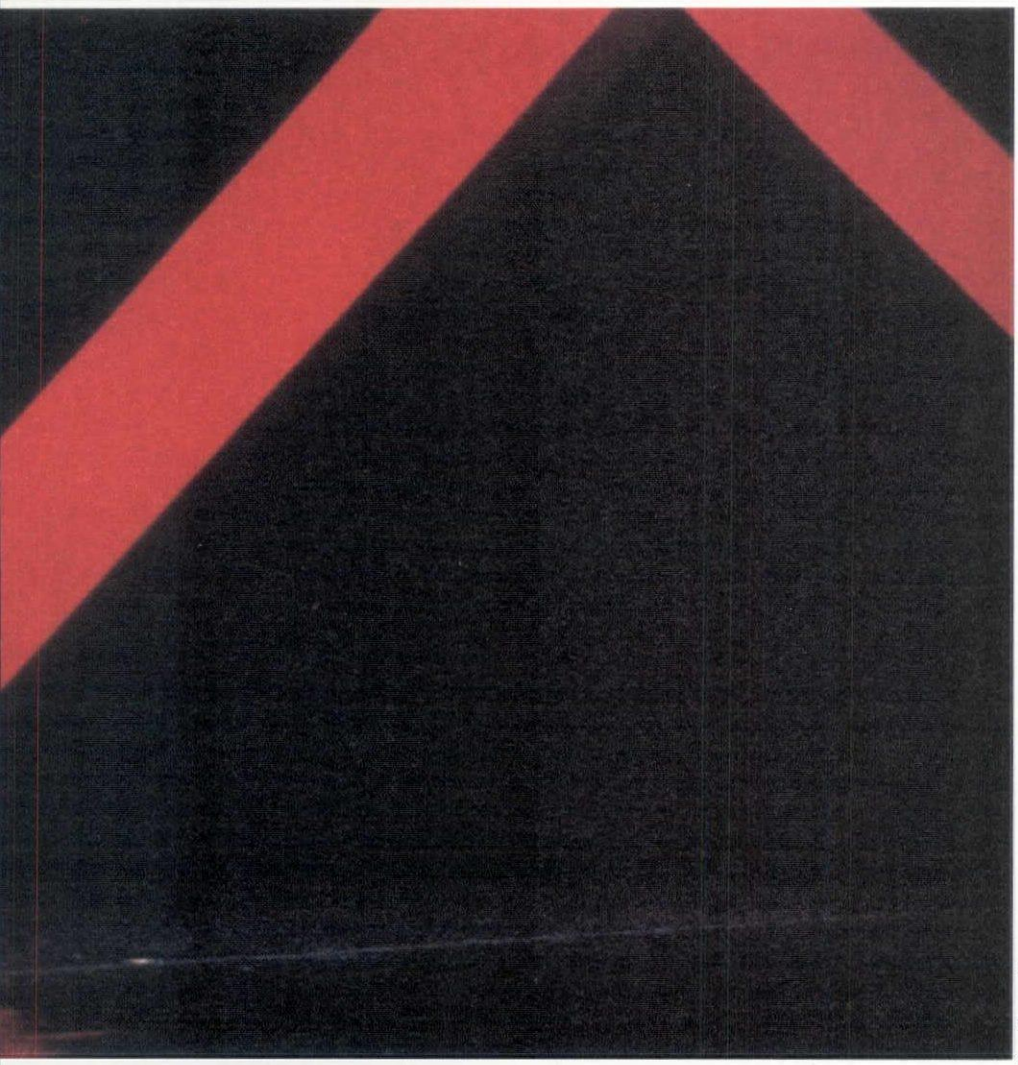


ATTRACTIONS

A pioneering entity, the **Brooklyn Botanic Garden** (1000 Washington Avenue, 622-4433) contains the finest bonsai collection in the United States. There are rose, herb, and rock gardens and a fragrance area for the blind. The Shakespeare Garden has eighty plants mentioned in the bard's works. A glorious cherry orchard announces spring. Takeo Shiota's masterwork, the Hill-and-Pond Garden, proffers refuge and serenity in all seasons. The garden shop is a gift in itself. Free plant information and service by phone and mail are offered.

The Bronx got the zoo, but the **New York Aquarium** (Boardwalk and West Eighth Street, 266-8500) resides on Coney Island. See eye to eye

Clockwise from left: A gallery shot from the Museum of the Borough of Brooklyn's recent exhibition "Brooklyn's Bounty: Natural Splendor and Domestic Opulence." The painting in the foreground at left, Visiting Grandma, *is by J. A. S. Oertel (1865). The bridal gown was worn in 1870 by Brooklyn socialite Tillie W. Rapelje, and the court presentation suit is from 1911; the Elisa Monte Dance Company in a performance at the Brooklyn Academy of Music; Olga Bloom on her floating concert barge, Bargemusic Ltd., at Fulton Ferry Landing. The Rotunda Gallery—temporarily housed in the Brooklyn War Memorial while it awaits renovations to its permanent home—offers exhibitions featuring contemporary artists who were born, live, or work in Brooklyn and of artists whose subject matter is concerned with the borough.*



Tom Caravaglia

with whales and eavesdrop on their clicks and whistles. Sharks, penguins, and sea lions are here, too. Nearby is **Astroland,** home of the spine-curling Cyclone roller coaster for the extra intrepid.

How five million people a day move around New York is the subject of the **Transit Exhibition** (Schermerhorn at Boerum Place, 330-3060)—containing exhibits, artifacts, and elderly subway cars from one of the world's largest transit systems. More of Brooklyn and the nation's past can be found at the **Harbor Defense Museum** (Fort Hamilton, 630-4349).

Seasonal delights include the Cherry blossoms at the Botanic Garden, April into May; the **Norwegian Constitution Day Parade** in Bayridge, the third Sunday in May; the **West Indian Festival and Parade,** down Eastern Parkway Labor Day weekend; and, in downtown Brooklyn (usually on the third Sunday in September), the **Atlantic Antic Street Festival.** Contact the Borough President's Office (see Resources) about the **Celebrate Brooklyn Festival.**

SHOPPING

Shopping streets, distinctive and diverse, are the hearts of Brooklyn's neighborhoods. Downtown, the **Fulton Street Mall** (from Adams Street to Flatbush Avenue Extension) lets pedestrians stroll among its two hundred stores; the stock-everything **Abraham and Straus** (420 Fulton Street, 875-7200) is at its center. The flagship **A & S** is eight interconnected buildings of architectural interest, with cast-iron facades; Victorian craftsmanship in granite, brownstone, and Roman brick; and an art-deco main building. The new indoor **Albee Square Mall** (DeKalb Avenue, northeast corner of Albee Square) adds eighty small shops to this area. **Montague Street**

Michael McEvoy

in Brooklyn Heights offers a series of bookstores, boutiques, antique shops, and trendy stores.

Jimmy's (1226 King's Highway, 645-7873 or 645-9685) is one of the most lavish boutiques in the world. Carrying such famous European labels as Basile, Versace, Ferre, and Krizia, the store is renowned for its fabulous selection of exotic fashions, as well as accessories such as glass Baccarat or old Tiffany boxes.

Atlantic Avenue (between Clinton Street and Third Avenue) is a Middle Eastern bazaar featuring specialty shops with exotic foods, inlaid chests, and copper and brassworks. It is also a major center for antiques and collectibles and has many boutiques. **Hundred Acre Wood** (306 Henry Street, off Atlantic Avenue, 624-2304) offers unusual and lovely crafts.

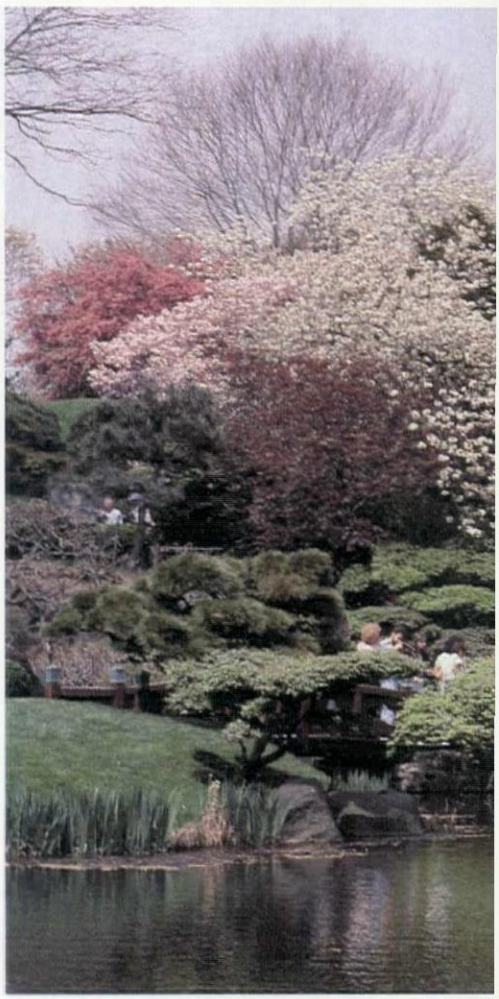
Seventh Avenue (between Flatbush Avenue and Ninth Street) and **Flatbush Avenue** (from Grand Army Plaza) also have many antique stores. The **Gallery Shop** of the Brooklyn Museum features textiles, pottery, glassware, jewelry, books, quilts, and toys (antique and contemporary) from all over the world.

Bargain seekers find their way to **Thirteenth Avenue** (from Thirty-seventh to Fifty-fifth streets) in Boro Park. Most shops are closed Saturday but open and bustling on Sunday. **Focus Electronics** (4523 Thirteenth Avenue, 871-7600) sells cameras, stereos, and computers at near-wholesale prices. Fine and designer clothing for men is at **Mandels** (4215 Thirteenth Avenue, 435-6695); **S & W** (4217 Thirteenth Avenue, 438-9679) is for women. **Wonderland** (5309 Thirteenth Avenue, 435-4040) is known for its selection of children's wear. Also on the avenue are great savings on luggage, housewares, dry goods, and Jewish religious items.

DINING

Brooklyn's restaurants are distinguished by their enormous variety of fine foods, by their neighborhoods, by their ethnic roots, and by their architecture and interiors.

At the foot of the Brooklyn Bridge, the **River Cafe** (1 Water Street, 522-5200) attracts sophisticated New Yorkers and visitors to its indoor and outdoor dining area, set on a former barge. Its long west window monitors the flow of river traffic and the Manhattan skyline; the menu includes nouvelle cuisine, caviar by the ounce, rich desserts, and an array of cheeses. A block away is the **Ferrybank** (1 Front Street, 852-3137), serving seafood and prime steak with perfectly prepared vegetables in a spacious Victorian bank building. Downtown, Brooklynites have been enjoying clam-belly broils, crabmeat Virginia, lobster Maryland, and other seafood specialties at **Gage and Tollner** (372 Fulton Street, 875-5181) since 1879. The mahogany tables and paneling, the walls of old mirrors, and the gaslights are more than just period atmosphere—one dines in a true antique setting.



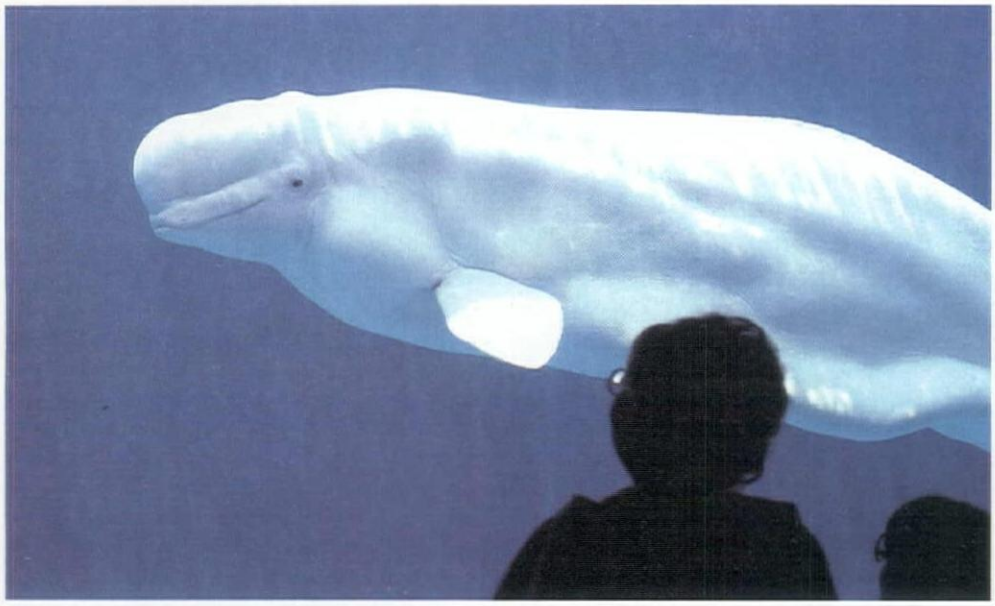
Clockwise from above: David Amram conducts the Brooklyn Philharmonic in Prospect Park as part of the eighth annual Celebrate Brooklyn festival; a beluga whale, part of an exhibit at the New York Aquarium in Coney Island; the picturesque Hill-and-Pond Garden at the Brooklyn Botanic Garden.

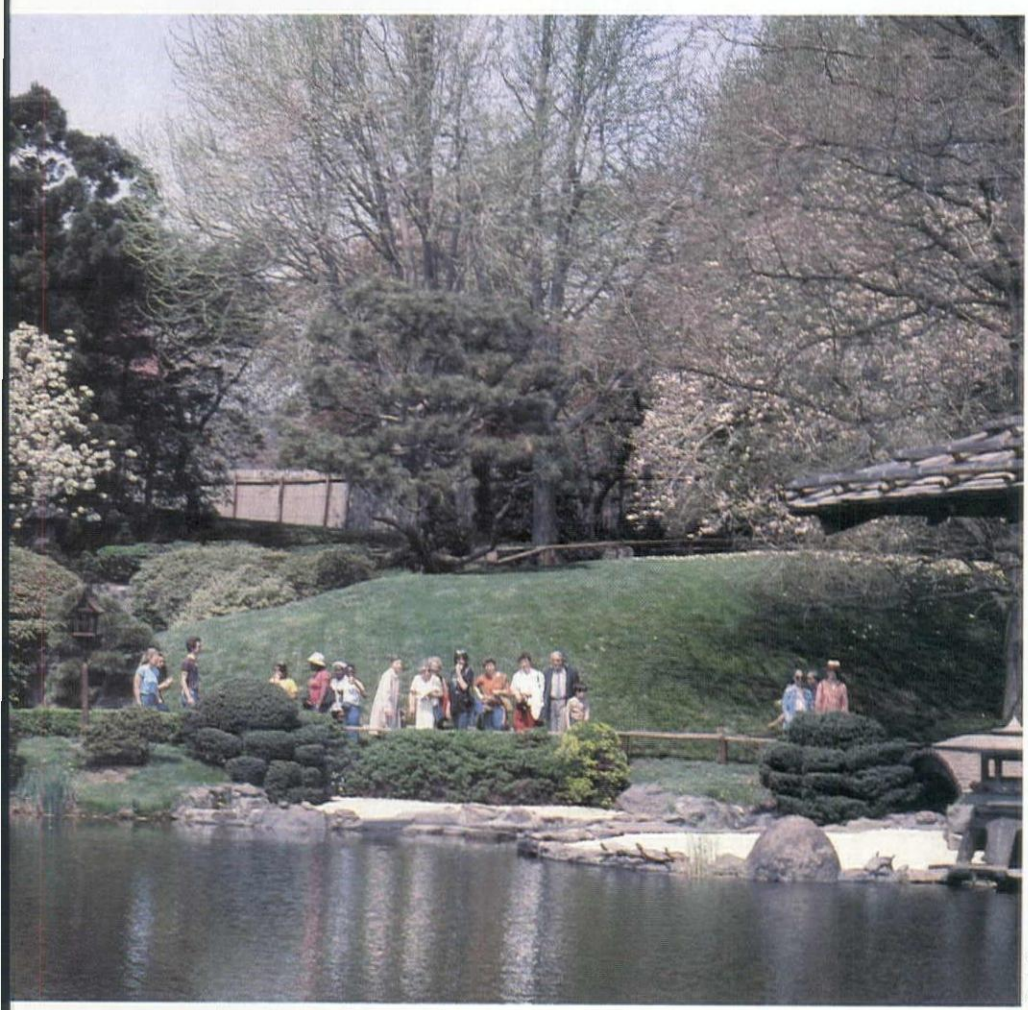
In Brooklyn Heights, **Foffe's** (155 Montague Street, 625-2558) offers tasty Italian fare, a celebrated Sunday brunch, and (in December) a game menu which includes partridge, quail, scallopini of venison, and pheasant with wild rice and black-currant jelly.

Italian restaurants thrive throughout the borough. **Monte's Venetian Room** (451 Carroll Street, 625-9659) is a Carroll Gardens landmark, with murals and an enormous espresso machine. **Queen** (98 Court Street, 624-9621), on the border of Brooklyn Heights near Atlantic Avenue, serves seventy Italian dishes from all parts of Italy.

The stretch of Atlantic Avenue south of Brooklyn Heights surrounds you with the pungent aromas of spicy Middle Eastern foods: curries, couscous (a North African stew with semolina), kabobs, hommus (pureed chick-peas, tahini, garlic, olive oil, and lemon), baba ghannooj (pureed eggplant, tahini, olive oil, and lemon), kibbe (spicy ground

Pungent aromas of spicy Mideastern foods surround you on Atlantic Avenue.





Doris Stone

lamb), and more. Fifty years ago, Mohammad Almontaser opened **Atlantic House** (144 Atlantic Avenue, 625-7888), and the extended family now runs several other neighborhood restaurants. Also special are **Dar Lebnan** (151 Atlantic Avenue, 596-9215), with its varied appetizers, and the **Moroccan Star** (205 Atlantic Avenue, 596-1919), with its exotic foods and belly dancers.

New Yorkers from all boroughs come to **Junior's** (386 Flatbush Avenue Extension, 852-5257)—near the Brooklyn Academy of Music—for its famous cheesecake, claimed by many to be the world's best. The main courses and deli sandwiches are generous, so save room. Also near BAM are **Delices de Saigon** (74 Hoyt Street, 852-0139), serving Indo-Chinese food in a converted-brownstone parlor; **Restaurant Lisanne** (448 Atlantic Avenue, 237-2771), named in *Esquire*'s top one hundred best new restaurants when it opened in 1981; the inexpensive and excellent **Two Steps Down** (240 DeKalb Avenue, 783-9239); the northern-Italian **Cino's** (243 DeKalb Avenue, 622-9249); the **Cellars** (250 DeKalb Avenue, 789-6530), with southern American cooking; and **Joe's Place** (264 Waverly Avenue, 622-9244), which serves traditional Italian dishes in an old carriage house.

Peter Luger Steakhouse (178 Broadway, 387-7400), at the foot of the Williamsburg Bridge, retains its 1887 simplicity: bare, wooden tables and a menu of steaks and lamb chops—with a renowned tomato-and-onion salad, huge baked Idahos, and hash browns. The meat is prepared perfectly to order, and "rare" means *rare*. Also in Williamsburg is hearty Italian food at **Crisci's** (593 Lorimer Street, 384-9204) and **Bamonte's** (32 Withers Street, 384-8831).

Coney Island dining is varied. **Gargiulio's** (2911 West Fifteenth Street, 266-0906) is a family-run, Neapolitan restaurant where fettucine al filetto is a specialty. When you can eat no more, you are brought a piece of paper on which you write a number; the waiter rolls the dice from a shaker, and if you win, the meal's on the house. Of course, no trip to Coney Island is complete without a stop at **Nathan's Famous Restaurant** (Surf and Stillwell avenues)—more than a hot-dog stand, its an institution (open twenty-four hours). Try the fried clams.

At Brighton Beach, the Russian émigrés' Little Odessa by the Sea, enthusiastic diners enjoy soups such as borscht and selyanka (fish and cabbage), dumplings such as piroshki (filled with spicy ground meat), and many other specialties. The **National** (273 Brighton Beach Avenue, 646-1225) and **Sadko** (129 Brighton Beach Avenue, 372-3088) have music and dancing.

At Brighton Beach, Russian émigrés have imported flavors from their mother country.

Michael McEvoy

For soul food and fried chicken, yams, and peach cobbler, try Bedford-Stuyvesant's **McDonald's Dining Room** (327 Stuyvesant Avenue, 574-3728), a landmark of home-style cooking for forty years. Near the Children's Museum is the **Harvest Manor Dining Center** (1040 Saint John's Place, 756-0200), a cafeteria run by the Bethany Baptist Church.

LODGING

Brooklyn's hotels are no longer hotels; they have been converted to condominiums and cooperative apartment buildings for the upscale population. In the planning stages with the Muss Development Corporation and a major hotel chain is a 350-room, first-class hotel (called at this point the **Brooklyn Renaissance Plaza**). For now, a quick trip across the river presents the wide range of accommodations available in Manhattan. The five-year-old **Vista International** (3 World Trade Center, 212/938-9100 or 800/258-2505) is close by in the financial district of Manhattan (located between the two World Trade Towers).

TRANSPORTATION

People come to Brooklyn through the metropolitan area's three international airports: La Guardia, Newark, and John F. Kennedy. (An express bus runs between Jay Street, Borough Hall in downtown Brooklyn, and Kennedy Airport every twenty minutes from 5 A.M. till 12 midnight.) Visitors also arrive on Amtrak at Pennsylvania Station and on Greyhound or Trailways at the Port Authority Bus Terminal, both in Manhattan. If you're driving, there are plenty of parking garages and lots. The borough offers fourteen subway lines, eleven bus routes, and the Long Island Railroad. A subway ride from downtown Manhattan to downtown Brooklyn can take as little as eight minutes.

RESOURCES

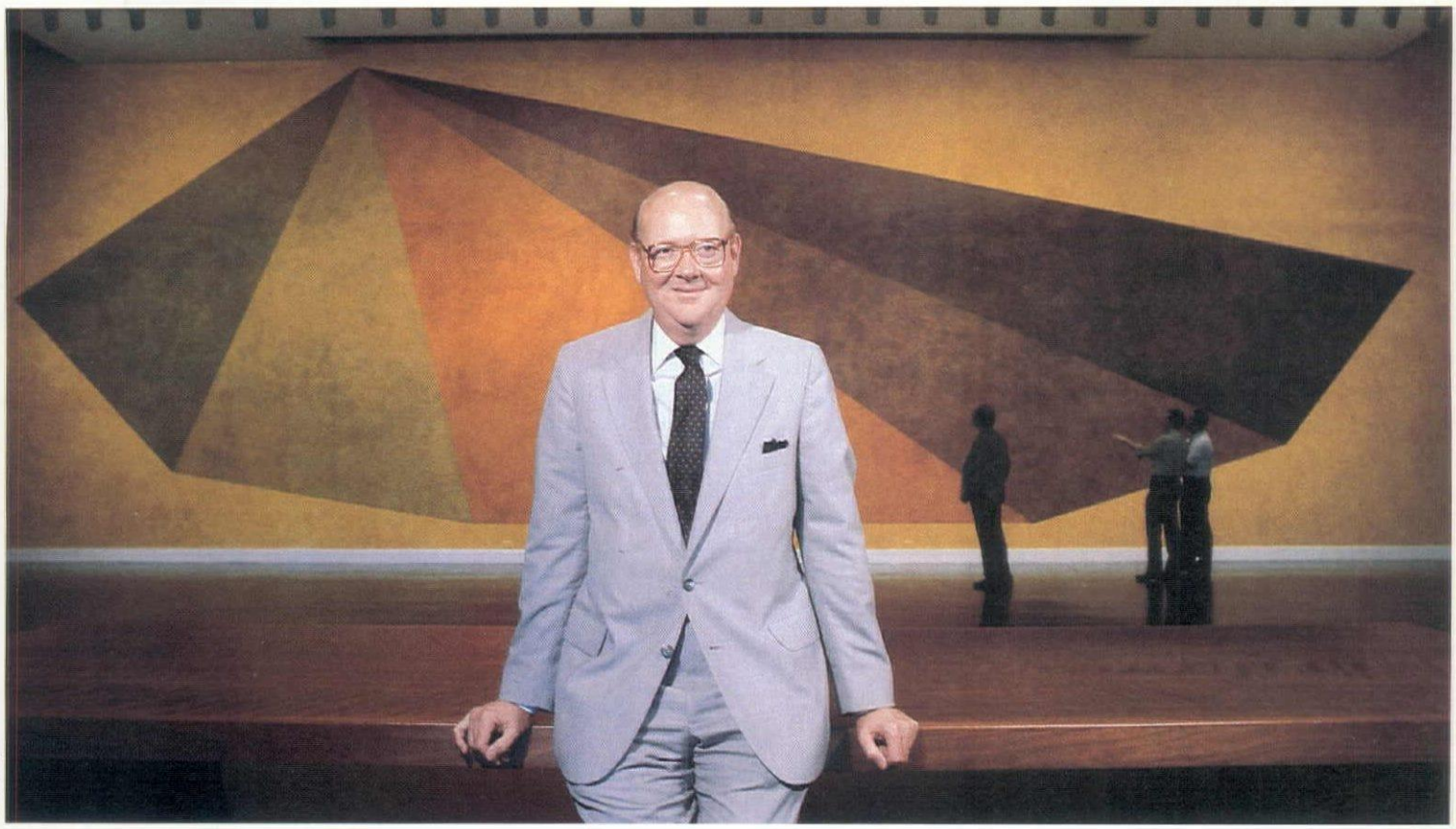
The **Borough President's Office** (16 Court Street, 643-2051) provides an array of striking and informative maps and guides. Information on street fairs, festivals, exhibitions, and performances and a monthly guide to cultural events are distributed by the **Brooklyn Arts and Cultural Association** (200 Eastern Parkway, 783-3077 or 596-2222). "Neighborhood News" and other resource publications are available from **Brooklyn in Touch** (BIT) (237-9300). **Brooklyn Rediscovery** has booklets and posters on the borough's heritage and information on historical places and events. □

Seeking Authority *by David Humphrey, from a Brooklyn Bridge Anchorage exhibition.*

USArts
Strategies for the 80's

A Special Section of HORIZON, the Magazine of the Arts

A Museum Grows in Brooklyn



William Lyall

Brooklyn Museum director Robert T. Buck in the Grand Lobby featuring Sol LeWitt's Pyramid.

The Brooklyn Museum is moving full steam ahead in updating its image for the eighties. Director Robert Buck is leading the way, as the museum launches important programs in advertising campaigns, vital renovations to the museum itself, and a drive that has increased museum membership 40 percent. Since he took over the helm in 1983, Buck has been preparing the Brooklyn Museum for the twenty-first century.

When Robert Buck came to the Brooklyn Museum two years ago, its image had been suffering decades of neglect. And, though the museum had over two million art objects, including excellent Egyptian, Oriental, and American collections, its building was less than adequate. Exhibition space for the museum's vast collection was scarce and a lack of climate control—including no air conditioning in the hot and humid Brooklyn summers—was taking its toll on the art itself. Buck also aimed to increase the museum's membership.

Under the leadership of Robert T. Buck, the Brooklyn Museum updates its image.

First, in improving the image of the museum, Buck went to the advertising firm of Thomas and Thomas, asking how to keep the public aware of the museum. Since the 1982 Brooklyn Bridge celebration ended, the limelight was no longer cast on the museum. The firm said that television was definitely the answer. But a television advertisement—in a prime-time slot—was a risky and expensive proposition.

At $25,000 for thirty seconds of prime-time air time, the museum could ill afford it. Instead, it approached corporations to sponsor the spots. "It was almost word of mouth within the promotion world, that a new thing was being tried, that there was real good coverage, the number of spots were excellent, the museum was looking for a major corporate sponsorship," Buck says. "Then we would go to the corporation with a taped presentation with slides about the museum."

So far, six corporations have become sponsors of the program: Mobil Foundation, John Nuveen and Company, Brooklyn Union Gas, Starrett City, the New York Times Company Foundation, and Bankers Trust Company. A beautifully executed twenty-five-second commercial is followed by a five-second sponsor announcement each time the television advertisement runs. It was produced with $45,000 from the museum's Community Committee. With the ad being run 184 times to begin with,

the first round of four sponsors will sponsor over forty spots. So, by "hitching to a star," as Buck says, sponsoring corporations reap benefits in excellent public relations. Sponsoring corporations also get full museum membership in the corporate category.

The first museum commercial ran on May 23 and continued for the next eight weeks. And, the ads were run only on major network stations—WNBC, WABC, WCBS, WNEW, and WNET—and only during prime-time slots such as "Good Morning America," "Nightline," morning and evening news, PBS's "Masterpiece Theater" and "Mystery." The commercial reached the entire metropolitan area of New York City—a total of around sixteen million people. But, the most important question is, did it work? Is the public more aware of the Brooklyn Museum?

In searching for the answer, the New York Community Trust awarded a grant of $25,000 to support a two-phase audience research study to gauge the effectiveness of the museum's television commercials. At press time, the first phase, which gauges the level of public awareness, was underway and no results were tabulated. The second phase of the study will be conducted in eighteen months to see if any changes in public awareness have occurred. If the results of the first-phase study are positive, the museum plans to push ahead with more sponsored ads in the fall.

Another area the museum is updating is the museum itself. Brooklyn is hot and humid in the summer, freezing in the winter, and the immense museum has never been climatized. "There is a tremendous wear and tear on the collection just from the humidity and environmental changes," Buck says. But the City of New York is answering that need; Mayor Koch's budget for 1985-86 has committed the first $3.1 million necessary for the addition of air conditioning. At the end of three years, and at a cost of $9.3 million dollars, the Brooklyn Museum will boast a first-class air-conditioning system. The museum is also completing a wing that was left unfinished and on the back of that, a fifth and sixth floor are being constructed; these spaces will provide valuable, air-conditioned storage space for the most fragile pieces in the museum's vast collection.

And, at a relatively small price—around $15,000—the museum restored its vast Grand Lobby. The lobby was designed by one of the great art-deco designers, Walter Darwin Teague, and had been altered over the years, such as the addition of black carpeting on one of the walls. The museum ripped everything off the walls, put in new lighting and improved the old lighting, creating a sixty-two-foot wall space for exhibitions.

In updating the museum's image and space, Buck and the museum made use of valuable studies that assessed museum needs. One issue was the museum's art school. Buck asked a board committee, including two educators—Dr. Robert L. Hess, president of Brooklyn College and Mr. Richardson Pratt, Jr., the head of the Pratt Institute—to study the situation. Yale University graduate students in the school of management and organization also organized a special survey in which twenty years of the records of past students were analyzed—where did they come from, what are they doing now. The committee, using the survey, came to the conclusion that the museum should try to place the school in another location, and, if possible, under a different sponsorship. Luckily, Mr. Pratt was interested in the school and the Pratt Institute has now taken it over; the same programs are available, they just aren't a part of the museum. That frees up the museum's resources, allowing it to concentrate on new programs, such as children's art appreciation programs and outreach programs to Brooklyn's black community. An added plus: with a $1 million grant from the Vincent Astor Foundation, the space in which the school was located is being transformed into more gallery space.

The museum is also concentrating on a membership drive in Brooklyn, which will spread to other parts of New York City, "like dropping a pebble and getting those circles out, reach and outreach," Buck comments. So far, the museum has increased its membership about 40 percent with fifteen hundred new members, bringing the total to around seven thousand.

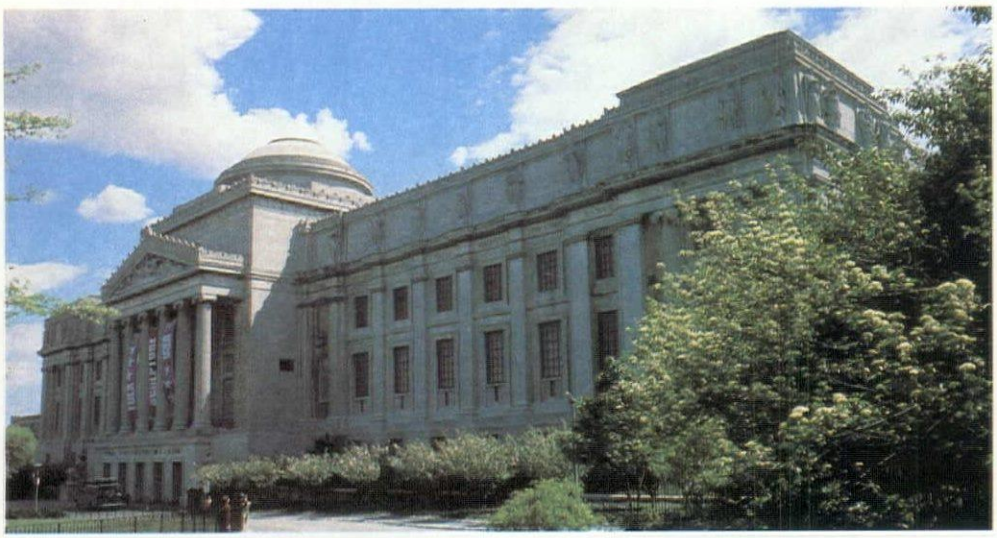
In two short years, Robert Buck has made major, and sometimes controversial, changes at the Brooklyn Museum in an effort to prepare the institution for the twenty-first century. "You have to position yourself and say, five, ten, fifteen years down the road, where do you want your institution to be? You have to fantasize," Buck says. With an existing two-million-work collection, an immense structure undergoing major renovation, increased membership, and a major television advertising campaign, it looks like Buck's fantasy is becoming reality. —*Jennifer W. Graham*

A New Leaf

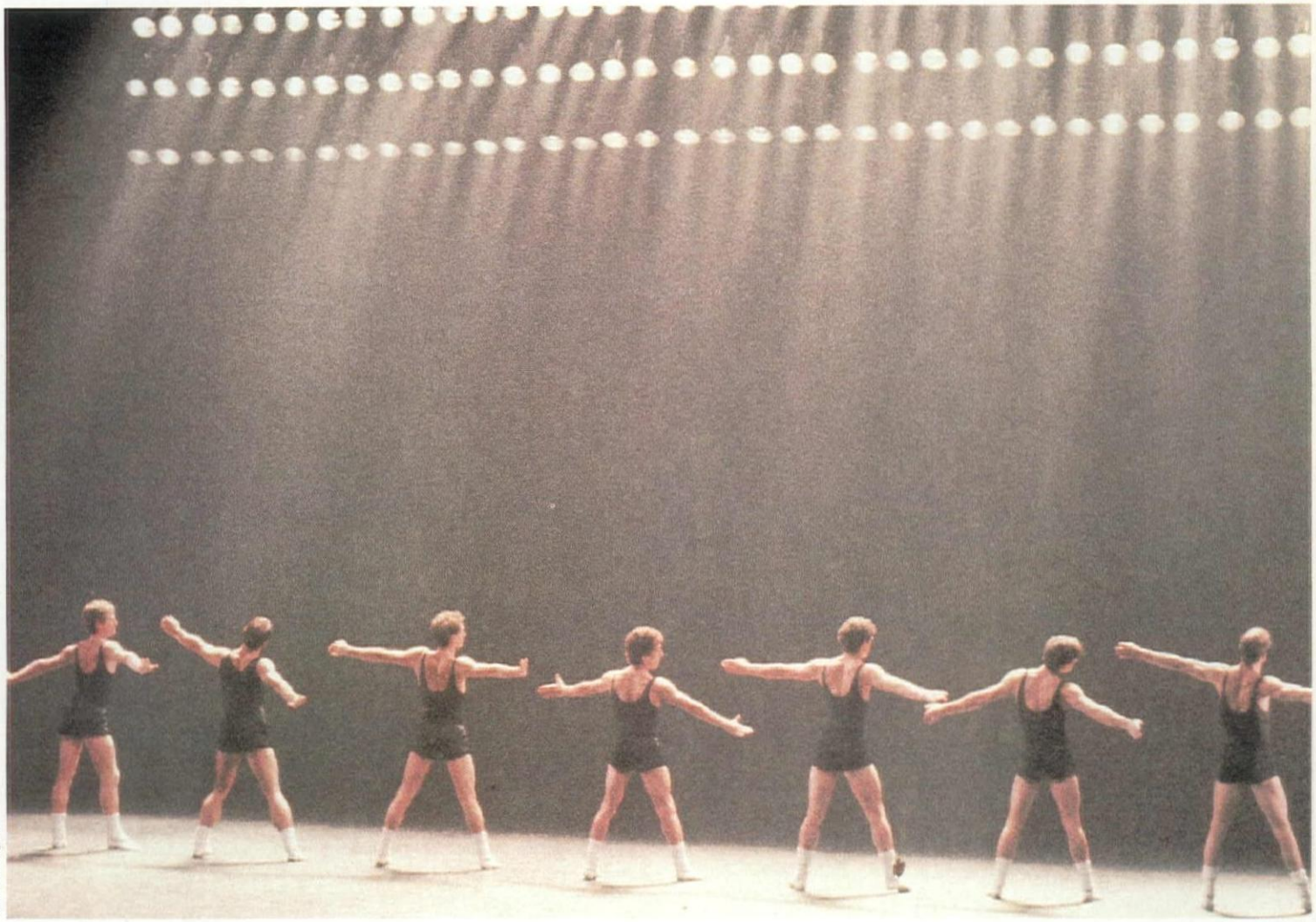
Brooklyn Museum director Robert Buck offers the following advice to arts institutions interested in making improvements.

1. Board members and other key people need to have a set idea of what its institution's goals are—both immediate and long-term. "The long-range is usually what goes by the wayside, and its so important," Buck emphasizes.
2. Hire consultants—for building, renovation, fund raising, etc.—to help you determine and meet your goals. "No one person has all the answers. It's always a matter of coordinated study information."
3. Make the public aware of your institution to increase your audience.

An exterior view of the immense Brooklyn Museum, which boasts a collection of over two million works of art.



The Big BAM Boom



Tom Caravaglia

The Brooklyn Academy of Music nurtures the talents of avant-garde performing artists, such as choreographer Twyla Tharp and her company.

The Brooklyn Academy of Music uses a consortium to support its Next Wave Festival.

From the moment the players in Philip Glass's world-premiere opera *Satyagraha* took the stage at the Brooklyn Academy of Music (BAM) on November 6, 1981, the academy's Next Wave program has been a success. The Laura Dean Dancers, a premiere by the Trisha Brown Dance Company set to music by Robert Ashley, and a lengthy collaboration by Lucinda Childs, Robert Wilson, and Jon Gibson rounded out that first Next Wave season. Devoted to new masters, the festival has subsequently hosted performing artists such as Laurie Anderson, Bill T. Jones, Arnie Zane, Ransom Wilson, and others, with yet another impressive roster of luminaries slated for the 1985 season. The festival has remained artistically and commercially viable not only because of the high-caliber talent represented, but also because of the strong and committed support of a consortium made up of business and arts leaders.

With Next Wave, BAM knew that it had a unique, marketable product (some of the best and freshest artistic talent around) and wanted to convert the program from an informal series to an annual, ongoing festival. This would allow the academy to offer their receptive audience a guaranteed Next Wave Festival year after year and to begin selling subscription tickets on a regular basis.

Tom Caravaglia

Above: The world premeire of Philip Glass's opera Satyagraha, *based on the life of Gandhi. The opera was performed at the first Next Wave Festival. Opposite: Mixed-media superstar Laurie Anderson performs the premiere of* United States: Parts I-IV *at the 1983 Festival.*

"When the series had such great success, both critically and in terms of audiences," says BAM president and CEO Harvey Lichtenstein, "we decided to do a festival. We sat down with a couple of key sponsors and asked how to build the kind of sponsorship to develop this into a full-fledged festival."

In 1983 BAM leaders met with AT&T—a staunch Next Wave supporter from the beginning. "Out of that meeting," says Karen Brooks Hopkins, BAM vice president of planning and development, "the basic components of the festival were born, and the concept of the consortium to support it emerged. Then," continues Hopkins, "the Rockefeller Foundation hosted a meeting a month or two later and the idea really gelled. In the morning we had donors come to talk about the possibility of a consortium." The original consortium consisted of: the National Endowment for the Arts, the Rockefeller Foundation, the Ford Foundation, AT&T, Warner Communications, CIGNA Corporation, Williwear Ltd., the Howard Gilman Foundation, the National Endowment for the Humanities, the New York Council for the Humanities, the Mary Flagler Cary Charitable Trust, Philip Morris, and the New York Community Trust. Individual patrons contribute through the Next Wave Producers Council (this year chaired by Robert Forbes).

The consortium method of fundraising brings together individual sponsors for a specific project, such as Next Wave. "It puts each of the partners together with the other partners. That strengthens the project, and strengthens the sense of identification," says Hopkins, who is assisted by consultants Livet/Reichard Company, Inc. "For AT&T to be together with the Rockefeller Foundation, together with Warner Communications, together with Williwear, that's a very formidable list of supporters. In other words, the Rockefeller can help you bring in another major donor, and then that major donor can help you bring in another and another."

In order to survive, the Next Wave Festival needed a certain period of guaranteed support. Harvey Lichtenstein puts it this way: "I knew that we were looking for at least a three-year period of support. That would give us enough time to establish the festival." Therefore, BAM approached

Tom Caravaglia

potential consortium members with sponsor packages that ranged from one to three years of support. The corporations were offered individually tailored packages with such perks as tickets for company representatives, listing them in all promotional materials, participation in galas and opening nights, special company nights at BAM, etc.

BAM also formulated a comprehensive three-year plan for the Next Wave Festival, so that potential sponsors could see precisely where their support was going. The plan, says Hopkins, offered "large scale major works by important new artists —whose work was being done in Europe but wasn't being seen in the U.S.—as well as works by emerging artists, giving them a chance to develop their work. There were also plans to take certain works to various places across the country in order to expose them to the nation." The academy approached their longtime supporters and also researched other potential donors whose giving histories indicated an affinity for contemporary works.

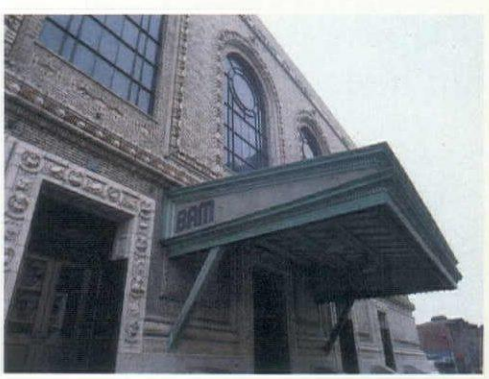
"The consortium donors for the Next Wave Festival represent a very strong private-public partnership working on behalf of the arts," says Hopkins. From the original 1983 membership, the consortium has grown steadily. "We keep adding new names and sources." New members added since the original consortium include the Pew Memorial Trust, the William and Flora Hewlett Foundation, Abraham & Straus/Federated Department Stores Foundation, Mary Boone Gallery, the Educational Foundation of America, Best Products Foundation, and others. It all adds up to a bright future for the Next Wave Festival, the Brooklyn Academy of Music, as well as fledgling and established contemporary performing artists. *—Bill Golightly*

Surf's Up

If you feel that your community has the potential to mount a festival of contemporary performing arts similar to the Brooklyn Academy of Music's, Joseph V. Melillo, Next Wave Festival director, offers this advice:

1. There should be an expert in the field of performing arts leading the way. "That individual," says Melillo, "should be cognizant of the artistic opportunities and artists who are working in the area of contemporary performing arts." Experience in producing is a must.
2. Design the concept. This involves actually roughing out a two- to three-year schedule using local, available talent as well as researching the possibility of bringing in other performers or groups from the state or region.
3. Gather a consortium, similar to the one BAM got together for Next Wave. "I believe," says Melillo, "the consortia idea for funding on a multi-year basis is the way of the future."
4. Assemble a producing team. Once your funding mechanism is in place, you need individuals possessing "some sensitivity to the work process of these artists."
5. For a contemporary festival, use contemporary marketing techniques. "Describe the work as best you can, in terms of the artist's previous work, in such a way to make it accessible to the potential ticket buyer. This kind of art is not overly intellectual or esoteric. . . . That's what people fear the most." Also, suggests Melillo, the graphic designs on mailings, posters, etc., should mirror the contemporary feel of the work they advertise. "Materials should have a quality to them that says '1985.' " *—B.G.*

An exterior view of the Brooklyn Academy of Music, home of the Next Wave Festival.



The Art of Economics

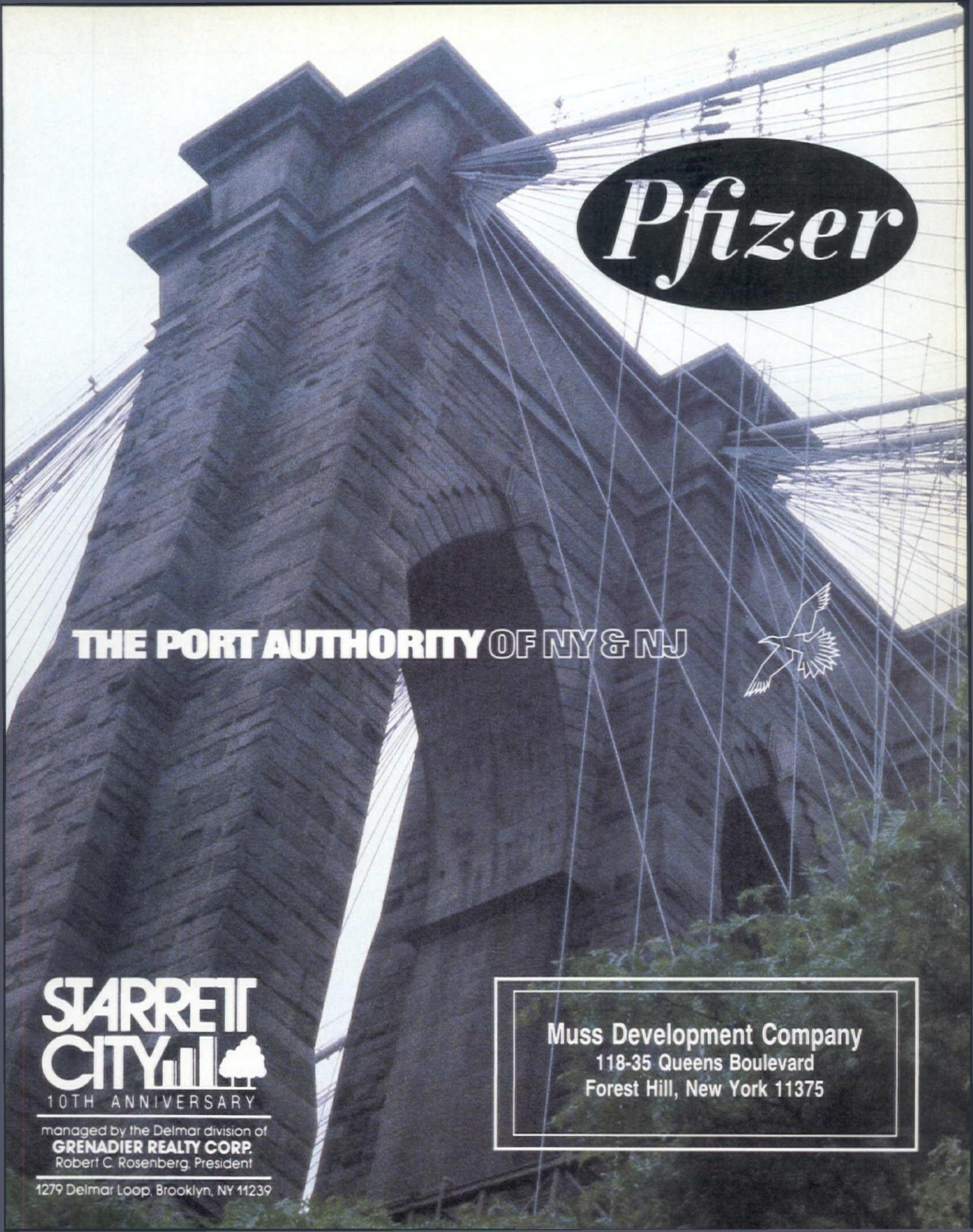
The curtain call for The Barber of Seville *at Saint Ann's Church in Brooklyn.*

Brooklyn's economic revitalization has a profound effect on arts and architecture.

Brooklyn is being reborn—it is a city undergoing an economic resurgence driven forward by a sense of community pride and a dedication to the area's cultural heritage. Major corporations are reinvesting in the city; rows of historic brownstones are being restored to their old splendor by a new wave of proud homeowners; businesses, large and small, are finding a home in Brooklyn; and throughout the city—from Bach cantatas in historic Saint Ann's church to the Next Wave Festival at the Brooklyn Academy of Music; from private galleries to the Brooklyn Museum of Art—the arts are flourishing. At the heart of this renaissance is a sense of community pride.

A perfect example of dedication to the community is the Pfizer corporation's decision to reinvest in a sixty-five-acre parcel in Brooklyn, rather than move. The Pfizer Corporation was founded in Brooklyn in 1848, and until right after the Second World War, Brooklyn was the company's only plant—the pharmacuetical firm produced almost 80 percent of the penicillin used in World War II. In 1975, when New York City was in the midst of its financial crisis and one out of five Fortune Five Hundred opted to leave New York, the Pfizer Company, too, considered leaving the area. But Pfizer decided to stay. According to Donald Jacobs, director of state, government, and civic affairs, "Most companies find it easier to move out than try to fight the problem. Pfizer made a decision to stay and fight the problem. Pfizer made a decision to stay and try to be a solution to the problem."

Now, Pfizer is cooperating with the city to maximize usage of the land surrounding Pfizer's plant. Through tax and utility incentives, Brooklyn is able to offer industrial and office property to developers at a price competetive with suburban areas, while


Pfizer
THE PORT AUTHORITY OF NY & NJ
STARRETT CITY
10TH ANNIVERSARY
managed by the Delmar division of
GRENADIER REALTY CORP.
Robert C. Rosenberg, President
1279 Delmar Loop, Brooklyn, NY 11239
Muss Development Company
118-35 Queens Boulevard
Forest Hill, New York 11375

offering all the geographic advantages of a New York address; and Brooklyn offers a workforce that varies from the unskilled laborer to highly-specialized technicians. All of these factors influenced Pfizer's decision, but the company also weighed the quality of life that Brooklyn could offer. Here, Brooklyn, with its outstanding arts organizations, scored very high points.

Pfizer's commitment to the area extends beyond the economic realm. Pfizer has been—and remains—a long-time supporter of the arts, annually pumping thousands of dollars into the cultural lifeblood of the city through grants from the Pfizer Foundation, as well as the Brooklyn plant itself.

Like Pfizer, Brooklyn Union Gas Company, under the leadership of its chairman and chief executive officer Eugene Lunty (an ardent supporter of the arts), is another company deeply committed to maintaining the area's quality of life while aiding the area's economic growth. In addition to providing financial incentives for businesses that locate in the area, the utility company is at the forefront of arts support in Brooklyn. This commitment to Brooklyn is evident not only in museums and performances, but in the very bricks and timber of the city itself. Through its Cinderella Program, Brooklyn Union Gas is helping to preserve the area's architectural heritage by providing grants to homeowners willing to transform Brooklyn's unoccupied buildings back into beautiful homes. Working with developers, community groups, and city agencies, the Cinderella Program provides free consultation for prospective homeowners. The company also sponsors the Renaissance Program, a project aimed at rehabilitating multi-family dwellings.

The promise of Brooklyn's future has so impressed the Muss Development Corporation that it has plans to build a twenty-five-story hotel and office tower in downtown Brooklyn, christened Renaissance Plaza. In addition to providing over 500,000 square feet of office space, the complex will give Brooklyn—now devoid of hotel rooms—350 guest rooms. And, according to Kathleen Caputo, director of commerical leasing, the Muss Development Corporation expects that many of its hotel rooms will be used by patrons of arts events.

A perfect example of how arts and business can cooperate to promote an area is Brooklyn's Starret City, the largest rent-subsidized, federal housing development in the country. According to Amy Briskin, representative for Starret City, the plan has been to "upscale" the middle-income project by providing the amenities that would attract tenants with the financial ability to maintain the area once the rent subsidies run out. In this, the arts are playing a major role. Starret City is planning arts programs not only for its tenants but for the surrounding community as well—including performances by the Brooklyn Philharmonic and dance and opera performances. Future plans include the establishment of a theater company at Starret City and a community-access, educational television station.

Michael McEvoy

Brownstones have been a major focal point in Brooklyn's preservation efforts.

Brooklyn's resurgence is not taking place on a corporate level alone, nor are arts activities limited to major institutions—the renaissance is evident throughout the borough. According to Joe French, executive director of the Brooklyn Downtown Development Association, there is a resurgence of business in the downtown area—a trend destined to bring about further support for the arts, even in a time of proposed federal cutbacks. "Fortunately," says French, "we're in a growth pattern here in Brooklyn, so the arts will get a lot more support from business." A good part of that support will be the result of incoming business's attraction to an arts-oriented area: "If people won't come to an area unless certain aspects of the arts exist," says French, "they obviously want to utilize those aspects, and they're going to be supporters of the arts."

The Restoration and Arts organization at Saint Ann's provides an example of how Brooklyn's economic revitalization is affecting the arts on a community level. Saint Ann's Episcopal Church's historic renovation project, and a program of performances at the church is part of that project. Every Sunday, the restoration organization produces a concert of Bach cantatas, in cooperation with an area high-school chorus. The Lincoln Center Chamber Music Society uses Saint Ann's to preview its concerts, and the church is also host to festivals featuring Brooklyn-area musicians. Jazz-great Dave Brubeck performed recently in a benefit concert to raise funds for the church's restoration. Folk artist Pete Seger has performed at Saint Ann's, as well as the Brooklyn Opera Society—which staged a unique presentation of *The Barber of Seville*, with giant-sized puppets representing the characters while the singers performed in the wings.

Though much of the funding for the performances at Saint Ann's comes from corporate, foundation, and government sources, Bill Barone of the Arts and Restoration at Saint Ann's remarks that "there has been very strong neighborhood support." The group has received moneys from such organizations as the Brooklyn Heights Board of Trade and the Brooklyn Heights Association, as well as support from smaller, local business in the form of sponsorship ads in programs, in-kind services, and distribution of brochures. Barone cites a recent example of a health club that purchased lots of tickets to Saint Ann's events to be given away as a promotion for the spa.

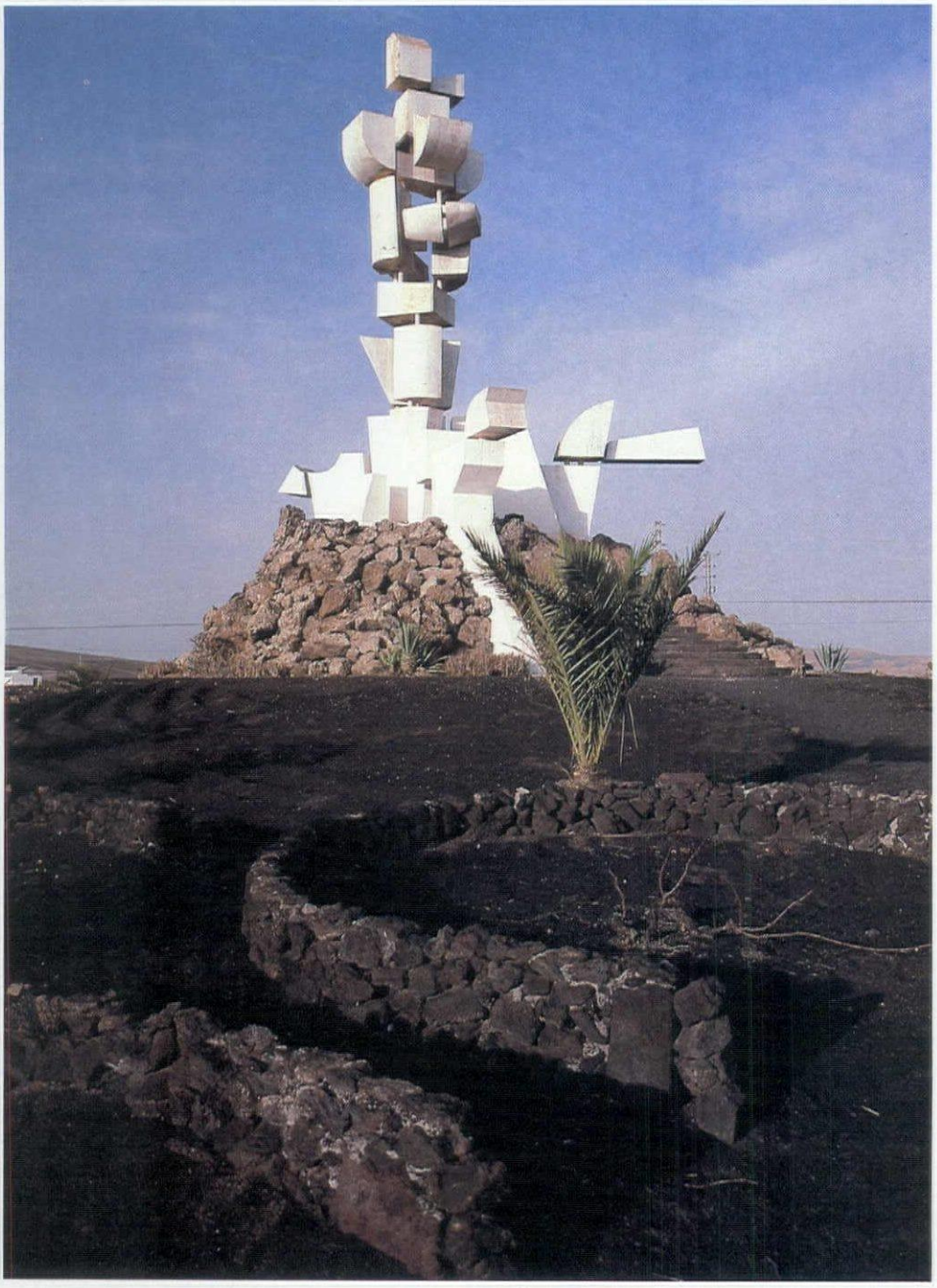
All of this points to a continued revitalization of Brooklyn and a promising future based on community pride and involvement.—*J. P. Forsthoffer*

Revival Keys

1. Assess your community's strengths. What positive things can you promote? What cultural and artistic programs exist in your community? What contributes to the community's sense of pride and quality of life?
2. Once you have established those facts that make your community attractive, be sure to provide the financial incentives—for instance, tax and utilities—that will attract and keep businesses.
3. Just like the city itself, arts organizations must promote themselves. A museum can't hope for patrons if its existence is unknown, and an unheard-of performing arts group will have a difficult time coaxing support from corporate donors.
4. Businesses should work with cultural organizations for their mutual benefit. An area with strong cultural activities will attract people—and these people will patronize both business and the arts.

An island of art has emerged from the ruins of a volcanic hell.
By Gray D. Boone

MANRIQUE



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Barren and mysterious, the island of Lanzarote looks like the moon. Petrified waves of lava cascade down the hillsides, and farmwomen in woven palm hats tend grapevines that grow from pockets of ash. As you ride a camel caravan through the wind-swept terrain, you suddenly arrive in an oasis—an oasis of art. Not just a single mirage, but a total vision that has come to life in the hands of César Manrique.

Manrique is a native of this place, part of the Canary Island archipelago. And, though his career has taken him to the galleries and museums of world art capitals, it is on Lanzarote that he has found the perfect studio. His canvas is the entire island. Environmental artists are hardly a new breed, but Manrique is different. He has actualized his dreams by creating gardens, pools, buildings, sculpture, and the island's only museum of contemporary art. Each complements the rugged landscape and becomes a part of it, filling daily needs of inhabitants and international visitors who are coming here in growing numbers.

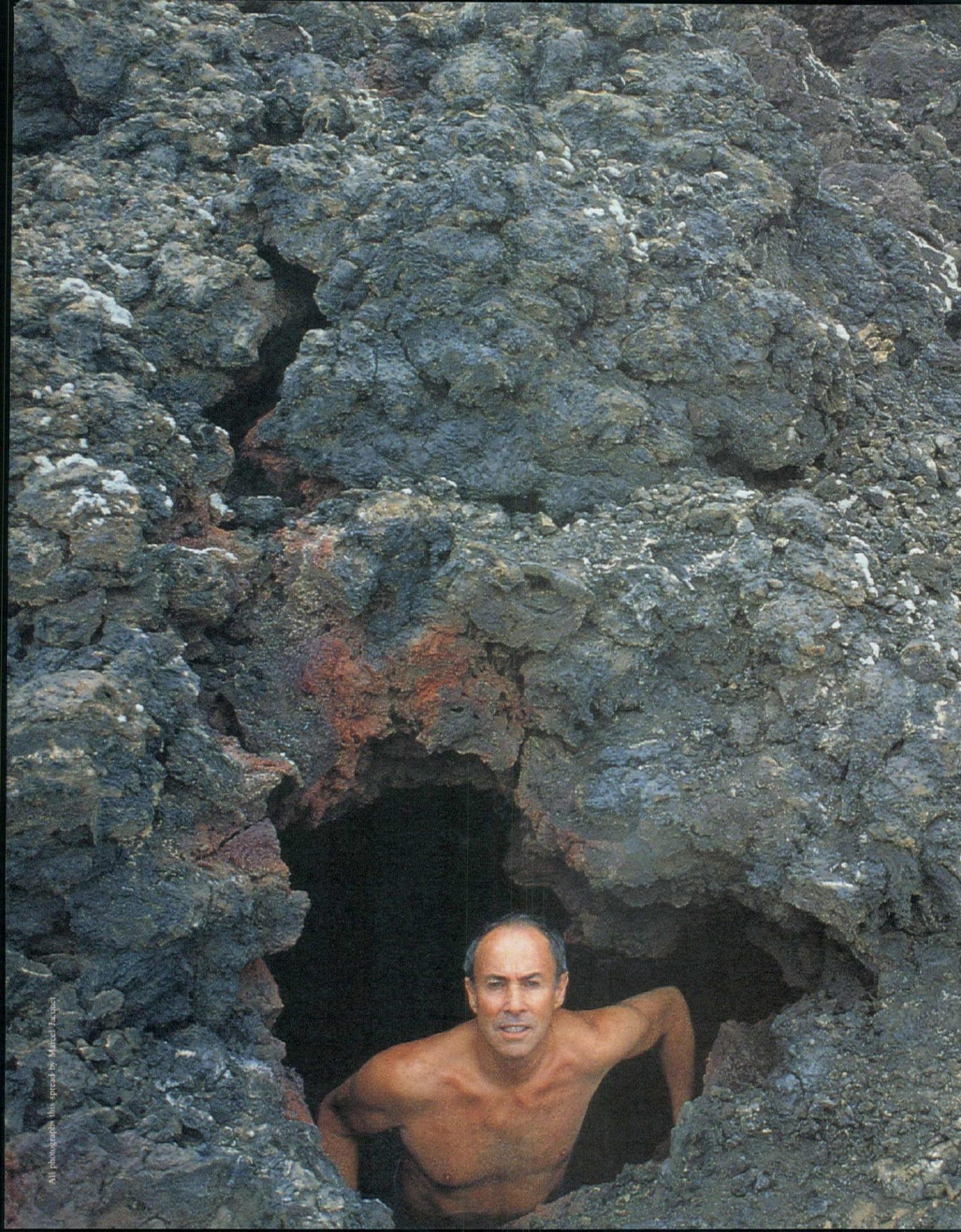
Travelers are welcome on Lanzarote, since tourism is among few industries that can flourish on the land. Volcanoes have ravaged the eight-hundred-square-kilo area for centuries, and even today heat rises from the earth's core. More than three hundred craters leave a craggy footprint on Lanzarote and Manrique has turned them into the island's most bountiful asset.

His imagery is powerful. "Over the dramatic nature of the volcano of Tahiche, in land which is at first sight hostile, there begins an interchange of secrets," Manrique explains. "Little by little, the pits become dwellings, the fig trees flourish again, a drop of dew slides down the stem of the plant to do its work. The volcano gives off its warmth."

Born here in 1920, Manrique remembers when it was a disgrace to come from Lanzarote, where food and water were scarce and life was harsh. He

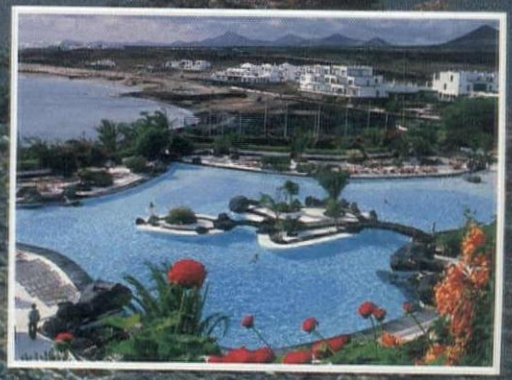
Text continued on page 44

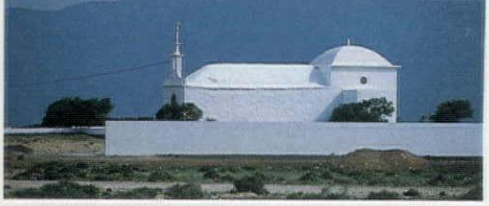
Fecundidad *(1968) is Manrique's tribute to the farmers of Lanzarote. The towering sculpture stands at the center point of this volcanic island.*



All photographs this spread by Marcel Jacquet

Lanzarote leads to discoveries bearing the unique stamp of César Manrique.





Continued from page 41

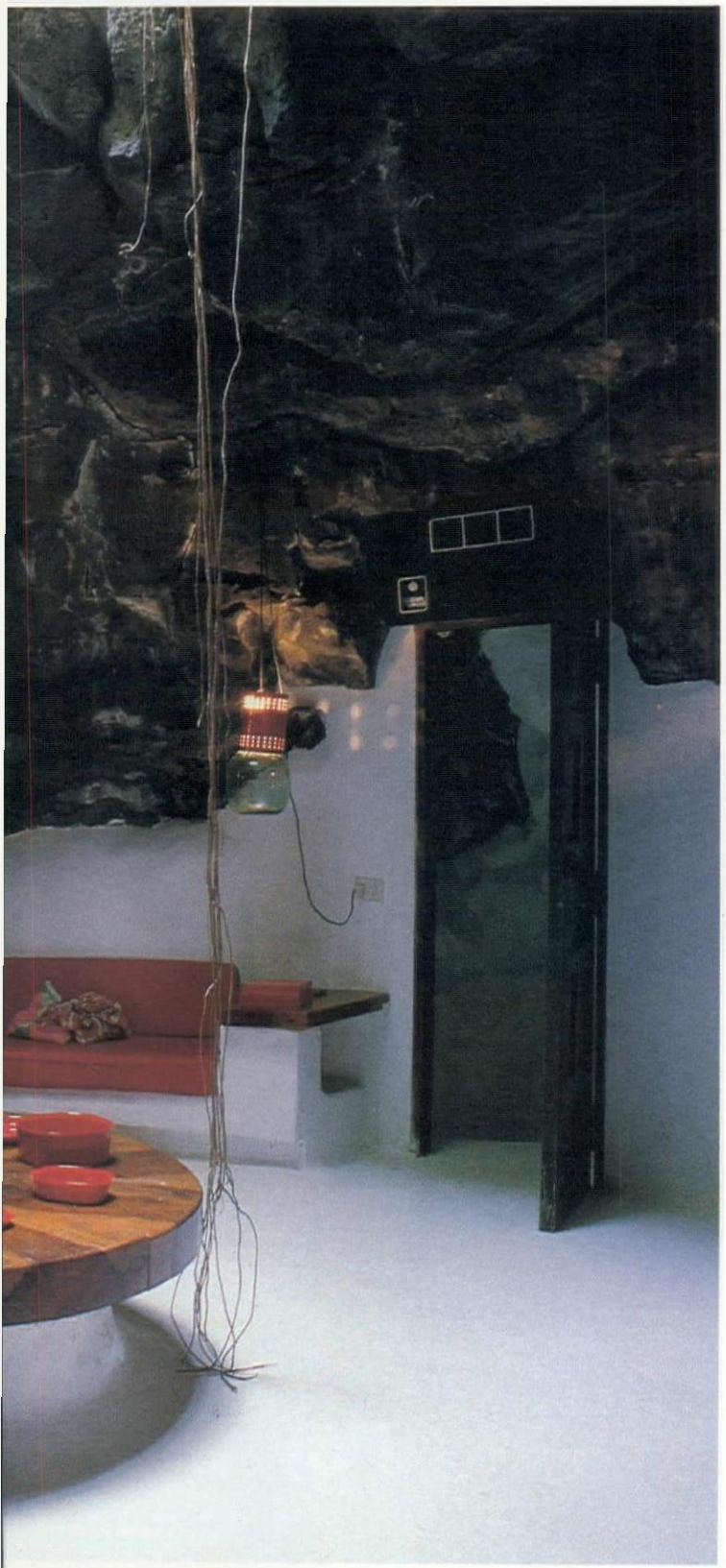
left in the forties to study art in Madrid, then traveled widely throughout Europe and America, settling in New York in 1965. That career was a prestigious one, as the artist participated twice in the Venice Biennale, got important commissions worldwide, and held his first one-man show in New York at the Catherine Viviano Gallery. By the late 1960s, Manrique had moved back to the island, beginning the most spectacular phase of his career as an artist and environmentalist.

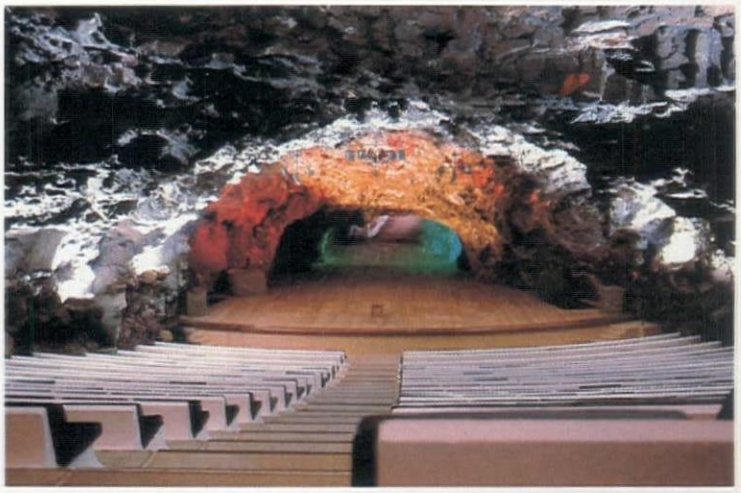
"I believe that we contemporary artists and all those who perceive that harmony and beauty are the highest level of our natural culture have a moral and ethical duty to save our environment," Manrique says passionately. "We must fight all negative assaults on our way of life and our development. There is no reason why an artist cannot build a highway and plant trees along it." That commitment is carried out in public and private places across Lanzarote—from shimmering sculpture in a lava field to an intimate grotto in a plush club where American and European tourists dance till dawn.

The island's appeal for travelers is directly related to Manrique's contributions. At Los Jameos del Agua, a deep volcanic tube has been transformed into a wonderful restaurant and eight-hundred-seat auditorium which is acoustically superb. On that stage, major American groups as well as the likes of the London Symphony and the Ballet Russe have performed. In the nightclub, underground pools and craggy lava walls create a unique setting that beckons you to return. When the sun comes up, the action moves to another Manrique creation, the fabulous pool and gardens of the Las Salinas Hotel. This mammoth tropical retreat is punctuated with Manrique's mural compositions made from volcanic rock and is surrounded by gardens sculpted of stone.

As the odyssey winds around the island, you encounter a unique restaurant, Islote de Hilario. Manrique designed this one-of-a-kind hideaway on top of a steaming volcano—its vapors actually cook your food. And as you enjoy the island's marvelous fish, you can look out over the eerie lava landscape. The map to Manrique's structures takes you into the Museo Internacional de Arte Contemporaneo in a restored castle, where works by Picasso, Miró, Vasarely, Botero and Sam Francis, and many others hang on the barrel-vaulted walls of the ancient structure. As he envisioned the need for a museum on the island, Manrique knew that funding would be impossible, so he donated the work and obtained gifts of art from around the world. Over on Tenerife at Puerto de la Cruz, another

Manrique seeks a natural order to combat the destructive forces of this century and build the island's future.





All photographs this spread by Marcel Jacquet

Previous page: César Manrique lives in the heart of Lanzarote's lava fields. Inset: The pool at the Las Salinas Hotel. Opposite page, top: Ermita de Soo *by César Manrique. Left: One of the bubble rooms at the artist's home, Taro de Tahiche. Top: Excellent acoustics attract international talent to the auditorium at Los Jameos Del Agua. Above: Mariner Village in Costa Teguise, designed by Manrique, contains apartments and commercial space.*

An artist's role is more than just to paint. There is no reason why he cannot build a highway and plant trees along it.

Marcel Jacquet

Above: The volcano's colors and texture inspire Manrique's current paintings in acrylic. Right: Manrique designed this fascinating restaurant called Islote de Hilario on the island. Upper right: The artist of Lanzarote.

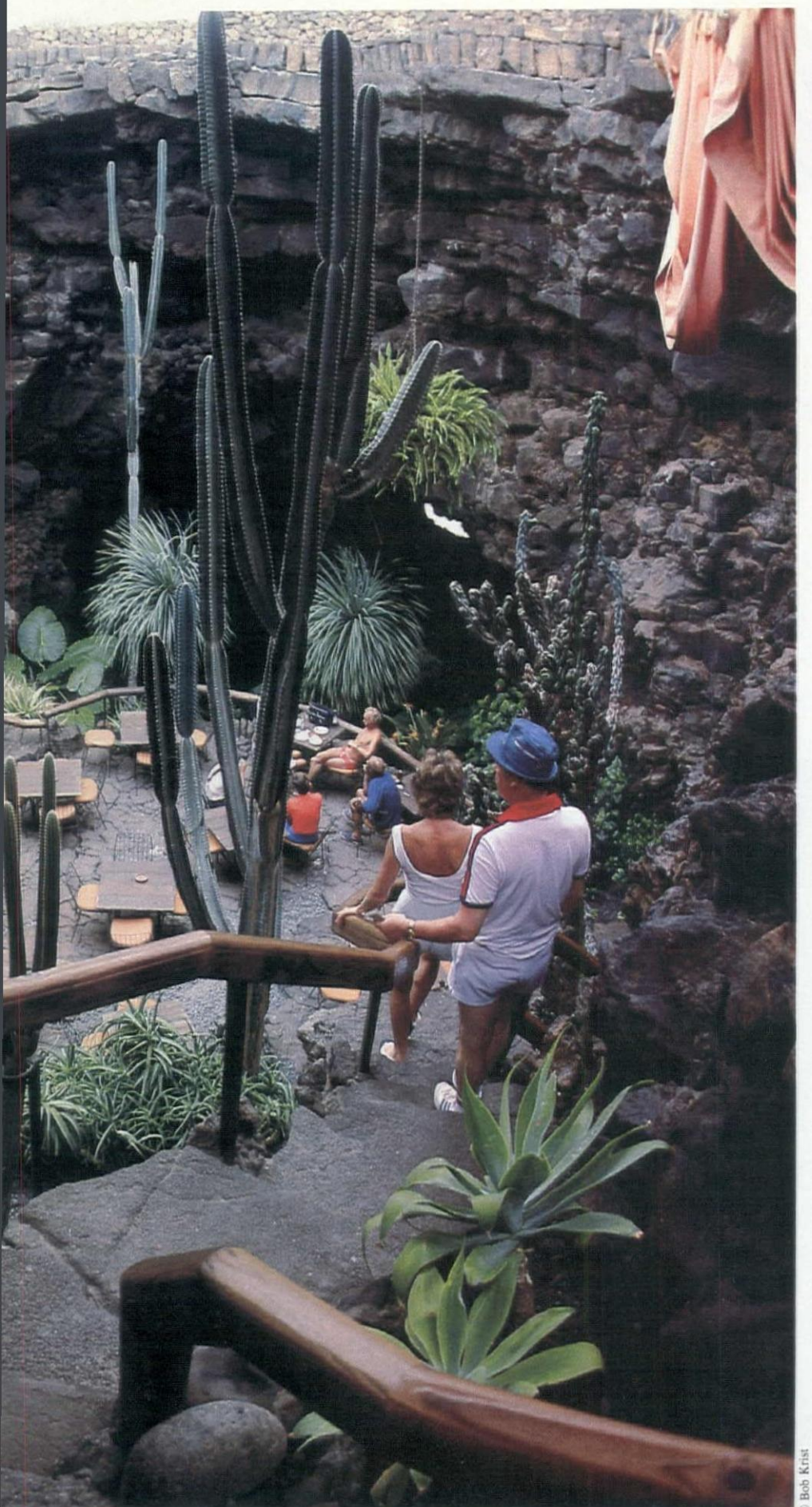
Island Odyssey

Clustered in the Atlantic just north of the Tropic of Cancer, the Canary Islands offer unique cultural traditions and spectacular weather, often called "Eternal Spring." Seven islands comprise the chain, of which Lanzarote is fourth in size and considered the most distinctive in geography and artistic resources. As you seek the creations of César Manrique, travel by Land Rover (with an experienced driver) or by camel caravan, an unforgettable way to experience the lava landscape and the architectural marvels.

January ushers in the peak tourist season, usually subsiding by March. No matter when you arrive, you will be met by warm sunshine, excellent swimming conditions, and the incredible hospitality of islanders. Iberia Airlines flies direct from New York to Tenerife every Saturday; Iberia flies daily from New York to Madrid, where you can catch a connecting flight to Tenerife.

Savvy travelers know the Canary Islands offer a special bonus—unrestricted customs limits and a colorful bazaar of goods from around the world. From Chinese silks to top-quality leather and the latest electronic gear, you can plan to return home with a bulging suitcase.

Resort hotels and restaurants are springing up across the islands. National Tourist Office of Spain (665 Fifth Avenue, New York, New York 10022, 212/759-8822) provides complete information on rates and reservations. When you stay in Lanzarote, do explore the Las Salinas-Sheraton at Teguise, with the spectacular pool by Manrique, and the Arrecife Gran Hotel.



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magnificent pool—actually an artificial lake—cools sunworshippers.

His portfolio is as broad as the skyline, but it is in his own private retreat where the essence of César Manrique's creativity is most apparent. Called Taro de Tahiche, the long white structure hugs the black lava around it. Turrets and domes interrupt the roofline while exotic blooming cactus soften the landscape. Manrique has built the house on top of five underground volcanic bubbles, reached by a spiral staircase in the living room. Below, each room is decorated in a bold primary color with cool white plaster floors and natural rock walls. Huge tropical plants reach through skylights into the Lanzarote sunlight which bounces off the huge canvases and sculptures that dominate Manrique's time today.

Just as the island's volcanoes are integral to his building design, so have the rock and lava inspired his own painting. Yellow, red, gray, and black fill the giant canvases, which are textured with formations of wood shavings into shapes that resemble the molten rock. As he pauses to show a favorite work, he talks with determination about his objectives. "Lanzarote is becoming a utopia," he says. "The whole world is looking upon it as a model scheme, as a place where one is trying with great energy to help nature regain its original dominance."

He is a handsome, elegant man who speaks out quickly against urban planners who would bulldoze the landscape and throw away traditions. "By advancing, we step back," he says simply. Rather than capitalizing on his own talents, Manrique has donated his time and reinvested his own money into his homeland: "Life itself is very short. What good is it to work and work and just pile up millions of dollars?" He also cites painters who have achieved great success and tremendous wealth, yet were consumed by alcohol or despair. "The artist's role is more than just to sit and paint. If he is sensitive enough to be an artist, his art would touch the whole of his life, including his friends, his loves, his countrymen. . . . And since there is no word for this role, we should create a language to explain the artist's function."

Manrique's function is clear. He has lifted ideas into the realm of reality; he is an architect whose tools are lava, acrylic paint, volcanic steam, and underground pools. As he protects the tradition of his native island, he is guiding it to the future and designing an incredible experience for the traveler to the Canary Islands. □

Gray D. Boone is the editor and publisher of HORIZON *magazine.*

Ravi Shankar

Ravi Shankar continues his thirty-year love affair with the sitar. By Allan Kozinn

"What makes Indian culture unique," explains the sitar virtuoso Ravi Shankar, "is that it represents a living tradition. Unlike other ancient civilizations—those of Egypt or China, for example—we're not looking at a culture that flourished five thousand years ago but which has no connection with the present. Rather, we have traditions in art, sculpture, painting, dance, and music that go back many centuries—yet which have evolved and which are alive to this day. That is the most important thing to keep in mind about our classical art. And this, I believe, is what the Indian government hopes to project in the Festival of India."

If any Indian artist stands as a symbol of his country's culture, it is certainly Shankar. Now sixty-five, he has spent the past thirty years performing, teaching, and patiently explaining the complexities of Indian music to audiences around the world. He is to the sitar what Andrés Segovia is to the guitar—except that his instrument and art still seem mystifyingly exotic to many Western listeners. The sitar, after all, is a huge, ornate stringed instrument with raised metal frets, dozens of tuning pegs climbing up the fingerboard, a resonating gourd at the top of its neck, and sets of sympathetic strings that drone continuously beneath the sinewy melodies played on the main strings. Typically, Shankar plays sitting cross-legged on an Indian rug, accompanied by players of the droning *tanpura*. He is often joined by equally distinguished colleagues—such as Alla Rakha, a virtuoso of the tabla drums, or Ali Akbar Khan, a master of the lutelike stringed instrument, the sarod.

On June 13, Shankar opened the Festival of India with a recital at the Kennedy Center, a concer which was attended by Prime Minister Rajiv Gar dhi and President Reagan. The festival is just th sort of cross-cultural pursuit Shankar has alway thrived on. On September 11—again under th Festival of India's auspices—he will play his Sita Concerto no. 1 (he has composed two) with hi fellow countryman Zubin Mehta conducting th New York Philharmonic. After that performance Shankar embarks on another tour of America.

The collaboration between Shankar and Meht represents the musical dichotomy that exists in In dia today—that is, the eager adoption of Wester music, offset by an adherence to the time-honore Indian tradition. Mehta, as a young man, was sur rounded with symphony and opera, and in his stu dent years he traveled to Vienna to immerse himsel in the idioms of Beethoven, Bruckner, Mahler, an Wagner. Shankar nearly took a similar route. Bor

When Shankar studied with his guru, he practiced sitar twelve to sixteen hours a day.

in Benares in 1920, he was traveling the world as a member of his older brother Uday Shankar's dance troupe by the time he was ten. By fifteen, he was a star solo dancer. He was also an instrumental prodigy, able to make his way around the sitar, sarod, tabla, and flute. "I could imitate anything I heard," he recalls. "But I never had a chance to learn those instruments properly."

That changed in 1936 when an Indian court musician, Ustad Allauddin Khan, joined the Shankar troupe. "He was the first person frank enough to tell me that I had talent, but that I was wasting it—that I was going nowhere, doing nothing. Everyone else was full of praise, but he killed my ego and made me humble." When Shankar asked Allauddin Khan to teach him, the older musician told him he would have to abandon the footlights and devote himself seriously to his studies. Shankar considered the offer for a year, and in 1937 he decided to follow his guru to India—much to Uday Shankar's chagrin. "I surrendered myself to the old way," he says, "and let me tell you, it was difficult for me to go from places like New York and Chicago to a remote village full of mosquitoes, bedbugs, lizards, and snakes, and frogs croaking all night. I was just like a Western young man. But I overcame all that."

The discipline to which Shankar submitted during the seven years he studied with Allauddin Khan was quite unlike anything a Western music student faces. For one thing, he had to learn the skill of free improvisation, the basis of Indian musical performance. But he also had to learn the complex vocabulary of *ragas* (melodic patterns, each with its own mood) and *talas* (intricate rhythmic cycles) on which the improvisations must be based. These elements, in their purest form, are based on ancient Vedic hymns, which have come down through the centuries unchanged. The ragas and talas, however, have been embellished by musicians during the past seven hundred years—and the history of this stylistic accretion has never been written down. Instead, it has been transmitted orally, from master to pupil.

How much has sitar playing changed over the last half millennium? "It was simpler at first," Shankar says. "Music was very much attached to religion, and in the olden days it was performed with the deity as the main listener—to whom the musician poured out his feelings. And the *ragas*, in those times, were very closely associated with the phenomena of nature—whether it was day or night, raining, thundering, or spring. Eventually, a lot of ornamentation and speed were added, because musicians were more involved with playing for royalty, who liked excitement. It's similar to the development in the West, really: the earliest harpsichord composers wrote much more simply than, say, Liszt or Rachmaninoff. In both traditions, there came to be an aspect of playing for the gallery; but those elements are also quite beautiful."

After his years of study, Shankar began performing publicly. He was appointed music director of All-India Radio and he also formed the National Orchestra—an ensemble comprising Western strings and Indian instruments and which became an outlet for his other creative interest, composing. By the mid-1950s, he was receiving commissions for ballets, incidental music, and film scores. His latest effort in this latter field, the score for Richard Attenborough's epic film *Gandhi*, has received a great deal of critical acclaim, as have the works he has composed for his collaborations with violinist Yehudi Menuhin and flutist Jean-Pierre Rampal. He has even composed electronic music. "I have always had an instinct for doing new things," he admits. "Call it good or bad, I love to experiment."

In 1956 Shankar decided to take his art to the concert halls of the West, where, in those early days, he found that audiences used to Western classical music were baffled by Indian music's lack of harmony and counterpoint. The jazz crowd, however, was quickly won—undoubtedly because of the appeal of the music's improvisatory element. Another sort of audience materialized in the late 1960s, after Beatle George Harrison became fascinated with the sitar and began studying with Shankar. Suddenly, Shankar found himself something of a cult figure, and he played at the Monterey and Woodstock festivals. But he had mixed feelings about this new adulation; to this day, his memories of the 1960s are tinged with regret.

"On one hand," he reminisces, "I was lucky to have been there at a time when society was changing. And although much of the hippie movement seemed superficial, there was also a lot of sincerity in it and a tremendous amount of energy. What disturbed me, though, was the use of drugs and the mixing of drugs with music. And I was hurt by the idea that our classical music was treated as a fad—something that is very common in Western countries. Had I been younger, I might have been swayed. But I was not happy being treated as a superstar. People would come to my concerts stoned, and they would sit in the audience drinking coke and making out with their girlfriends. I found it very humiliating, and there were many times I picked up my sitar and walked away.

"At the same time, I was being torn to pieces in India by envious musicians who accused me of becoming commercialized. They said I was becoming a hippie and a drug addict and that I treated our music sacrilegiously—when, in fact, I was trying to do just the opposite. I tried to make the young people sit properly and listen. I assured them that if they wanted to be high, I could make them feel high through the music, without drugs, if they'd only give me a chance. It was a terrible experience at the time. But you know, many of those young people still come to our concerts. They have matured, they are free from drugs, and they have a better attitude. And this makes me happy that I went through all that. I have come full circle.

"If I've accomplished anything in these past thirty years," he adds, "it's that I have been able to open the door to our music in the West. I enjoy seeing other Indian musicians—old and young—coming to Europe and America and having some success. I'm happy to have contributed to that. Of course, now there is a whole new generation out there, so we have to start all over again. To a degree, their interest in India has been kindled by *Gandhi*, *Passage to India*, and 'Jewel in the Crown.' What we have to do now is convey to them an awareness of the richness and diversity of our culture. And this, I think, is where the Festival of India can be quite helpful." □

Allan Kozinn writes about music for the New York Times *and other national publications.*

On Tour

Ravi Shankar's current tour engagements are as follows. Contact J. B. Keller Public Relations for more information: 250 West Fifty-seventh Street, #1130, New York, New York 10107; 212/315-2430.

September 11	New York (Avery Fisher Hall), New York Philharmonic Gala, recital
September 14	Indianapolis, recital
September 27-30	Trinidad, recitals
October 5	Stanford University (California), recital
October 11	Boston (Symphony Hall), recital
October 13	New York City (Metropolitan Museum of Art), lecture/demonstration
October 14	New York City (Metropolitan Museum of Art), recital

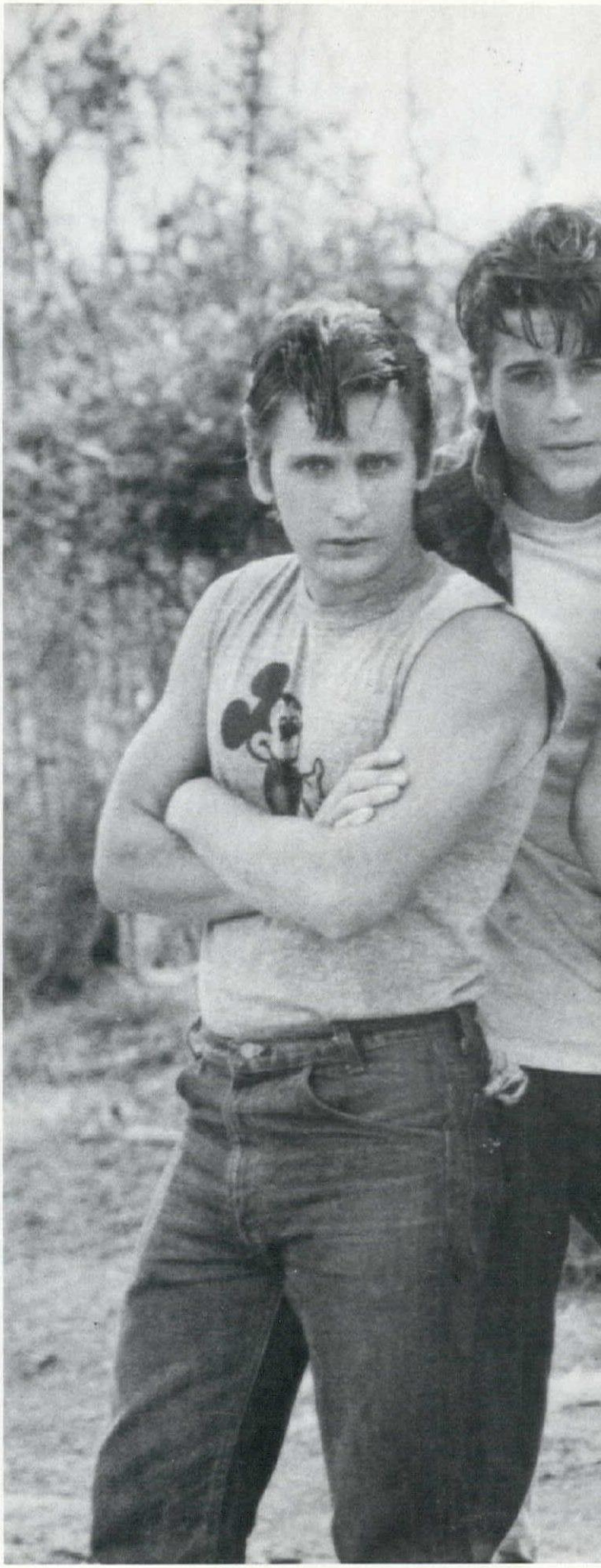
Rebels with a Cause

Today's new breed of young male actors are calling their own shots. By Dan Yakir

Only a decade ago, the Hollywood establishment deemed films with youthful heroes to be box-office poison. Romantic leads under twenty simply didn't sell. But now young actors populate the screen not only in the sexy teen comedies which started thriving in the late seventies (with such films as *Animal House)* but in respected dramatic films as well. In the fifties, when pictures about the young threw audiences into a frenzy, the focus was on "bad" kids, problematic marginals, rebels. Marlon Brando (in *The Wild One),* James Dean (in *Rebel without a Cause),* Paul Newman, Montgomery Clift, and Steve McQueen created sympathetic antiheroes who were as tough as they were vulnerable—who were sexy *because* they dared to rebel. But by the seventies, the trend was virtually dead.

Today, the moviegoing public is becoming increasingly younger—and with the 1980s view of the male not only as a sex symbol, but as a sex object—Tinsel Town has changed its tune. Now, youth is marketable and, as the following list suggests, the new actors (and the characters they portray) run the gamut of types—not to mention acting styles and social backgrounds:

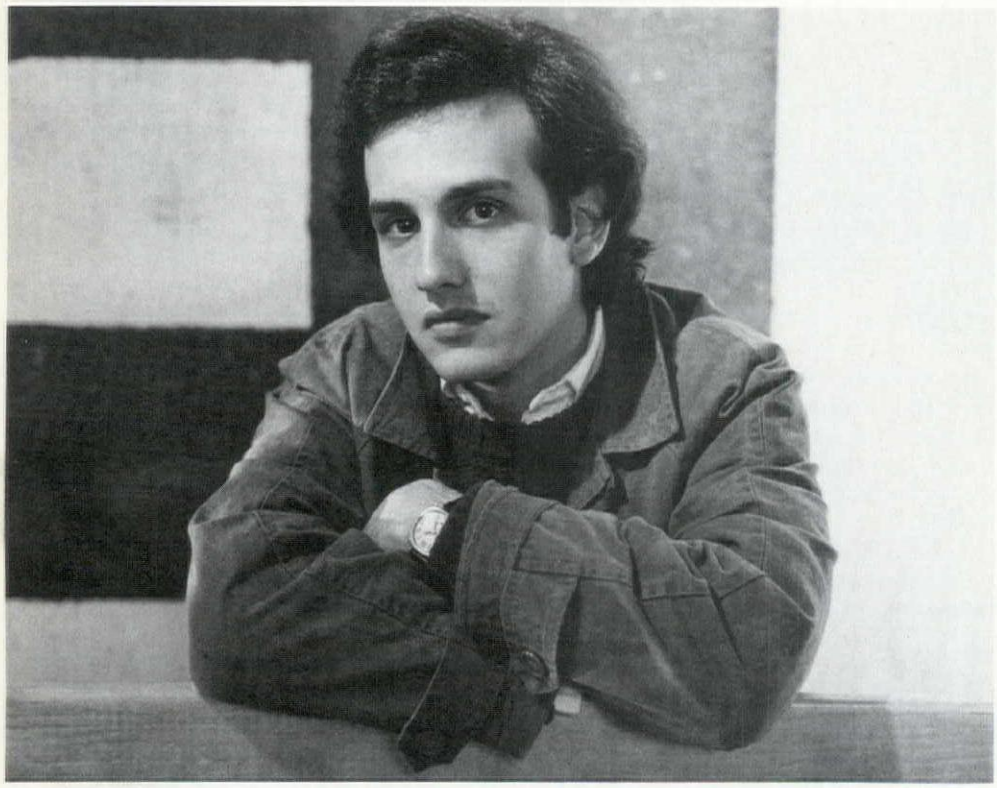
Tom Cruise (*Risky Business, All the Right Moves, Legend*); Sean Penn (*Fast Times at Ridgemont High, Bad Boys*); Timothy Hutton (*Ordinary People, Taps, The Falcon and the Snowman*); Kevin Bacon (*Diner, Footloose*); Emilio Estevez (*The Breakfast Club, Saint Elmo's Fire*); Patrick Swayze (*Red Dawn, The Outsiders*); Matthew Modine (*Birdy, Streamers*); Vincent Spano; Eric Stoltz; Judd Nelson; Anthony Michael Hall; Zeljko Ivanek; Christopher Atkins; Val Kilmer; Nicholas Cage; Andrew McCarthy; Anthony Edwards; Zach Galligan; Christopher Penn; Charlie Sheen—all of these and more make up the new crop of young male actors. The following study of six of the best helps illuminate the phenomenon as a whole.



Some of the top young male stars of the eighties are abandoning the beach blankets and locker-room peepholes to jump on Hollywood's choicest roles. Whether playing the angst-riddled rebel, the painfully shy outcast, or both characters rolled into one, the current breed of young actors has reached new heights in character depth. Francis Ford Coppola's The Outsiders *(1983), one of the first films to capitalize on this new wealth of talent, starred (left to right): Emilio Estevez, Rob Lowe, C. Thomas Howell, Matt Dillon, Ralph Macchio, Patrick Swayze, and Tom Cruise.*

©Pony Boy Inc.

More cerebral than physical in his appeal, Broderick nevertheless exudes street smarts.



Keith Gordon in the upcoming Necessity.

KEITH GORDON

At twenty-four, Keith Gordon celebrates a decade as a versatile actor on stage, screen, and television with a new departure: *Necessity*—a film scheduled for release later this year—marks his debut as a screenwriter and producer (collaborating with director Mark Romanek), in addition to his playing the lead. "Being an actor can be terribly frustrating," he says. "It's too passive, waiting for the right offer. I didn't want to simply be a mouthpiece for what somebody else wanted to say." In the film, he plays a "creative weirdo" whose mysterious invention qualifies him as "a borderline case between genius and crazy." In a very different vein, Gordon can currently be seen as Helen Slater's boyfriend in *The Legend of Billie Jean,* in which he is "a romantic lead, but quirky—sweet but funny in an offbeat way."

Gordon, who comes from an artistic family (his father is a theater actor and director and his mother was an actress), was bitten by the acting bug at fourteen, when he saw his father on Broadway in *Of Mice and Men.* He made his debut at sixteen in Arthur Kopit's *Secrets of the Rich* and followed up with a number of plays and films—from *Jaws Two* to Bob Fosse's *All That Jazz;* from television's "Studs Lonigan" to *Richard III* on Broadway with Al Pacino. Gordon got his break in *Home Movies,* directed by Brian De Palma (who went on to cast him in *Dressed to Kill* as Angie Dickinson's whiz kid who tracks down her killer). "The character I played was very much a younger version of myself—and of Brian's: we were sharing our childhoods through this very repressed guy." In the film, Gordon invented almost single-handedly the nerdy, vulnerable kid whose sweetness barely masks his intense desires and iron will. But it was in John Carpenter's *Christine*—in which he goes "from the most pathetic, nerdy fellow to an absolutely cold, sexy killer"—that he became a star. "In this role," the actor confesses, "I could use all the horrible things I always dreamed about but suppressed. It was very cathartic not to deny them."

Adds Gordon, "I'm more interested in doing character work than in becoming a movie star." Shy and private, yet intensely driven, this New York native keeps turning down teen comedies for serious parts. "Film is a director's medium," he observes, "while on stage, the actor carries the piece. You're out there and you have to have your way. You've got to." He next hopes to produce an Off-Broadway play entitled *Barbarians,* costarring Kevin Bacon (alongside whom he has already acted in the play *Album*).

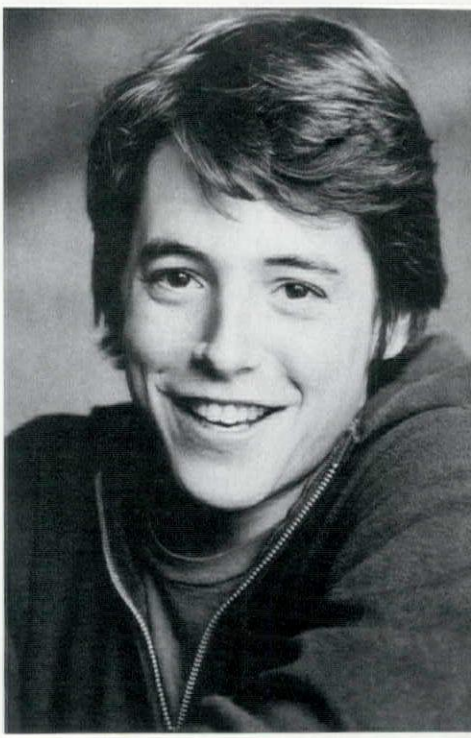
MATTHEW BRODERICK

Matthew Broderick wowed both critics and au diences with his performances in *Brighton Beac Memoirs* (which won him a Tony) on Broadwa and *Max Dugan Returns* on screen. Both were writ ten by Neil Simon, who obviously liked the youn actor enough to cast him in *Biloxi Blues* also (cur rently on Broadway). He plays the playwright' alter ego, Eugene, as he did in *Brighton Beach*– except that here, he's a writer doing his militar service rather than a goofy adolescent.

Simon has gone on record praising Broderick' "craftsmanship and charm" as well as his innc cence—qualities that are evident on the screen thes days with *Ladyhawke,* a medieval fable in whic he plays a petty thief who helps a doomed coupl escape a terrible curse, and *1918,* a low-budget in dependent picture.

It was, however, with *WarGames* (a clever thril ler about a computer whiz kid who almost cause World War III) that Broderick became a household name. John Badham, his director in that film, says "Matthew is extremely appealing and has a tremen dous amount of strength for a young actor. Hi sense of timing is impeccable. He is very open an vulnerable in his looks, which is important, an he was extremely well prepared. I wish I could sa

"I didn't decide *to become an actor," says Matthew Broderick. "I didn't know what else to do."*



it was I who made his performance, but I can't."

Broderick, twenty-three, went against his innocent kid-next-door looks to play a hustler adopted by a drag queen in Harvey Fierstein's Off-Broadway *Torch Song Trilogy* and a preppy who abuses blacks in Athol Fugard's *Master Harold . . . and the Boys,* which was aired on cable last year. More cerebral than physical in his appeal, Broderick nevertheless exudes street smarts. An intuitive actor who'd rather not dissect his art, he concedes he's still trying to overcome his shyness.

"I used to get very scared in auditions, because I wanted to act so badly. I used to get tremendous stage fright—which was actually exciting, although such intensity can't be sustained for long. I was also scared of the movie cameras when I made my first film, and I guess I'm still trying to get used to it."

The son of the late actor James Broderick (of television's "Family"), the young Matthew "liked the atmosphere backstage, the dressing rooms," enough to desire an acting career. "I was better at acting than at other things," he recalls. "I didn't *decide* to become an actor. I didn't know what else to do." He landed his first professional job on stage in *Valentine's Day* in 1979, alongside his father.

"What's nice about my profession is that you can assume somebody else's identity for a while, but I don't take it home with me. In the theater, you assume it automatically and it goes away when you go home."

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Ralph Macchio: "In order to be loved, you need to be vulnerable, no matter how old you are."

RALPH MACCHIO

The most successful young actor at the box office today is twenty-three-year-old Ralph Macchio (another *Outsiders* graduate), whose *Karate Kid*—about the triumph of a weakling and his discovery of love and life through sport—grossed around $90 million. In *Teachers,* Macchio (who looks sixteen and plays characters younger than himself) won attention as an illiterate rabble-rouser, "a cocky know-it-all who essentially is just a kid reaching out." He also aged into an elderly man in television's "Three Wishes of Billy Grier"—as a kid whose rare metabolism ailment brings about tragedy in the span of one year.

In part, the secret of his appeal is in playing working-class characters who have street smarts cum heart. Says Macchio, "I look like an ethnic, so I guess that's why I get the working-class roles"—a background alien to the suburban-Long Island native. His characters are survivors (most often from broken families), and they triumph because of their basic goodness. Even as they rebel, they are "good kids."

A self-described intuitive actor who trusts his instincts, he nevertheless insists, "I also like to be directed; you never stop learning." He doesn't feel typecast—"My characters are more similar to me than to each other"—and steers clear of self-marketing. "You'll never see a shot of me with my shirt off," he states. "I don't believe in posing for posters. I prefer to be sold as the character I'm playing, not as myself.

"I'm always striving for more realism in a performance," he stresses. "I want to do more than just the lines. I'd love to do something for the first time ever, which I know is close to impossible. . . . But the realism of the young Brando or Robert De Niro is incredible. I want to be that real."

Following a "boring, happy childhood" in which he enjoyed performing, "but not seriously," he landed his first part in *Up the Academy,* followed by a yearlong stint on ABC's "Eight Is Enough." His quick rise has made him all the more self-questioning. "I'm more confident in my personal life than I am at work," he says. "I'm confident about my morals and motives and about what I want to do—I'm very positive in that sense. When I'm performing, I'm positive too but when I go home and I think about it, that's when the doubts begin. I think, Two hundred million people are seeing this. What am I going to do?"

But Macchio, like most of his colleagues, has learned an indispensable lesson which helps make his performances shine. "In order to be loved, you need to be vulnerable, no matter how old you are. I play vulnerability very well. At least, that's what I've been told."

In Hollywood, executives and film directors seem to agree. Macchio has already been signed to do *Karate Kid II,* and he is currently shooting *Crossroads,* in which he plays a kid who goes to the South to learn to play the blues. For the audience, too, he'll be making beautiful music.

Matt Dillon: "I used to go on the train and scare people by pretending to be crazy."

ROB LOWE

"I don't want to do any more coming-of-age movies [or] high-school pictures or play the romantic, good-looking guy," declares Rob Lowe, twenty-one—one of the most classically handsome actors of his generation. "I look for roles with intelligence and maturity to them."

In his two new films, he seems to have found just that. In *Saint Elmo's Fire,* which he describes as a "cross between *The Big Chill* and *The Breakfast Club,*" he plays a twenty-three-year-old "alcoholic sax player who never grew up," in spite of his being a husband and father. "I never played drunk before," says Lowe, "and it's one of the hardest things—you can be either too subtle or too broad—and I was also attracted to the fact that I have a tender, nonsexual rapport with a shy girl. In this film, I felt that different aspects of my talent had finally gelled. I think people's perceptions of me, whatever they may be, will change as a result of it." The vulnerable, helpless character he plays in *Saint Elmo's Fire* stands in sharp contrast to the confident, assured ice-hockey champion he plays in *Youngblood* (which opens in October), "a man who becomes disillusioned with the violence of the sport, the money aspects, and the moral dilemmas involved," Lowe says.

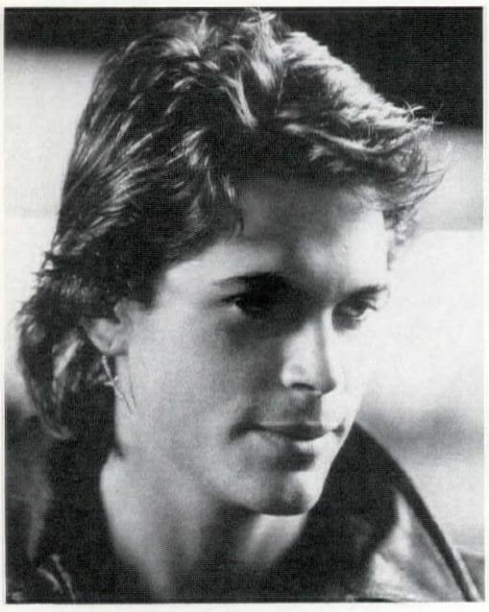
"As an actor, vulnerability is what endears you to the audience. In *Youngblood,* I let my body do the talking—as athletes do—because they can't afford to appear vulnerable." For this film, the actor had to undergo intensive physical training. "I used to have the body of a kid. Now I have that of a man."

If Lowe (who was born in Virginia and grew up in Ohio) looks like a California beachboy, he also exudes an intellectual capacity, a sophisticated charm that one associates with Europeans. And yet Lowe is all-American—mostly in the sense of humor that he never fails to manifest.

These qualities certainly helped in getting him cast in his first film role in (what else?) *The Outsiders*—no other recent film has given birth to so many stars—and in quick succession in *Class,* a sexy school comedy in which he plays Jacqueline Bisset's son; in *Hotel New Hampshire,* based on the John Irving novel in which he plays an exuberant youth in search of his identity; and in *Oxford Blues,* a comedy about an arrogant Yank in Britain.

"Acting allows me to express pent-up emotions that I don't let go of in my personal life," he explains. "The chance to live another life without being responsible for your actions. It's like in baseball when you hit the ball right on the sweet side of the bat, and it goes out of the stadium!"

Rob Lowe in Saint Elmo's Fire.



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MATT DILLON

In most of the ten movies he's made so far, Matt Dillon's greatest charm has been his raw physicality, the intense sexual vibrations emanating from his wiry physique, in such films as *The Outsiders, Rumble Fish,* and *On the Edge.* The latter, his debut at fourteen, already manifests his "bad boy" charms, which Francis Coppola capitalized on in the two movies based on S. E. Hinton novels that he's made. Dillon, twenty, served as an inspiration to Coppola—the arrogant kid who is working-class and has a tough, macho attitude but who deep down is sensitive and shy.

Possibly the most obvious sex symbol among today's young actors, Dillon (whose role in *The Outsiders* echoed James Dean's in *Rebel without a Cause)* resents his image. "I'd rather be seen as myself," he declares. "I never try to emulate anybody. When I made *On the Edge,* [director] Jonathan Kaplan used to make fun of me and say, 'Hey, Marlon!' But all I knew from Brando was *The Godfather,* and I thought of that old, fat guy. . . . I just want to do characters with some depth to them, which is hard to find, because people rule me out of doing character work. What I don't like is that once you play a kid from the South [*Tex*], you get scripts about Southern kids. After *My Bodyguard*—in which I had a great time playing a maniacal, despicable bully—they offered me tough guys. . . .

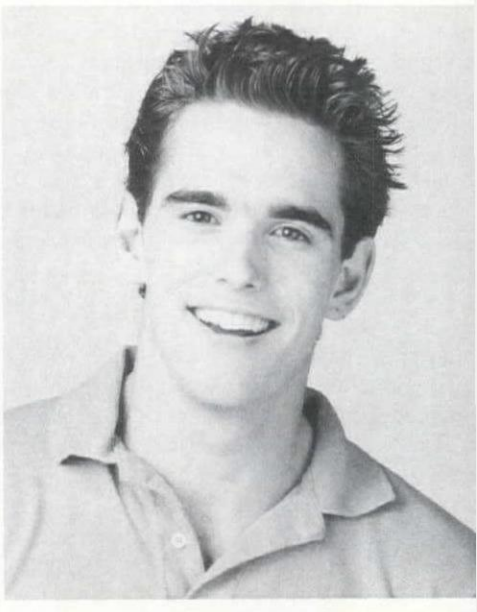
"I really don't pay much attention to the sex-symbol stuff. I try not to let it get in my way. What appealed to me, from the beginning, was being a *actor.*" What he considers the main challenge acting is "to keep it real—keep in character but als be honest, true to yourself." Although he tries t dissociate himself from his characters once the jo is done, he admits that sometimes this is hard, a in *The Outsiders.*

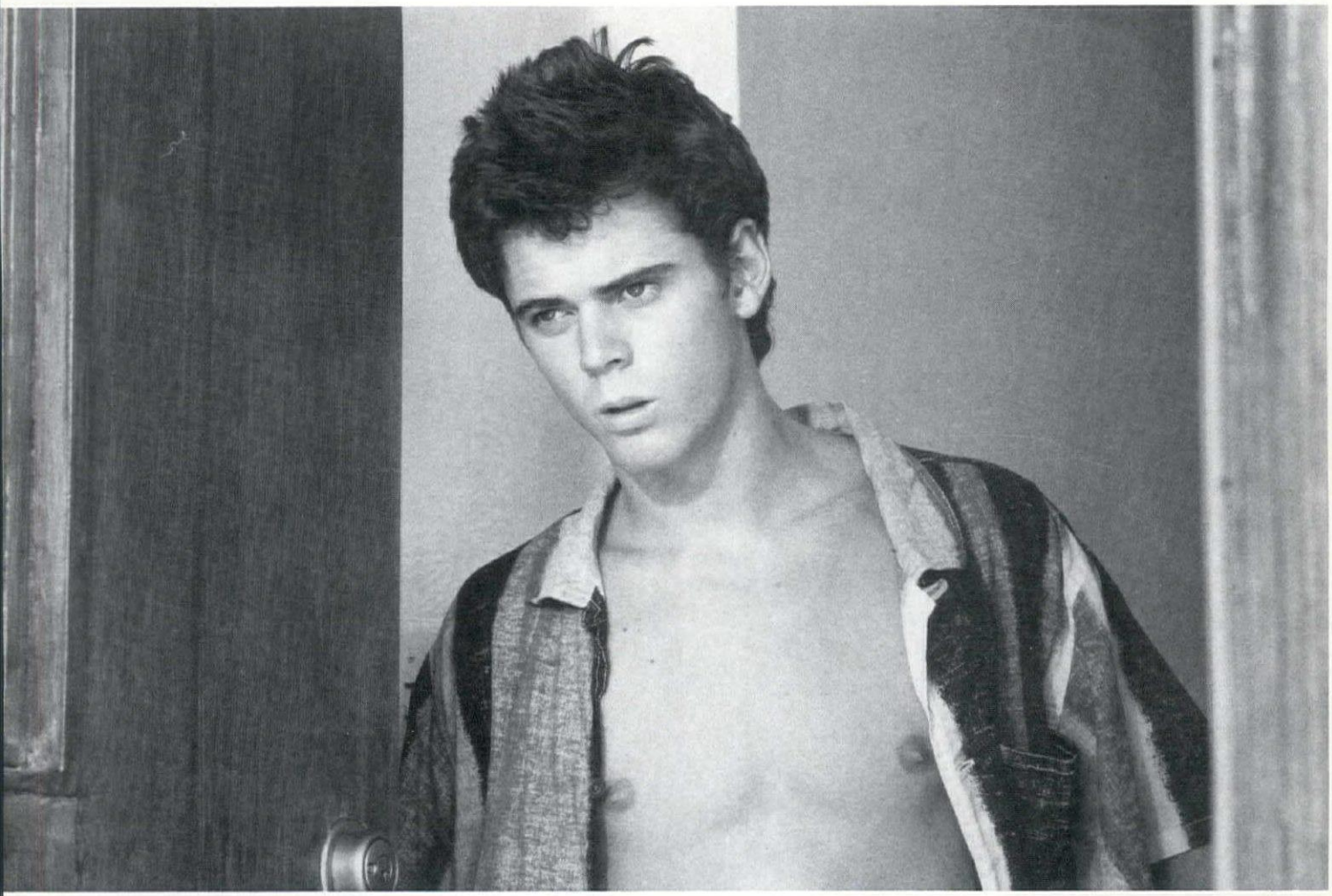
While he constructs his characters "from observ ing people in the street," he also goes "into myself for inspiration. "I used to go on the train and scar people by pretending to be crazy. That's the fun pa of acting for me—having the freedom to do anythin anywhere. I always liked to pretend. All my life

Born in New Rochelle, New York, to a middl class family, Dillon got tired of school an discovered acting—or rather, was discovered b talent scouts at fourteen. Although his forte, o screen and off, is not verbal, the working-class tough-guy mannerisms are pure acting. "From th moment I slip on a pair of jeans, it makes me wal a certain way. Loose clothes make you fe loose. . . . All that stuff reflects your personalit in a film."

Recently, Dillon broke away from his disaffecte screen self in *The Flamingo Kid,* his first comi role (in which he revealed considerable flair) an in *Target,* a spy thriller in which he has a comple rapport with his father (Gene Hackman). Now, a before, his motto is honesty. "If you want to ge people to relate to what you're doing, you have t be honest."

Matt Dillon gets inspiration for his characters "from observing people in the street."





Orion

C. Thomas Howell, who played the sensitive Pony Boy Curtis in The Outsiders, *stars in his first comic role in* Secret Admirer.

C. THOMAS HOWELL

Although he had a small part in one of the biggest grossers of all time, *E.T.*, C. Thomas Howell made his mark in his second movie, *The Outsiders*, in 1983. A fourteen-year-old son of a film stuntman and a rodeo champion in his own right, Howell leaped to instant stardom—and to the status of teen heartthrob—as the innocent Pony Boy Curtis. Sensitive to the point of being able to shed tears at will, the actor projected such a natural, unaffected quality that he actually carried the film on his own shoulders—for all the fine ensemble acting that surrounded him. He then went on to portray an army brat rescued by his father from redneck brutality in *Tank;* an adolescent who discovers love and friendship—not to mention a moral code—in *Grandview, U.S.A.;* and an average kid who turns into a psychotic killer in *Red Dawn*, John Milius's militaristic fantasy about a Russian takeover of the United States. In his latest film, *Secret Admirer,* Howell plays his first comic role as a quirky high-school kid who gets an unsigned love letter that creates havoc in a typical suburban neighborhood.

"I think I'm more the homebody type," he says of his appeal. "I think I fit in more with society, which makes it easier for the audience to identify with me." But what the eighteen-year-old doesn't mention is that few can compete with him in triggering the protective instinct among viewers of both sexes. He simply has no evil in him.

It is also telling that in a photo layout done by Herb Ritts for *Rolling Stone* last year, Howell portrays a James Dean-like character. "A lot of people tell me that I look like Dean," Howell says, "but it only has to do with looks. He was a troubled guy [while] I don't have too many problems."

Howell found the challenge of doing comedy stimulating. "I think its more difficult to hold emotions back and not let go—play things in a more internal way. Comedy is all about timing and about keeping it fresh and funny, even after many takes." While for *Secret Admirer* Howell was inspired by the work of Bill Murray, this intuitive performer usually draws on his own life and environment for his acting jobs. Friends become the inspiration for a character. "I like to be the character at all times on the set," he states, "but when they call it a wrap and its time to go home, I like to be myself again.

"I love acting," he exclaims. "I love to entertain people and be in control of a scene—I love to be able to make them laugh and cry. I'd like to make people happy and set an example for younger people as well. I feel responsible that way." □

Dan Yakir writes frequently about film for Horizon *and other national publications.*

State of the Arts

A New Perspective

UPI/Bettmann Newsphotos

Two of the world's greatest cities project totally opposite architectural profiles. London's skyline reflects tradition, such as the House of Parliament (left). In New York City, steel and glass skyscrapers seem to be stretching on tiptoe for attention such as the Citicorp Center (below, left).

UPI/Bettmann Newsphotos

After eight years of living in New York, I am moving back to London, where I had spent the previous seventeen. It is not an easy decision for someone who loves the arts and the action surrounding them.

At its best, New York is unbeatable as an arts-activity center. There are more theater, dance, and music performances here than in any other city in the world. There are more museums and gallery exhibitions. There is more happening in New York, simply because New York is a magnet for the world's best; if you can make it on Broadway, so the old saying goes, you can make it anywhere.

Quantity, however, is only a one-dimensional measure in the arts, though an important one. The centripetal force of quantity arts activity often throws off sparks which ignite whole new art movements. The recent recognition of New York graffiti artists as a major new force in painting is analogous to the dada movement in Paris in the early part of this century.

If art is a true reflection of life, our cities can be judged by the diversity of their arts. New York has become artistically overcrowded. The proximity of all this art and all these artists creates new movements which may have great promise for a future synthesis and resolution, but, like everything else in New York, it is all happening too fast and too frenetically. There is too little respite between courses not to find the entire meal overwhelming and therefore somehow unpalatable.

Writing in 1958 about the "Pathologies of Culture" and how America is perceived by Europe, the distinguished critic R. P. Blackmur said: "We Americans have the technique to bring something to performance so well that the subject is left out. . . . That is why the people in the world in part take us up and in part repudiate us; we throw away so much and make so much of the meager remainder. We make a great beauty, which is devastated of everything but form and gait."

Blackmur was writing specifically about the differences between the New York City Ballet and Britain's Royal Ballet, but his metaphor for cultural differences is true.

Whatever anyone says about London, it is always described as "civilized." There is no neat definition of what the usage of the term means. Perhaps it is intended to suggest that civilization can be measured by one's willingness to stand patiently in a line (or *queue*) or the fact that one can take the subway (*tube*) without fear of assault (physical or verbal). More likely, it means a respect not only for form but for content, not only for technique but for the art which lies at the heart of the technology.

The architectural differences between the two cities are the most obvious and the most striking. In New York, the graceful beginnings of modern architecture are represented by the Lever House; modern architecture's finest hour can be seen in Mies van der Rohe's majestic Seagram Building. Citicorp's headquarters are the end of the period and good riddance to the shining aluminum-and glass edifices—technologically brilliant but ver short on human values. The lovely houses in th cross streets seem out of scale—dying—like th trees, no longer able to struggle against the hig rises for their place in the sun. Although som buildings have been designated as landmarks, ther is little tradition of preserving what is old instea of creating something new.

Not so in London, where history lies at the hear of everything. There is not a single spectacula modern building in London. The city is a patch work of villages, and its streets wind through then in a seemingly random pattern. To change a facad on a period house needs numerous official permis sions, which are endlessly frustrating but slow th pace of change.

Asked by an American visitor if law require all Bank of England checks (*cheques*) to be hanc embossed, an official of the bank is supposed t have replied: "Oh, no. If it were a law, we coul have it changed. It is a tradition."

Newness and technique have too much impac on New York's arts scene. The city has just con cluded the worst theater season economically in th decade, with the fewest new offerings this century Tradition conditions all the arts in London; reper tory theaters such as the National and the Roya Shakespeare depend on a mixture of the traditiona and the new for their audiences. One wonders how ballet audiences can face another *Sleeping Beaut* (the Royal Ballet's signature) without "nodding off," as the English say.

Both cities are extraordinary and offer a wealth of pleasures. It promises to be an adventure in look ing at the arts from another perspective. This col umn will share it with you.—*Peter J. Rosenwald*

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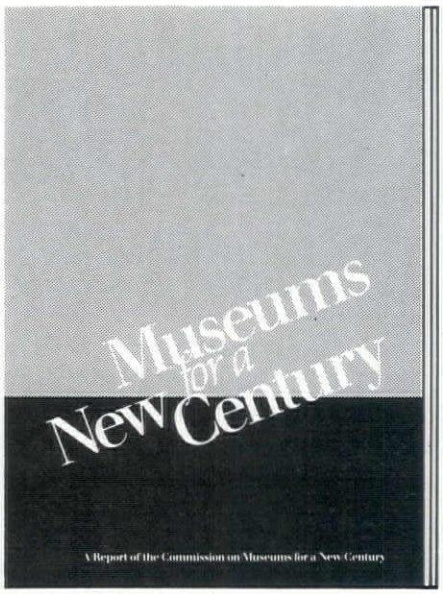

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The Prompter's Box

Patience is a Virtue

Beverly Sills has plenty to smile about this summer. Not only has she shed some poundage and is looking like two million dollars instead of her customary one, but her company (the New York City Opera at Lincon Center) has shed its recent "loser" image and is enjoying the kind of popular and critical success it enjoyed when Miss Sills was reigning, omnipotent diva.

Perhaps it was foolish of her admirers to expect their favorite soprano to become their favorite impresario overnight, but Sills has always been the kind of person we could regularly and reasonably expect miracles from. Yet her first several seasons as artistic director of the NYCO were disappointing on even the most fundamental levels. Instead of miracles, audiences were getting the kind of noneventful performances that were anathema to everything the lady herself stood for when she was sending audiences into a frenzy on the very same stage.

No one expected Sills to be able to pass her charisma on to her troupe. Even good American wines don't travel well. What was to be hoped for, however, was that Sills's commitment to opera as musical theater would be reflected in her choice of repertory, casting, stage directors, and designers. Also, the good measure of common sense and practicality that Sills always seemed to exude as a performing artist was expected to inform her administration of America's "second" opera company.

Instead, the company began offering up performances of appealing mediocrity. If the City Opera is to succeed—standing as it does in the shadow of the Metropolitan Opera just across the plaza—it must be very, very good at what it does best: the imaginative presentation of adventurous repertory with singers who are clearly marked for bigger things. Placido Domingo, Jose Carreras, Sherrill Milnes, and Samuel Ramey are just a few of the singers who made their New York debuts at the City Opera—not the Metropolitan—during Sills's heyday as a performer.

Not only was Sills not coming up with the exciting new singers during her first seasons as an administrator, but she seemed to be choosing repertory which was totally unsuited for the singers she had on hand. The series of early Verdi revivals was especially disastrous. The choice of stage directors was uninspired, and production standards fell to an all-time low. Good conductors were few and far between. There was a long, bitter orchestra strike. With the exception of a memorable performance of Leos Janacek's *Cunning Little Vixen*—conducted by Michael Tilson Thomas, staged by Frank Corsaro, with remarkable sets and costumes by Maurice Sendak (a production telelvised by PBS on its "Live from Lincoln Center" series)—nothing seemed to be going Sills's *or* her audiences' way.

Martha Swope

The early New York City Opera productions were disappointing, with the exception of Cunning Little Vixen, *with sets and costumes by Maurice Sendak.*

How all this was turned around last season is one of those mysteries which are part and parcel of the world of opera. Perhaps the answer is as simple as Sills insisted it was all along: it takes time, a lot of it, to build a company and a repertory. In retrospect, it is fortunate that Sills's board of directors was so patient. It is hard to imagine the powers that be or govern our institutional theaters being equally inclined. The still-shuttered Vivian Beaumont Theatre at Lincoln Center is an eloquent reminder of our impatience with those who strive to produce theater. We want hits and we want them now and all the time. Well, we're wrong. It doesn't happen that way, folks. As a playwright, no one should know better than I, and yet I was in the vanguard of those shaking their heads and saying, Goodbye, New York City Opera. Impatience bespeaks great passion in this case, and no one could be happier that the joint (in this case the New York State Theatre) is jumping again.

It's a long season—July5 through Novembe 17—and it promises to consolidate the gains of th past season. There will be four new productions seven revivals, and nine repeats from last seasor

Prokofiev's *Love for Three Oranges* will reunit the triumphant Corsaro-Sendak collaboration wit City Opera's under-appreciated musical directo Christopher Keene, on the podium. *Casanova* wi mark the New York premiere of a major new wor by the distinguished contemporary American com poser Dominick Argento. Bellini's *Norma* wi highlight a bel-canto series with the Met's Olivi Stapp in the notoriously difficult title role an Richard Bonynge (in his NYCO debut) conducting The fourth new production will be *Kismet*, a Broac way hit some thirty years ago with music and lyric by Robert Wright and George Forrest from th themes of Alexander Borodin; *La Cage aux Folle* Tony Award-winner George Hearn will make hi City Opera debut in the role made famous b Alfred Drake. While Sills's announced commit ment to Broadway's musical treasures of the pas is controversial, the chance to acquaint new au diences with live performances of such works a *Carousel* and *Show Boat* cannot be easily dis missed. *The Magic Flute* wasn't first done in a opera house either.

Among this season's revivals, Verdi's *Attil* (with Samuel Ramey) and Bellini's *I Puritani* (wit debutante Jennie Drivala) give audiences the op portunity to hear an established internationa superstar and/or a rapidly rising one in unfamilia repertory. Last summer's smash hit, Puccini' seldom-heard *Rondine*, will win new fans for hi "forgotten" opera.

Sills has something else and something ver special to be grinning about these days. Ange records has re-released some of her greatest record ings on digitally remastered pressings and tapes If you missed her complete *Manon*, *Lucia di Lam mermoor*, or *Puritani* the first time around, thi is your chance to find out what all the shouting wa about when Sills held center stage in these operas The Verdi and Mozart-Strauss recitals are not t be left in their bins either. Sill's singing of "Ruh Sanft" from Mozart's *Zaide* (an opera he wrot when he was two or something) will have you hold ing your breath. The silence Sills created at th State Theatre when she sang the *Lucia* mad scen was almost as deafening as the ovation whic followed it.

These re-releases honor her career. What's hap pening on the stage at City Opera these days i finally catching up to those glorious memories.

—*Terrence McNall*

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Creating a World with Words

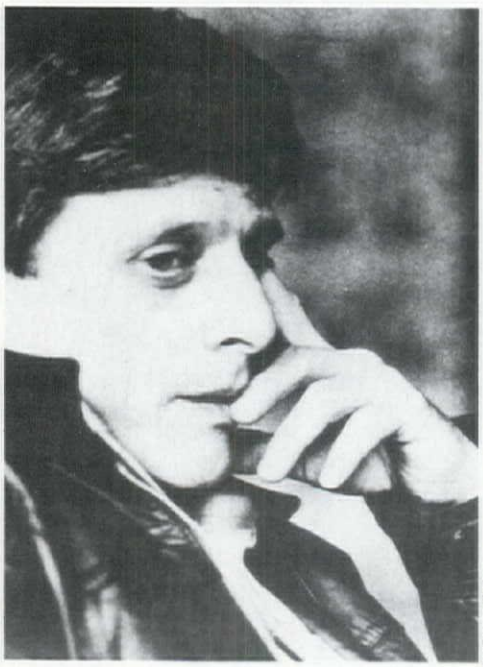
In an article on specialty bookstores in the March 1985 issue of HORIZON, I quoted a maxim taped to a shelf at New York's Science Fiction Shop: "Science fiction, far from being an unimportant minor offshoot, in fact represents the major literary tradition of the twentieth century."

I characterized the saying as slightly defensive. And in context, so it is, like menu copy that assures you the chef uses nothing but fresh ingredients. But my recent reading of *Medea: Harlan's World* (Bantam), edited by science-fiction writer and anthologist Harlan Ellison, has made me rethink the possible truth behind that extravagant claim.

The sine qua non of a major literary tradition is surely range—what Balzac and Dickens and Dostoyevski gave us in the nineteenth-century novel and what almost no mainstream novelist even tries to give us today. This is not another way of saying the novel is dead—Malamud and Updike and Roth are proof enough that it isn't—but rather that a vast literary continent has sunk; in its place, a few volcanic islands pop up at random from an ocean of mediocrity. Science fiction (SF) may seldom achieve the depth, the psychological penetration, of our best mainstream novels. But range it has aplenty, unlimited by the bounds of solely human experience or by the confines of one small planet.

Here are some other desirable attributes of SF: It isn't compartmentalized; lofty speculation easily coexists with lush erotica. Subjects such as politics and ecology, to which we bring a heavy weight of presupposition, can be considered freshly in the light of distant suns. And perhaps most basic to the claim for its importance, SF is able to deal creatively with both theology and science, the poles of all post-Renaissance consciousness. In fact, SF delights in engaging with and intertwining them—God and the machine—while conventional fiction faced with these extremes tends to be either derisive, hostile, or mute.

They used to say during the sixties that an ahistorical outlook is the only optimistic one. In the same way, SF may be the only serious mode of modern fiction not predominantly marked by despair and resignation. But to the extent that it's optimistic, is SF merely escapist and thus not serious at all?



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Award-winning author and anthologist Harlan Ellison met with ten other writers to create Medea: Harlan's World, *a science-fiction multicourse banquet published by Bantam.*

Well, yes and no. What seems to me to count is not what SF is escaping from—this sorry old Earth of ours—but what it's escaping to. And that isn't just another planet with a methane atmosphere and little green inhabitants. More often than not, SF aims to produce a mind-enlarging view of the cosmos and man's place in it. When a form so frequently takes such a high ultimate goal, it's hard to dismiss it as frivolous.

As to *Medea,* the "world" of *Harlan's World* began to take shape ten years ago at UCLA, where Harlan Ellison was teaching an adult-education course. The centerpiece of Ten Tuesdays down a Rabbit Hole, as the course was called, was the particular Tuesday when the class got its first look at Medea, a populated moon circling the superjovian planet Argo in the Alpha Geminorum system.

Prior to that Tuesday, specifications for Medea had been drawn up by the writers Hal Clement, Poul Anderson, Larry Niven, and Frederik Pohl—dealing with everything from astrophysics and geology to biology and religion. These specs, which form the first part of *Harlan's World,* were passed along to four more writers—a distinguished group including Thomas M. Disch, Frank Herbert, Robert Silverberg, and the late Theodore Sturgeon.

Medea was at this point only an inert mass, like Adam before the Creator's touch. Then, with Ellison as moderator, the second group of writers began the public discussion that breathed it into life.

They began, that is, to speculate on the specs, draw inferences from them, and imagine the sorts of stories they might tell about Medea. The transcript of this discussion is given in its entirety and, to Ellison's credit as editor, has not been tidied up. He wanted the "knobbly, er . . . uh, raw" sound of "what if . . . ?" And he got it.

He also wanted a book that might "once and for all answer the mind-numbing question endlessly asked of fantasists and SF writers: "*Where do you get your ideas?*" I'm not sure a final answer would be desirable, even if possible. But the group discussion has the genuine throb of ideas in the process of formation—some flying, some taking a nose dive, while others go round in circles.

The transcript is followed by a selection of questions and extrapolations from the audience, then by second thoughts from a few of the writers—conditioned to some extent by the needs of the stories they were starting to plot.

For this is where *Harlan's World* is finally heading: a series of stories about Medea growing out of the original specs, the brainstorming session, audience input, second thoughts, and the mysterious *X* of individual talent. All nine of the original participants contributed stories, along with SF writers Jack Williamson and Kate Wilhelm. It is the preliminary material that makes this anthology so unique. But even without it, these eleven stories could be read and understood with considerable pleasure.

Especially successful is Thomas M. Disch's "Concepts," a strangely moving seriocomic riff on cosmic loneliness and the plight of the Roman Catholic church confronted with other-than-human intelligence. Frank Herbert's "Songs of a Sentient Flute" is notable for having as its hero a poet who manages to be a man of action without being conventionally Byronic. The story is also notable for being couched in a far less chewy style than Herbert's *Dune* novels.

Harlan's World is disfigured by some amateurish illustrations but is otherwise a credit to all concerned. To the publisher of this futuristic work must go special credit for inventing what may be the blurb of the future, the conditional or speculative quote: "Carl Sagan may shout with joy. . . . " trumpets the jacket.

Well, so he may. And if he doesn't, by God he should.

—*Joseph Mathewson*

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Exhibitions

NORTH

Cincinnati Art Museum (Ohio), "Quilts from Cincinnati Collections," through September 1. Thirty-three skillfully executed quilts of past and present generations, many from private collections, are brought together to showcase America's imaginative needlework artists.

Dog Museum of America (New York City), "Era of the Pet: Four Centuries of People and Their Dogs," through August 17. Paintings, engravings, photographs, and sculpture illuminate the affection and companionship forming a unique bond between people and their canine pets.

Metropolitan Museum of Art (New York City), "Revivals and Explorations: Decorative Arts of England and France, 1850-1900," through September 5. Thirty metal and ceramic objects showing the different ways in which such designers as Sèvres, Asprey, Joseph Chéret, and Christopher Dresser looked at the arts of the past.

SOUTH

High Museum of Art (Atlanta), "Frederick Sommer: An Exhibition in Honor of the Photographer's Eightieth Birthday," through September 25. Approximately twenty photographs from one of the most influential living photographers. The philosophical, religious, and psychological implications of Sommer's work are examined in an accompanying symposium.

Hunter Museum of Art (Chattanooga, Tennessee), "Turning Point: The Harlem Renaissance," through August 4. Paintings, graphics, and sculpture created by such artists as Bessie Smith, Roland Hayes, and Jacob Lawrence during the Harlem cultural boom of the 1920s.

CENTRAL

Wichita Art Museum (Kansas), "Crayola Dream-Makers," August 8 through September 26. A celebration of children's creativity, this group of 105 works from second-, third-, and fourth-graders nationwide will "offer a revealing look into the hopes and dreams of America's children." Divided into three sections—Discovery of Self; Observations on Life; and Dreaming Today, Creating Tomorrow—"Dream-Makers" is sponsored by Binney and Smith and will travel to Seattle, Fort Worth, New Orleans, West Palm Beach, Charleston, and Milwaukee.

City in the Sea, *a mixed-media work b ten-year-old Sarah Stewart from Sewar Nebraska. The artis comments, "My dream is of living i a city in the sea. It would be very clean and pretty without fighting and sunny like Florida." The work is included in the "Crayola Drean Makers" exhibition the Wichita Art Museum.*

EAST

National Gallery of Art (Washington, D.C.), "Leonardo to van Gogh: Master Drawings from Budapest," through July 14. A major collaborative effort between Eastern European and American museums, this exhibition of one hundred drawings includes works by Dürer, Raphael, and van Gogh, and others never seen outside Hungary. Featured are Dürer's *Lancer on Horseback*, Rembrandt's *Dutch Farmhouse*, and several drawings of horses by Leonardo da Vinci. The exhibition will travel to the Los Angeles County Museum of Art. Also at the National Gallery of Art is "Collection for a King: Old Master Paintings," including works by artists such as Rembrandt and Van Dyck.

National Museum of American Art (Smithsonian Institution), "The Woven and Graphic Art of Anni Albers," through January 5, 1986. The first major exhibition of the graphics and textiles of Anni Albers—an eighty-six-year-old pioneer in the medium of fine-art weaving.

Peabody Museum of Salem (Massachusetts), "The Selected Works of Richard Yee," through February 1986. Black-and-white images of America's North Shore and Hong Kong by award-winning photographer Yee.

Philadelphia Museum of Art (Pennsylvania), "Bill Brandt: Behind the Camera, 1923-1983," through September 22. One hundred forty photographs by famous British photographer Brandt focus on his major series, including his images of wartime London, portraits of artists and intellectuals, and a pictoral exploration of the nude.

Worcester Art Museum (Massachusetts), "Weavers, Merchants, and Kings: The Inscribed Rugs of Armenis," July 13 through September Approximately sixty rugs—each with an inscrib dedication, name, or date in Armenian—reveal t remarkable range, quality, and beauty of Armeni weaving. The exhibition travels to the Text Museum in Washington, D.C.

WEST

Amon Carter Museum (Fort Worth, Texas), "C Mydans: A Photojournalist's Journey through W and Peace," July 19 through September 1. Photo rapher Mydans has captured war- and peacetir images since 1936, and this retrospective of his wo includes shots of the Russian invasion of Finlan Italy under Mussolini, the fall of France, and t Vietnam War.

Contemporary Arts Museum (Houston "James Rosenquist," August 24 through Octob 20. American painter Rosenquist's large-sca works are examined from the pop movement to h recent investigation of the power of the visu metaphor.

The Pavillion (Ling Tempco Vaught Cente Dallas, Texas), "American Anthem: Songs a Symbols of American History," through Octob 31. Some of the most prized belongings of t Smithsonian Institution's National Museum American History have been brought to Dalla celebrating the emergence of the Dallas Ar District. Historical artifacts dating from the re olutionary war will be displayed, including t Patent Office's model of Eli Whitney's cott gin, General Custer's buckskin jacket, and Frankl D. Roosevelt's "Fireside Chat" radio microphon

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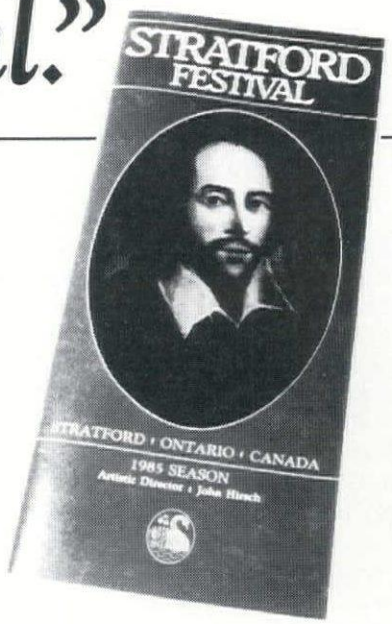

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Thinking Creatively

Roundtable luncheons bring arts and business leaders together every month at New York's **Sign of the Dove** restaurant. The most recent gathering, hosted by HORIZON publisher **Gray Boone,** sparked creative approaches to common goals.

F. Murray Abraham, 1985 Academy Award winner for his role in *Amadeus,* has some definite feelings about arts patronage, which he shared at the luncheon. "Corporations or people who are involved in distributing money or who have funds at their command should never think of it in terms of dropping money in the poor box and walking away. It's not enough. It's not enough to say, I gave at the office. Involvement is what I'm talking about. We read about companies, organizations, that are so proud of their innovative thoughts and creative thinking in business, but they don't make the link between the creative process and the arts as well as in business. It's the same process, and I sincerely believe that the more conversant they are in the arts, the more creative their own company thoughts and policies will become.

"One of the earlier issues at the Roundtable was that the artists who come with requests for funds are not very well organized. They are suggesting that artists should have a more structured plan, they should be more aware of the business side of their business. And I am suggesting the same thing in artistic terms to the business community. I compare it to the Medicis. It wasn't by accident that they surrounded themselves with such superb artists. The fact was that they were classically educated and they were aware; they had very fine tastes; they knew what was good. I would like to see more of that kind of thing exercised by these captains of industry." Abraham hopes that corporate commitment may one day result in a long-term dream of his—a national repertory company. "It would take a long involvement over a period of years. That's the kind of thing I'd like to see these people involved in."

Abraham's comments followed a toast made in his honor by playwright **Terrence McNally,** who has great respect for the veteran actor's career.

From the business point of view, **Robert Israel** (Kentshire Galleries) expressed surprise that artists such as Abraham would welcome business involvement in the creative process. He feels that, with artists' support, "business can be more adventuresome in its approach."

Clockwise from above: 1985 Academy Award winner F. Murray Abraham (center) talks with Ted Tanen of Indo-United States Subcommission and Culture and Monika Dillon of PaineWeber; actress Theresa Merritt (left) and Batia Fisherman of Berry Associates; Jeffrey Jacobson of General Mills Toy Group and actress Elizabeth McGovern; playwright Terrence McNally and Pat Landy of American Express.

Actress **Theresa Merritt,** currently starring in the Tony-nominated *Ma Rainey's Black Bottom,* was impressed with the overall tone of the discussion. "One could feel that there was a history of things having been accomplished through these luncheons. You could see that it wasn't just idle chatter or just talk, but that we were there to continue that history."

Monika Dillon (cultural-affairs director, Pair Weber) comments: "I particularly enjoyed spea ing with **Ted Tanen** [American executive direct Indo-U.S. Subcommission on Education and C ture] and getting his thoughts on the importan of the private sector and corporate world being a tive in filling the gap that the State Department ca in terms of cultural exchange and understandin It makes one think that, yes, you too would li to assist our government in making that possibl

Other guests included **Pat Landy,** director f entertainment and education, American Expres **Peter Pupura** and **Gary Kisner,** Pupura a Kisner; actress **Mary Beth Peil; Noel Steinberg** director of marketing and communicatio Sotheby's; **Charles Kibort, Jr.,** general manag Aquascutum; **Michael Howell,** public-relatio consultant; **Batia Fisherman,** account executiv Berry Associates; actress **Elizabeth McGover** pianist **Steve Lubin; Jeffrey Jacobson,** executi vice president, General Mills Toy Group; **San Klein,** advertising manager, HORIZON; and **Joh Peter Hayden, Jr.,** associate publisher, HORIZ

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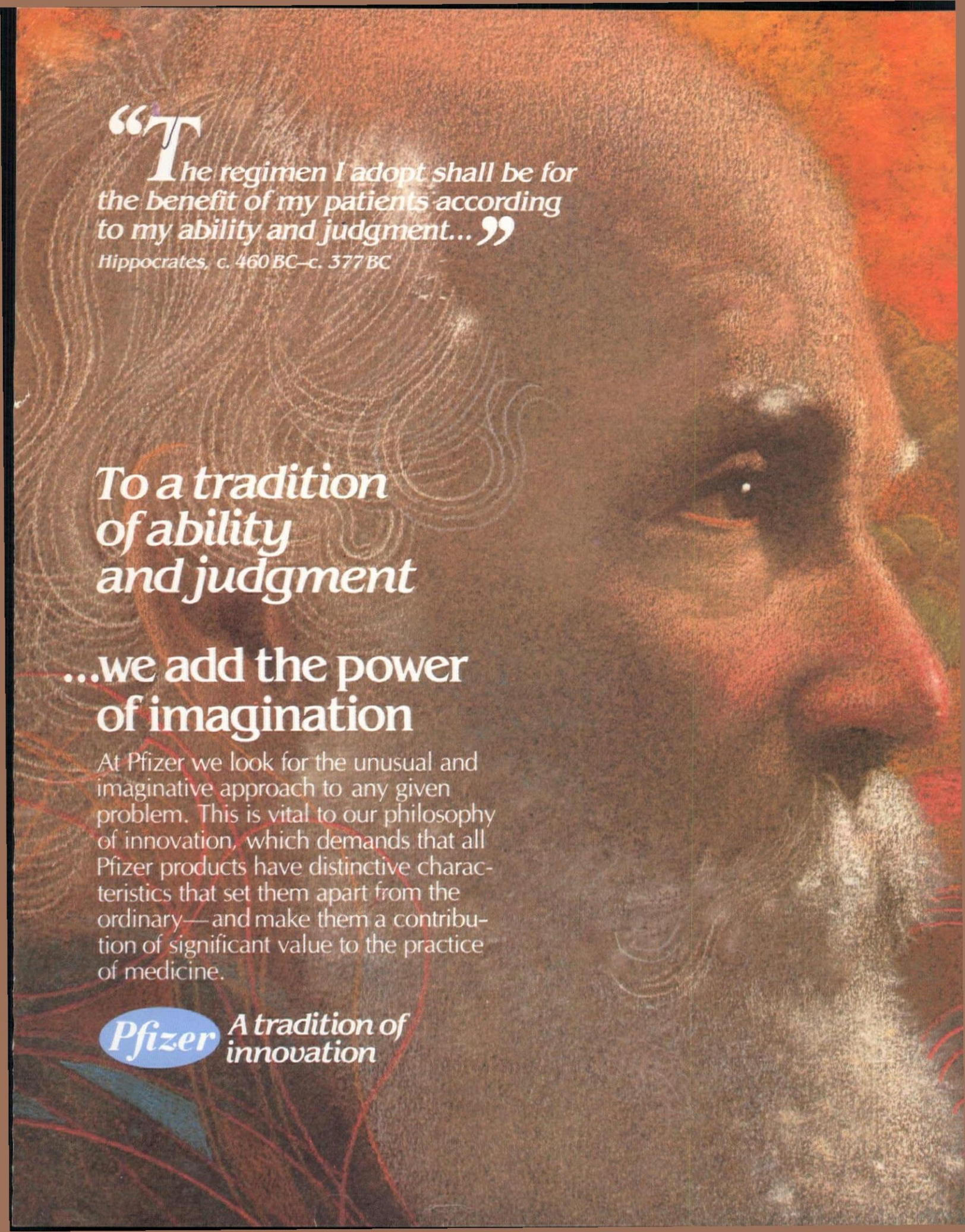
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