The Magazine of the Arts

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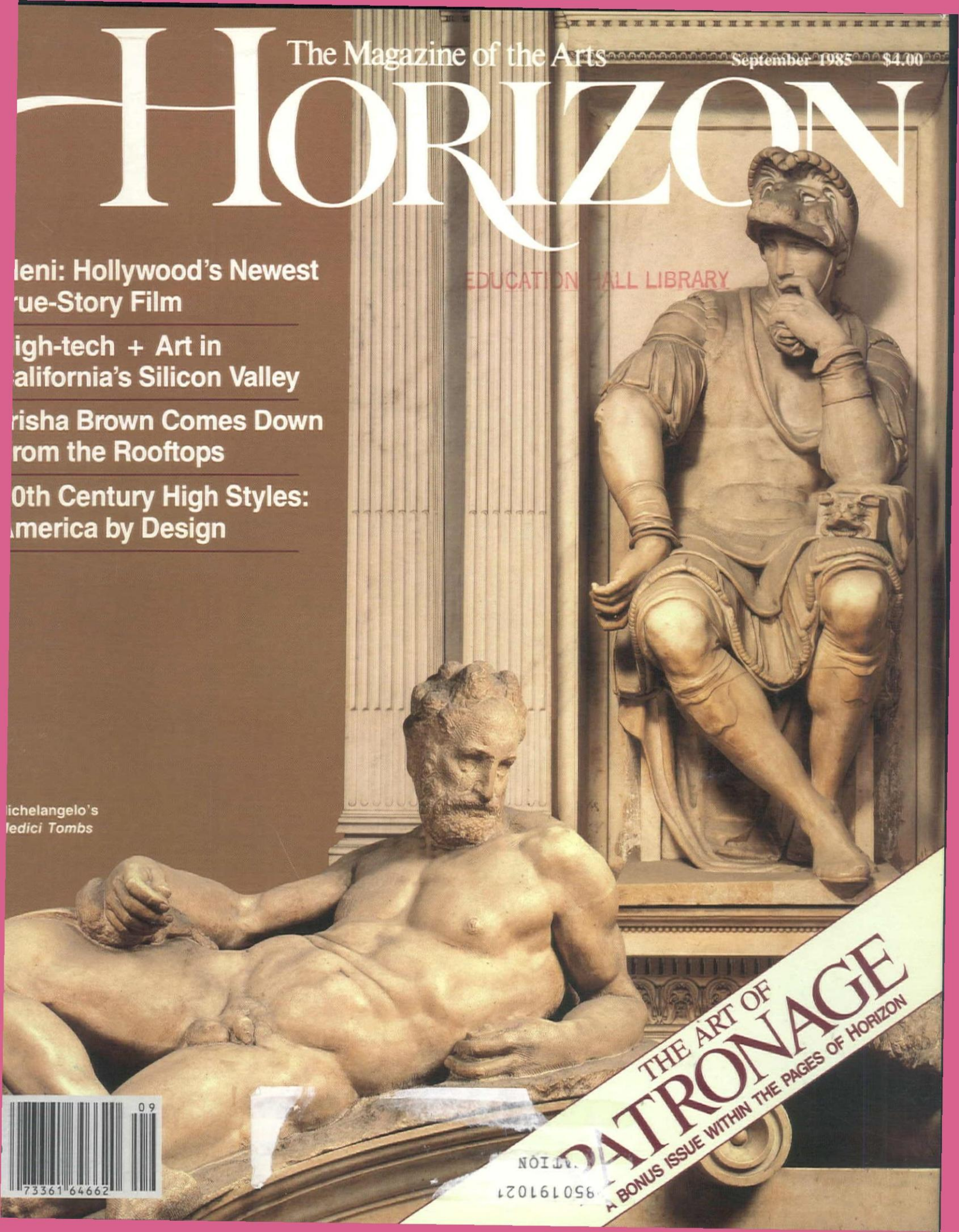

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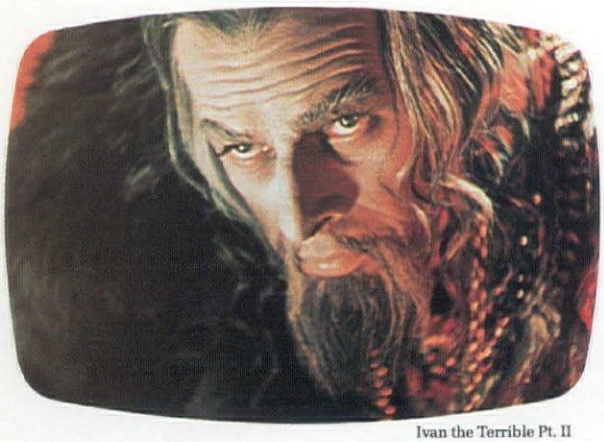

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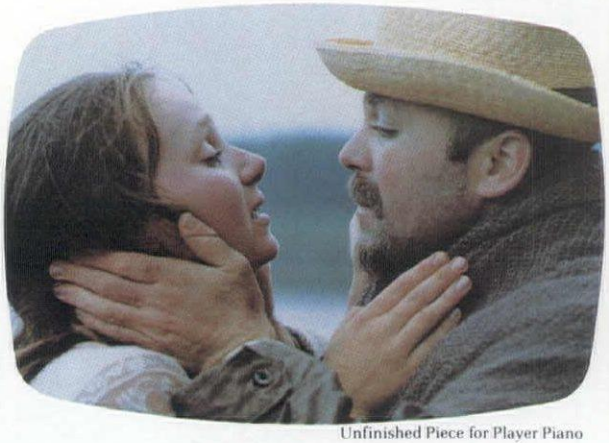

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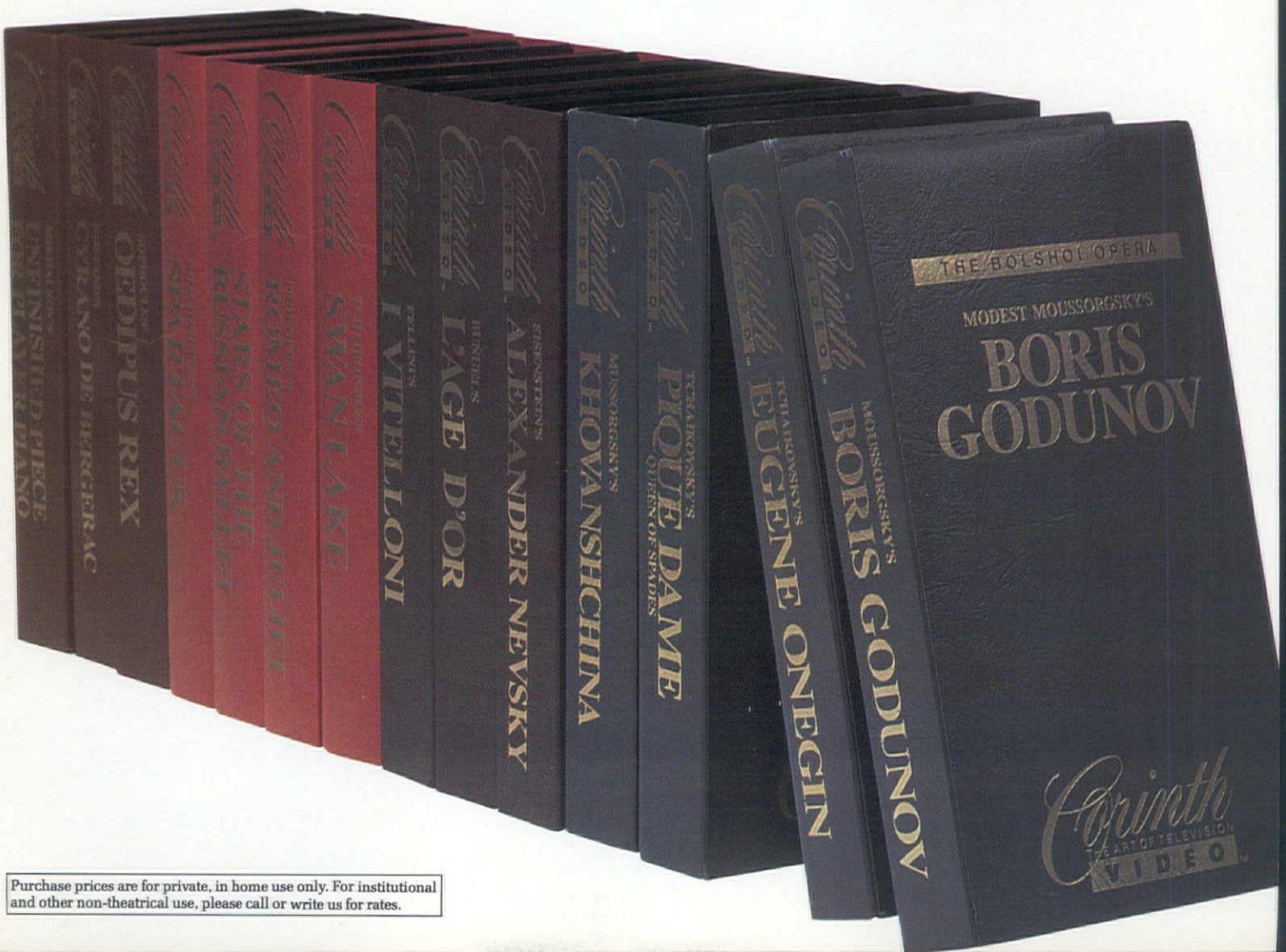

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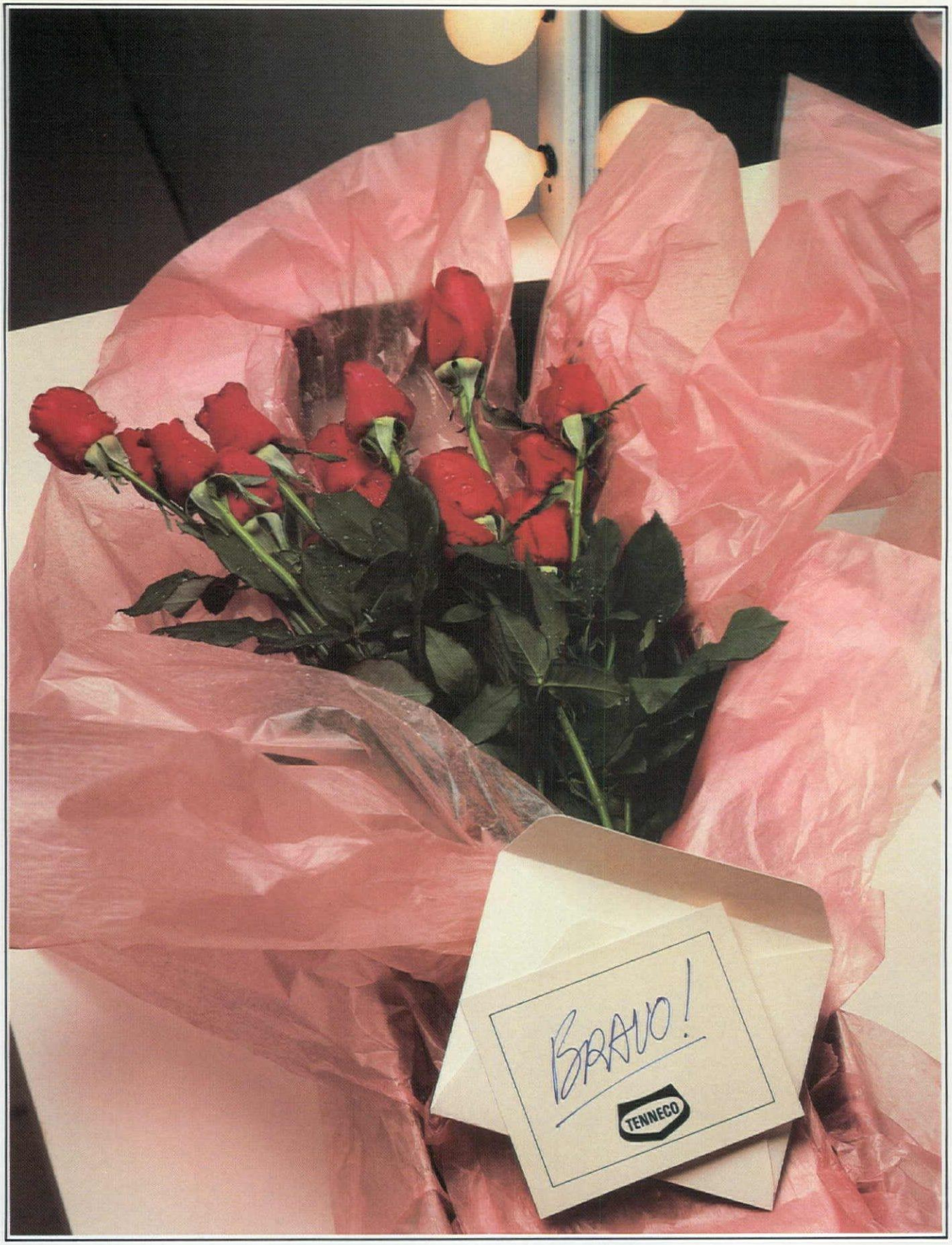


HAPPY 20TH ANNIVERSARY TO NATIONAL ENDOWMENT FOR THE ARTS
AND FRIENDS OF THE NANCY HANKS CENTER

"I must confess," he says, "that this country of ours is so large and varied, I have difficulty conceiving that one person, or one corporation, has much effect upon its cultural life. And yet—that confession made—I'll admit that we try. We experiment. We keep things happening: new programs, fresh approaches, a deliberately different slant on some old challenge. We do this, I suppose, for the same reason that children love Young Audiences. They don't just want to sit there and watch—as passive observers—as their lives go by. They want to act . . . create . . . make something happen. So do we."

Robert A. Burnett

President and Chief Executive Officer, Meredith Corporation, Des Moines, Iowa

The fruits of Robert Burnett's efforts were visibly apparent at the recent dedication of the new Richard Meier Wing at the Des Moines Art Center. Burnett was co-chairman of the $8-million fundraising campaign that funded the much-needed wing.

"It becomes the business community and makes our cities and our nation better places to live," says Burnett, "when chief executive officers lend their support to fund raising for cultural institutions. The CEO who gives leadership to corporate involvement in the arts recognizes the benefits of good corporate citizenship, improved quality of life, and investment in a creative society."

James D. Robinson III

Chief Executive Officer, American Express Company, New York City

James Robinson is firm in his philosophy that corporate leadership is paramount in the eighties. "Today, Americans are moving away from the belief that governments can solve all our social problems," he says. "At the same time local participation increasingly is being recognized as critical to solving community problems and improving the quality of life. American Express views its catalytic role in affecting change at a local level as a positive opportunity to contribute its skills and resources to worthwhile causes and organizations."

The arts are a priority at American Express. The company has put its support behind some of the most dynamic exhibitions of the last two decades: "The Treasures of Tutankhamen," "The Vikings," "El Greco of Toledo," "Roy Lichtenstein: 1970-1980," "Henri Cartier-Bresson: Photographer." It was American Express that sent the American Repertory Theatre on an acclaimed European tour and brought the London Symphony Orchestra to tour twelve North American cities.

Willard C. Butcher

Chairman of the Board, Chase Manhattan Bank, New York City

In his four years as chairman of Lincoln Center's Consolidated Corporate Fund, Willard C. Butcher was often asked how a hardline free-enterpriser got sidetracked into supporting the arts. "Aside from the lifelong addiction to good music and performing arts," says Butcher, "I have no trouble with twisting a few arms for this particular cause. I simply ask people to consider the total economic benefit generated for the city of New York by the concert halls, theaters, restaurants, hotels, and other businesses that have sprung up and flourished around the Lincoln Center complex."

Butcher compares corporate responsibility to the duties of citizenship. "Any person who claims his rights but shuns his responsibilities fails to contribute to the betterment of mankind and, therefore, has no claim on the respect of mankind. I believe the same holds true for corporations."

Butcher sees that "most of these obligations demand the direct involvement and personal attention of the chief executive officer. CEO involvement sends the right signals to the organization, to the community, and to the public at large that corporate responsibility is real, substantial, and a sincere concern to corporate management."

David Finn

Chief Executive Officer, Ruder Finn & Rotman, New York City

Many executives and corporations that get directly involved with the arts have done so through the auspices of an organization called Arts and Communications Counselors. An off-shoot of the largest independent public relations agency in the world, Ruder Finn & Rotman, A&CC was founded twenty-eight years ago by Bill Ruder, David Finn, and Nina Kaiden Wright. The organization brings the business and art worlds together to undertake programs that serve mutual interests.

"I'm a great believer in the fact that there are more and more executives coming in at the top of corporations who are sensitive to the arts and realize the arts are the cultural lifeline of our country," says David Finn. "It's an important part of our strength as a society. They as business leaders should, as part of their general function of conducting their business, consider the possibility of supporting the arts in one way or another and in a way that would be helpful to the corporation."

In his many years with the agency, Finn has worked as liaison between many arts groups and corporations. Some of his most fulfilling experiences in that capacity, he says, included the collaboration with Time, Inc., on the "Search for Alexander" exhibition, helping convince Springs Industries to become the major corporate sponsor of photography exhibitions, and placing twenty-six major Henry Moore sculptures from the George Ablah Collection in New York City public parks.

Philip Hanes, Jr.

Chairman of the Board, Hanes Companies, Winston-Salem, North Carolina

When the North Carolina School for the Arts developed a critical need for performing and training facilities, they contacted Ampersand, Inc., a management consulting firm for nonprofit groups, particularly in the arts. Philip Hanes, chairman of the board for the firm, as well as for its parent corporation, Hanes Companies, oversaw the financial and design team and the $10-million fund drive. The result is the Roger L. Stevens Center for the Performing Arts, a 1,380-seat, state-of-the-art center carved out of an art-nouveau movie house in downtown Winston-Salem.

Hanes's experience with the Stevens Center and other arts projects has left him with strong feelings about the role of corporate leadership. "I think that CEOs should play critical roles in everything that happens in the community," he says. "The CEO is very visible, heard by a lot of people, and followed by many."

Eli Broad

Chairman, Kaufman and Broad, Los Angeles

Eli Broad heads of one of America's largest homebuilding companies, Kaufman and Broad. Broad matched his venture capital experience with his passion for contemporary art and took on the challenge of establishing the Los Angeles Museum of Contemporary Art. He chaired the new project and gave the first $1 million himself.

Broad, now retired as chairman of the board of the Los Angeles Museum of Contemporary Art, developed the museum concept into two buildings housing a permanent collection of 200 works. Scheduled to open in late 1986, the museum now has a $44-million endowment.

"It was a new challenge, a new goal," Broad says of his role as museum founder. "I felt good about being able to use my enterpreneurial skills to make it happen."

Roberto Goizueta

Chief Executive Officer, Coca-Cola, Atlanta, Georgia

Serving on the boards of the Atlanta Symphony, the High Museum, the Alliance Theater Company, and the Atlanta School of Art takes up a lot of one's time—especially when you're simultaneously serving as the chief executive officer of the Coca-Cola Company. But Roberto Goizueta does all this and more. He just recently completed his chairmanship of the Challenge and Key Gifts Campaign for the Arts Alliance Endowment Fund which has far exceeded its $14-million goal.

"The Coca-Cola Company is the undisputed leader in the soft-drink business worldwide," says Goizueta, "and the corporate leader in the city of Atlanta, where it got its start. This philosophy of leadership is seen in our management's commitment to the cultural excellence of our headquarter city, as well as in support of the most promising and dynamic arts organizations worldwide."

Of the CEO's role in arts projects, Goizueta says: "Just as it is a privilege to bear the responsibility of being chief executive officer of a large corporation, it is also the *responsibility* of corporate leaders to help enhance the quality of life in the community. Involvement is a part of our daily lives." □

The Corporate Challenge

Chief executive officers of major corporations roll up their sleeves to help the arts. Why?

Their motives are as diverse as their industries: deep commitments to the arts, a welcome change of pace from rigorous corporate schedules, a desire to enhance the quality of life in their communities. The outcome is the same: America's business leaders are contributing time, energy, and financial finesse to the arts. The fruits of their labors range from sparkling new performing-arts centers to multi-million-dollar endowment funds to outreach arts programming for inner-city children.

Chief executive officers around the country who have rolled up their sleeves for the arts are a fascinating fraternity. Their thoughts and interests reveal a healthy concern for the arts and a promising future for the business-arts partnership.

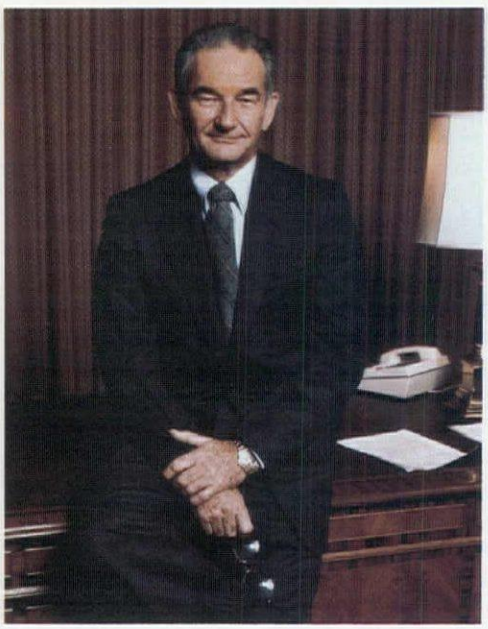
John K. McKinley

Chairman of the Board and Chief Executive Officer, Texaco Inc., New York

When John K. McKinley, board chairman and CEO of Texaco, took on the mammoth $100-million Metropolitan Opera Centennial Fund, he did it for "a blend of personal and company reasons." Texaco had rescued the opera's live Saturday broadcasts on December 7, 1940, and sponsored them ever since. "Our relationship goes back forty-five years," McKinley says. "We could no more walk away from them in their hour of need than Damon could walk away from Pythias."

"Keeping the Met strong is a worthwhile goal. But that means more than giving money. After all, it takes no great skill or personal sacrifice for business executives to give company money. That's why CEOs who really support a project should give what's really precious to them—their time."

McKinley, whose parents were both musicians, has been an avid concertgoer all his life. "I enjoy opera," he says, "so I looked at the chance to help put the Met on a sound financial footing as a privilege."



John K. McKinley is Chairman of Texaco and Corporate Committee Chairman of the NEA's Twentieth Anniversary Celebration. He also headed the $100-million Metropolitan Opera Centennial Fund.

McKinley admonishes those who would say that the only business of business is business. "That's like saying an ostrich should not only stick his head in the sand, but keep it there. Corporations have a stake in society. Our prosperity is directly related to a stable society which deals not only in goods and services but culture. That means contributing to many types of art, including national treasures like the Metropolitan Opera."

Robert Cizik

Chairman and President, Cooper Industries, Houston, Texas

When the $70-million Wortham Theater Center opens in 1987, Houston's performing arts groups will have plenty of much-needed new space in which to grow. Robert Cizik, chairman and president of Cooper Industries and head of the Wortham fund drive, has a practical approach to the hours of work he invested in the project. "Whether you are running a corporation or raising a family, there are just so many hours in the day," he says. "But it has always seemed to me that the best-run corporations and the closest families are those with interests outside themselves."

While money is essential to any arts project, Cizik knows it takes more than cash. "Aside from money, most art groups are badly in need of the types of skills we use in running a business—organizational, financial management, legal, accounting, and public relations. They can use a lot of help in this regard. And who is in a better position to give them this help than those of us who earn our living this way?"

Barry Bingham, Sr.

Chairman of the Courier-Journal and Louisville Times Company, Louisville, Kentucky

Barry Bingham, Sr. chaired the $12.5-million endowment drive for the Kentucky Center for the Arts. The publishing executive helped ensure that the success of the center would reach well beyond its November 1983 opening-night gala.

The participation of his company and others in Louisville, says Bingham, "encouraged corporations to make larger donations than they ever thought possible. As far as I have heard, there has never been a single stockholder complaint about these large gifts."

Another reason Bingham got involved with the Center for the Arts was to give Kentucky's rich array of artistic talent a place to blossom. "One of the things that Kentucky must learn is how to keep its talented young people at home."

Rawleigh Warner, Jr.

Chairman, Mobil Corporation, New York City

Rawleigh Warner, Jr., chairman of Mobil Corporation, is an eloquent champion of the arts-and-business partnership. A past-chairman of the Business Commitee for the Arts, he last year chaired a benefit dinner for Young Audiences, Inc., an organization that takes drama, music, and dance to children in schools—many in the inner-city.

Warner says we must shed the notion that one person, or one company, cannot make a difference.

Beatrice and Esmark took steps to ensure the future of groups such as Chicago's Lyric Opera.

to be divided among various groups.

Oklahoma-based Phillips Petroleum was involved in a bruising takeover battle last year. It alarmed area arts groups, and they responded with support for the corporation. Henry Moran, executive director of the Mid-America Arts Alliance in Kansas City, Missouri, posted mailgrams to all representatives and senators from the region, stressing the "long-term detrimental influence on the nonprofit sector" if the takeover were successful. Phillips had always maintained a low profile about its own contributions to the midwestern arts scene, so the Oklahoma Arts Council alerted residents and public officials that "Phillips is vital to the arts, which are vital to the quality of life" in the area. The council sent a memo to the governor and the legislature stating that "the demise of private support such as that of Phillips would have a serious, if not terminal effect on the arts."

Although the company managed to remain independent, it now carries $4.5 billion in debts. According to Richard Peters, manager of corporate contributions at Phillips, the impact on corporate contributions will be greatly diminished by the formula Phillips uses to determine its corporate-donations budget. Contributions are based on average earnings over three years, so that earnings gyrations in any one year have less effect on giving. But Phillips maintains its spirit of support for area arts groups, and it seems certain it will not forget the groups that came to its defense.

Although each company's grant policies are unique, corporations tend to be cautious donors, supporting visible and established institutions. Symphony orchestras, opera companies, and museums are more likely beneficiaries of corporate largess than experimental programs or individual artists. The larger groups are rarely dependent on one or two donors only, and so can absorb the loss of even a generous patron. Although the Pittsburgh Symphony will miss the approximately $60,000 in annual support and support for special projects it received from Gulf, it has no plans to cut programs as a result of the merger.

Indirectly, however, corporate mergers can affect smaller organizations. With larger organizations attempting to make up lost contributions, all must compete harder for a share of a shrinking contributions pool. At such times, communities are more likely to rally round the large organizations which, in addition to reaching wide audiences, serve as visible signs of civic pride and vitality.

No one likes uncertainty, and development directors like it less than most. Unfortunately, the uncertainty about mergers and acquisitions is here to stay—at least until the current bout of merger fever runs it course. While there are no hard and fast rules about what happens to corporate grants under these conditions, a number of patterns do emerge from experience that can be useful to those facing the possibility that a generous sponsor may be taken over by a new, unknown entity.

First, despite all of their diversity, corporate arts programs share some common elements. Major corporations usually feel an obligation to support cultural, educational, and social programs, and their levels of support tend to be similar. Budget directors look around to see what other companies of similar size are doing when they develop their own guidelines for donations. Furthermore, the percentage of corporate support that goes to the arts is not large, and varies within a relatively narrow range (usually between 5 and 15 percent of total giving). It is therefore unlikely that a sugar daddy will be bought out by a scrooge; total giving to the arts will usually remain near a constant percentage of total earnings.

Second, the level of support tendered by a corporation to any community usually depends on the level of presence the corporation intends to maintain. If the acquired company's local operations will continue to be operated by the acquiring company, cultural groups can breathe a sigh of relief. Conversely, plans to close facilities usually result in plans to cut support for the arts, although even in these cases corporations generally honor existing funding commitments and may phase in cutbacks over one or more years.

Finally, some programs are safer than others. Organizations or programs with high national profiles are safer than more local or regional activities. Lincoln Center, the Kennedy Center, and the "National Geographic Series" have all escaped budget cutbacks due to their national visibility.

The advice from both grant-makers and fundraisers who have faced this problem already is remarkably clear and consistent: Don't put all your eggs in one basket. The best way to reduce vulnerability to corporate mergers is to have a solid, diversified base of support. If the loss of one donor, however generous, would be a crippling blow, then the organization should take a long, hard look at its development program. □

In other mergers the stories are happier; in some cases donations increase. But in the high-stakes, fast-track world of corporate takeovers, arts organizations and their concerns take a back seat, and in even the "best-case" scenarios cultural institutions face months of uncertainty when a corporate patron gets absorbed by somebody else.

No two mergers are alike, but all are complex and risky. Business as usual grinds to a halt with the first announcement of a takeover attempt; management scrambles for survival. After what may be an extended takeover battle, the two companies must be combined in a new unit. Even in "friendly" buyouts, integration takes months to complete, and giving programs are often not addressed until well into the process. The Allied/Signal merger, one of the largest in history, was announced early in the summer of 1985. The merger is scheduled to become official, barring legal delays, in September. Officials from the two companies' grant-making programs expect to meet after that to begin planning for the transition. Both sides doubt that the process will be completed before, at best, December.

The loss of a corporate sponsor through acquisition can mean more than the loss of cash contributions. Many arts organizations benefit from in-kind assistance, especially management consulting and design. Top executives often serve as key board members. Ticket sales also suffer—both subscription sales to the corporation and individual sales to employees.

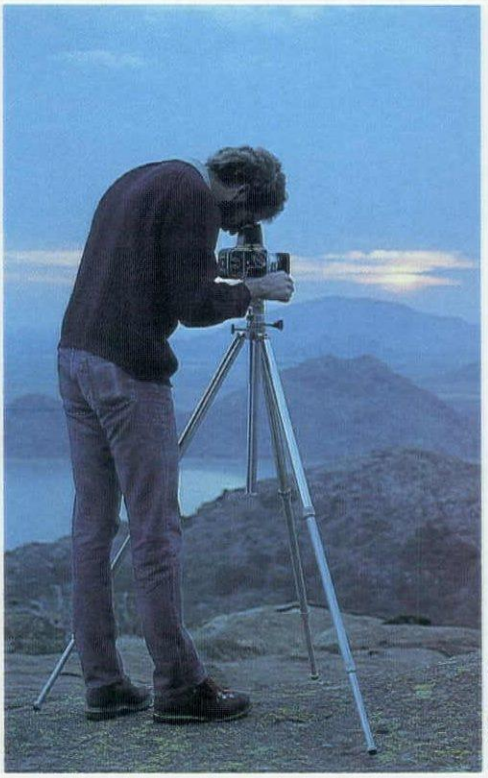
Even smaller mergers that do not involve Fortune-500 companies have an impact. "We've seen a company that gives us $1,200 bought by another that gives us $800," said one Pittsburgh fundraiser. "The next year we come asking for our $2,000 and they offer us $900."

In some cases, the companies involved take steps to avoid this situation. Shortly after the Allied/Bendix merger, officials from both grant-making programs sat down and compared their lists of contributions. Where both companies were supporting the same institutions, they set first-year contributions from the combined corporations equal to the gifts from both companies while they were independent. In subsequent years Allied attempted to increase donations from this base.

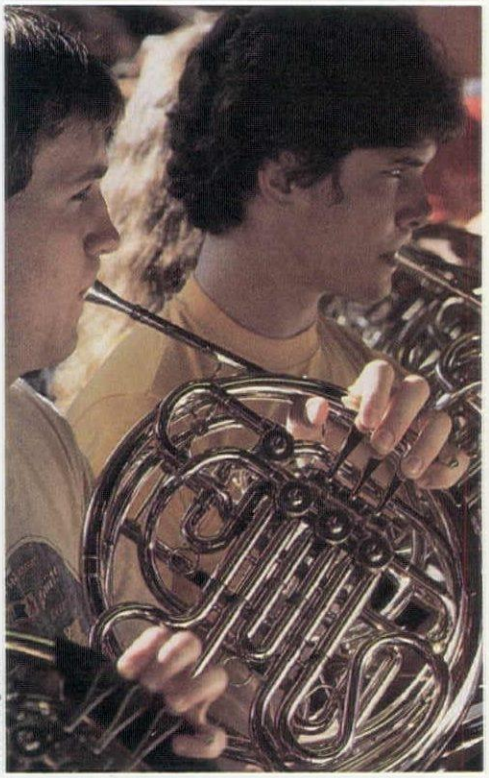
Similarly, in 1984 when Beatrice Companies acquired Esmark, Inc., both Chicago-based corporations, Beatrice maintained an employee gift-matching program in which the company met any employee donation to a nonprofit organization (of which performing art was only one category) with an equal amount. The limit for the program was set at $600,000 and, when combined with the company's regular corporate giving program, allowed Beatrice a total of $3.2 million to distribute among its 150 grantees (which include Chicago's Lyric Opera and Goodman Theater). Although Esmark had no such matching program before the merger, its Esmark Foundation distributed $1.2 million annually to various organizations, again including the performing arts. When the merger was announced, it was made clear that Beatrice would honor all previous agreements made by Esmark, including those of the Esmark Foundation. The foundation was then put "on hold," making no new commitments until the giving guidelines for the two companies could be combined. The new Beatrice Foundation combined the previous donations of Esmark's $1.2 million and Beatrice's existing $3.2 million. Beatrice then sweetened the pot with an additional $600,000 to make an even $5 million.

Sometimes arts organizations establish close relationships with the acquiring company which can result in increased levels of support. As an example, the Boston Symphony organization developed a relationship with Signal Corporation after Signal bought out one of its corporate donors. This relationship ultimately resulted in Signal's agreement to sponsor the Boston Pops's national tour this year. When the Allied/Signal merger was announced during the early stages of the tour, Allied Company officials began to appear at receptions for the Pops. Now the development staff of the symphony is hoping to parlay its Signal relationship into a long-term connection with Allied.

One factor that can affect the impact of corporate mergers on arts organizations is the financial situation of the corporate foundations through which grants are made. While most corporations channel their grants through company foundations, the specific mechanisms and formulas vary widely. The Alcoa Foundation, at one extreme, is a "fully funded" foundation, making its grants ($9.2 million in 1984) from its endowment. More common, and more vulnerable to the impact of takeover battles, is an arrangement where the parent company each year gives its foundation a sum of money



David Fitzgerald



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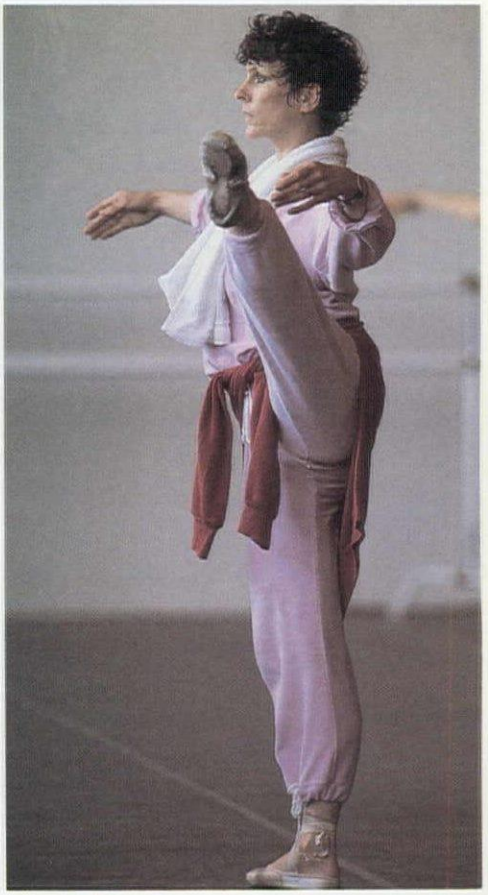

David Fitzgerald

Administrators of the Summer Arts Institute in Oklahoma hope the funds from Phillips Petroleum for its (clockwise from above left) photography, music, and dance programs will not be diminished by a recent takeover attempt.

The Merger Issue: ARTS AT STAKE

Chevron's takeover of Gulf Oil meant less funding for the Pittsburgh Symphony (left).

Corporate mergers and takeovers can affect funding to the arts—for better or worse.

By Walter Mead

Hostile takeovers, leveraged buyouts, and junk bonds used to be important only to Wall Street whiz kids and takeover tycoons, but the greatest wave of corporate mergers in history is changing all that. These and other bits of "m&a" (mergers-and-acquisitions) jargon have become household words—and among the households where these words raise the most anxiety are those of art executives and development directors.

U.S. News and World Report estimates the 1984 value of United States mergers at $122 billion. This is up from $12 billion ten years ago, and the end is not in sight. The consequences of these multibillion-dollar deals can be devastating for individuals and whole communities, including arts organizations.

Take Pittsburgh, for example. Petrogiant Gulf Oil prided itself on its corporate citizenship. "They were a consistent and generous donor," reminisces Mike McGrael of the Carnegie Institute. From 1973 to 1983, the last year before takeover battles swamped the corporation, Gulf's gifts included $1.4 million to the Carnegie Institute, $3.5 million to the University of Pittsburgh, and $500,000 to the Pittsburgh Symphony. Gulf supported capital fund drives and operating expenses, and underwrote special events at the major Pittsburgh arts centers. A generous two-for-one matching program encouraged its employees to contribute regularly, and top Gulf executives donated time and served on local boards of directors.

Already hard hit by unemployment and a declining steel industry, Pittsburgh watched a series of complex maneuvers that ended with Gulf's takeover by San Francisco-based Chevron. The ink had scarcely dried on the agreements when Chevron began to dismantle Gulf's Pittsburgh headquarters. Some executives were transferred; some were let go. The art collection disappeared from the headquarters. WQED, the Pittsburgh Symphony, the Carnegie Institute, the ballet, the opera all got the same news; Chevron would honor existing commitments, but would not play a major role in Pittsburgh in the future. The devastation was not total; Chevron agreed to pick up WQED's widely praised "National Geographic Series," but all in all, the blow to the Pittsburgh arts community was heavy.

Walter Mead is a consultant at Citibank in interstate expansion and mergers and acquisitions. He is currently working on a book called The Death of American Liberalism.

thropy) from thirty corporate and foundation givers. The Boston Foundation and the Massachusetts Council on the Arts each gave $750,000 to match the $3 million committed by the National Arts Stabilization Fund. In June, after an extensive, eighteen-month selection period, Boston's New England Conservatory of Music, the American Repertory Theatre, and the Handel and Haydn Society were chosen as the first recipients of grants totaling $2.2 million. The remaining $3.8 million will be awarded to a dozen other Boston arts organizations over the next year.

Thompson says that the fund is considering twenty other American cities, and more selections will be made by the year's end.

CORPORATE FOUNDATIONS

Interchange between the arts and corporate foundations may be the most significant development of the shifting foundation picture. In 1984 more than $600 million was contributed to the arts by business—20 percent more than in 1983. This increased philanthropy has caused many corporations to bring their giving programs closer to the mainstream of corporate business activity.

"The American Express Foundation feels terrific about supporting the arts. It's resulted in a closer connection with our customers, our employees, and the public," says Ida Schmertz, vice-president of corporate affairs for American Express. "The burden of funding the arts should not be on the private foundations alone."

The American Express Foundation sponsors projects such as the current traveling exhibition of works by American folk artist Grandma Moses. Since 1979, the foundation has spent $20 million for over 125 projects across the nation and in the sixty-three countries where the company does business. "For 1985, 25 percent of our $11-million budget will be spent on the arts. Our focus is to bring art to as many people as we can, promoting cross-cultural exchange and international understanding. This reflects our corporation," says Schmertz.

Esther Novak, vice-president of cultural programs for the year-old AT&T Foundation, says, "We can create an environment of respect and love for the arts in areas we work and live by demanding high quality in the arts we fund."

Since the breakup of Bell, AT&T has changed its pattern of giving. Where it once had $70 million for charitable contributions, it now has $25 million—of which $3.3 million is earmarked for the arts. "We used to give a little to a lot of organizations, but now we're a smaller presence. To make a greater impact, we'll give fewer, but more substantial, grants," says Novak.

Like AT&T, the Coca-Cola Company centralized its review-and-contributions program in the Coca-Cola Foundation in May of 1984. "We receive one hundred requests a day, and it's hard to say no to many of them, but our focus has to be on organizations in the areas we have the greatest number of employees and projects that will benefit the highest percentage of our 350 million customers," says Margaret Cox, vice-president and executive director of the foundation. Coca-Cola plans to spend 25 percent of its $5-million budget for arts programs in Los Angeles; New York; Atlanta; Washington, D.C.; and Houston.

Corporate giving on the foundation level is not limited to giant corporations. Many mid-sized corporations sponsor foundations which also give generously to a wide range of arts projects and institutions. However, many of these foundations prefer to support programs where the corporation has operations.

Richard Feldman

The Stag, *produced by Boston's American Repertory Theatre—one of the beneficiaries of the Arts and Stabilization Fund.*

The Festival of India included "The Sculpture of India Exhibition at the National Gallery of Art," partially funded by the Coca-Cola Foundation.

Celebrating its fiftieth anniversary in 1985, the Gannett Foundation of Rochester, New York, reserves a large portion of its annual budget for local grants. Although most of their grants tend to be smaller—in the $4,000 range—the foundation's total arts allocation of $1.7 million allows them to help many more groups. A recently announced $750,000 challenge grant for the George Eastman House will eventually set up a sizable fund for a new film archives.

Champion International Foundation gave $270,000 to the Whitney Museum of American Art. While the Whitney is not a local museum, Champion has its own branch of the museum at the company's Stamford, Connecticut, headquarters, bringing it much closer to home.

Of a total $2.5 million budget, 27 percent of the Nebraska-based InterNorth Foundation's contributions go to the arts. Although it is only five years old, InterNorth has provided grants for many midwestern arts organizations, including the Omaha Community Playhouse, Texas Opera Theater, and the Joslyn Arts Museum.

The Blount Foundation in Montgomery, Alabama, receives funds based on the corporation's annual pre-tax net income. The foundation contributes to a variety of cultural programs in thirty-four states: one of the most important new activities is the Alabama Shakespeare Festival.

But, whatever the size of the corporation, the spirit of giving to the arts is a common thread that runs throughout. The offshoot of that spirit, the corporate foundation, is a sign of the times. □

The Changing Foundation Picture

Foundations that give to the arts are taking on a new shape as corporations join the ranks. By Joe Drape

Wedged somewhere between the patriarch of American arts philanthropy—the private patron—and the National Endowment for the Arts is the nonprofit foundation. Today, there are over twenty-three thousand national, private, corporate, and community foundations—of which more than half award grants to the arts. In 1984 foundation awards accounted for $229.02 million, or 14 percent, of all donations to the arts, according to the Foundation Grants Index (compiled by the Foundation Center in New York).

FORD FOUNDATION

Despite a small decrease in awards, foundations have managed to bolster their impact on the arts by implementing thorough review and administrative practices. "Foundations are labor intensive. Careful thought by a number of people is given to each and every grant," says W. McNeil Lowry, former vice-president of humanities and the arts for the Ford Foundation. "All the facts are culled. A clear objective is stated on what it means to the recipient, that area of the arts, and the foundation giving the grant. There has to be a consensus of yes through all channels, and that is the strength of the foundation grant—thorough consideration."

Lowry set this precedent for foundations in 1957, when he launched the first organized national program in the arts for the Ford Foundation. The foundation appropriated an annual budget of $2-3 million for a five-year exploratory period in the arts and from its very first project—ten grant awards in painting and sculpture—gained respect within the arts community.

Joe Drape is a syndicate-feature writer living in New York City.

Martha Swope

The Dance Theatre of Harlem receives generous support from the AT&T Foundation.

So in 1962, when the Ford Foundation selected the arts as an area of permanent contribution, artists found their resources and career opportunities immediately impacted. The Rockefeller, Mellon, and other foundations—recognizing the merit of funding nonprofit artistic enterprises—soon followed.

Foundation funding for the arts flourished into the mid-seventies, with the national foundations responsible for the bulk of the contributions. But in 1975, caught in the middle of a stock-market depression and a growing consensus that the National Endowment for the Arts had reached a respectable budget ($75 million) that would continue to increase, national foundations dramatically reduced their spending in the arts. The Ford Foundation, for example, reduced its annual appropriations of more than $20 million to its present $2-3 million range. Today, the small and midsize private and corporate foundations that emerged in the seventies help fill the funding void they left.

Since 1976, Ford has awarded in-depth, non-result-oriented grants to "artistically risky" enterprises, as illustrated by 1984's $250,000 grant to a consortium of three music-theater companies for work in music theater. The Minnesota Opera Company, the Playwrights Horizon, and the Music Theatre Group/Lenox Arts Center will use the money for residencies by teams of creative artists who are developing new works in this genre.

Much of Ford's $2.7-million budget went toward support for minority and non-Western arts organizations—Albuquerque's All-Indian Pueblo Council and New York's East Harlem Music Center and Ethnic Folk Arts Center received grants of from $10,000 to $420,000.

NATIONAL ARTS STABILIZATION FUND

While national foundations carefully select arts areas that will benefit the most from their contributions, the National Arts Stabilization Fund provides arts organizations with the knowledge and resources to operate successfully.

The fund was established in 1983 as an independent agency with $9 million in capital provided by the Ford, Rockefeller, and Mellon foundations. It is an ambitious program that pools its funds with local, private, and corporate muscle in selected cities to help liquidate debts and provide working capital for arts organizations. The grants may not be used for operating expenses. "We are a philanthropic tool that will give arts groups a competitive edge by showing them the business tools they lack," says Marcia Thompson, president of the fund.

Designed specifically to reward strong, long-term financial-management practices, the stabilization-fund grants are spread over five years, carry restrictions, and require detailed, monthly financial reports. A working involvement is maintained during this period, with the National Arts Stabilization Fund providing a climate of incentive and reward. Grant payments are contingent on satisfactory performance.

Thompson says, "This is a plan for development of balance-sheet strategies that will allow arts organizations to thrive artistically."

In Boston, the pilot city, response to the program was immediate. An organization of business leaders established the Greater Boston Fund and raised $1.5 million (over and above their normal philan-

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I am proud to share with each of you this special issue of Horizon magazine commemorating our twentieth anniversary celebration at the National Endowment for the Arts. Thanks to the work of supporters like you across the nation, these two decades frame a picture of growth and achievement in all the arts.

It is a pleasure to join with Horizon magazine in recording the birth and development of the National Endowment for the Arts. This commemorative issue tells a story of foresight and challenge by the people who helped establish a federal arts agency in 1965. I know you will enjoy, as I do, the chance to measure the progress of both the Endowment and more importantly the arts themselves. Articles and photographs capture the talents and the teamwork that forged so many successful events. You will also read about our plans for tomorrow as we assist the arts looking towards the twenty-first century.

All the readers of Horizon have, I am sure, in one way or another, supported the arts in cities and towns across the country. Without you the arts would have been the poorer, and without you the Endowment's own efforts could not have succeeded.

Thank you for helping make this twentieth anniversary a landmark for the agency. My special thanks go also to Horizon for so beautifully commemorating the occasion.

Frank Hodsoll
Chairman

"I believe that of all the arts, dance has been the most fortunate. The relationship between dance and the National Endowment for the Arts has been like a good marriage. Dance was coming into a unique period, evolving into an important American art form, just as the NEA came into being. In fact, many of the American companies in existence today are about 20 years old: the same age as the Endowment. Happy Birthday, NEA, and may the marriage between you and the dance continue to be as fruitful in the future as it has been in the past."

Robert Joffrey, Artistic Director of the Joffrey Ballet, National Council on the Arts (1980-86)

we need to do the works for their own sake."

In March, the Virginia Opera premiered *Harriet: The Woman Called Moses,* an opera by Thea Musgrave, based on the life of Harriet Ross Tubman, a slave who led more than three hundred blacks to freedom along the Underground Railway. The work, which was financed in part by the NEA and Norfolk Southern Railroad, was well received by audiences and music critics. So, too, was the Houston Grand Opera's production of Philip Glass's *Akhnaten.* Both are strong candidates for subsequent performances and may well enter the repertory of twentieth-century opera.

THEATER

Theater, the third of the Endowment's original programs, provides only a handful of direct grants to individuals; the bulk of its support goes to institutions—primarily nonprofit theaters. "Our basic priority is to assist those places where artists can work," says program director Edward Martenson. "Seventy percent of our budget goes to the direct support of theater companies, because that's where artists get to work. Our main support of individuals is the indirect support they receive through our grants to theaters."

When the NEA was created, there were relatively few such theaters; now there are over three hundred. Unlike commercial houses which present productions ad hoc, says Martenson, "nonprofit theaters commit themselves each year to a season of plays that are produced in one location. Audiences can see a body of work over time, and theaters can build on those works."

With rare exceptions, commercial producers no longer bankroll new works. Sometimes, however, a play or musical that proves successful in a nonprofit theater, such as *A Soldier's Play* or *A Chorus Line,* will move to Broadway. So Martenson is not exaggerating when he says, "The most important development for the future of the theater over the past thirty years has been the nonprofit-institutional-theater movement."

He adds: "We do tend to tilt toward companies that are relatively adventurous, because they have a harder time raising money. So that gives us a fairly high profile with respect to avant-garde efforts."

VISUAL ARTS

Since 1967, when the Visual Arts program got started, the principal concern of the program has been the individual artist. "In that regard," says director Richard Andrews, "we are very much like the Literature program, because the individual artist, like the writer, often works in isolation. This is the sort of person we are trying to reach and trying to help."

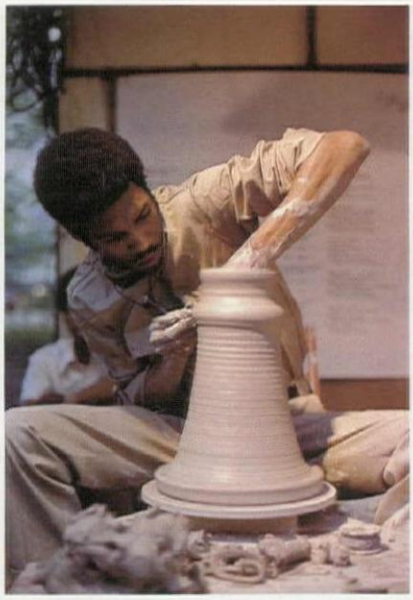
To provide artists with an opportunity for recognition, the program devotes nearly half its budget to national fellowships, which range from five thousand dollars to as much as twenty-five thousand dollars. About 30 percent of the budget provides indirect support to artists by underwriting exhibitions and other activities that increase public awareness of their work.

The Endowment has also embarked on a pilot project to award regional fellowships. "This is an important step for us," says Andrews, "because we may be missing some important regional artists who are unaware of the national program or would feel more comfortable applying to an office closer to home."

Grants for "art in public places" are bringing wind sculpture to Sun Valley, Idaho, and photographic billboards to downtown Minneapolis. Subsidizing artworks in such highly visible places is risky for a government agency because art—especially contemporary art—invites controversy. To its credit, however, the Endowment has persisted. Indeed, Andrews is cooperating with the Design Arts program to encourage cities, universities, and other large institutions to seek the help of artists in planning public places. □

"That marvelous siren, Nancy Hanks, had gotten more and more money out of Congress and the administration. She was just riding high, doing wonders. I was so glad to be in on that."

Helen Hayes, Actress, National Council on the Arts (1966-69; 1971-72)



The Endowment funds groups as diverse as the Joffrey Ballet (opposite page) and the Manchester Craftsmen's Guild (above).

that I can give is that literary writers are artists whose primary motivation is to make art."

The program funds nonprofit publishers of literary magazines and books so that they can pay writers and distribute their works. To increase the audience for literature, it underwrites residencies for writers at universities and other centers.

The program has been working to revive the newspaper market for short fiction through a syndication project for writers. It is even wading into the world of international commerce by taking about one hundred books from small presses to the Frankfurt Book Fair, an important gathering for publishers. "Ironically," says Conroy, "Europeans sometimes are more interested in the works of new American writers than Americans are."

MEDIA ARTS

Since 1972, the Media Arts program has labored on the fringes of America's vast entertainment industry, encouraging independent filmmakers and broadcasters. "We've always been two programs," says senior staff member Donald M. Druker. "When the program began, it was primarily to bring the arts to the public through a *medium* of transmission: film, television, or radio. But we also have very important constituents in the artists who create media works."

The most innovative projects bridge the gap between art forms. In the program "Making Television Dance," choreographer Twyla Tharp created dances expressly for the medium. So did Merce Cunningham for the series "Dance in America."

"Live from the Met," "Live from Lincoln Center," and "Great Performances" bring the performing arts into millions of living rooms. The Endowment backs "A Prairie Home Companion," "NPR Playhouse," and other popular radio shows. It has also supported such Oscar-winning documentaries as *Harlan County, U.S.A.; Bolero;* and *Best Boy.*

Nearly 30 percent of the program's budget goes to the American Film Institute to subsidize new works and preserve the nation's wealth of films and video recordings. The AFI also sponsors showings of such "lost" motion-picture classics as *Napoléon,* by Abel Gance.

The Endowment is encouraging the development of media-arts centers throughout the country. Often affiliated with museums or universities, these centers provide an outlet for filmmakers whose works are not salable to theater chains or television networks.

MUSEUMS

The Museum program has been preserving art for art's sake since 1971. "We do not define art," says its director, Andrew Oliver, Jr. "We let other people come to us and make their case. But the material has to have an aesthetic sense."

Though it provides a few grants to individual curators and other professionals, more than 90 percent of its budget goes to some five hundred museums and related institutions to finance special exhibitions, catalogs, and the maintenance of permanent collections.

One of its most successful initiatives involved funding four graduate centers to train conservationists in the art and science of preserving paintings, sculptures, photographs, and other artworks. Conservation continues to be a major concern.

"I like to say that this program was brought into being by the field, rather than by the government," says Oliver. "We're not here to create guidelines that arts institutions have to fit into. We're here to help the wide variety of projects that come to us."

Last year, for instance, the program bestowed one hundred thousand dollars on the Saint Louis Art Museum for an exhibition of more than two hundred paintings, prints, and drawings by Max Beckmann. It also granted four thousand dollars to Charleston, South Carolina, to conserve a statue of William Pitt that had been commissioned from sculptor Joseph Wilton in 1766. So the Endowment is involved in large ways and small to preserve art.

MUSIC

Music was one of the Endowment's original programs, and with a budget of $15.3 million, it is the largest. The 954 grants it gave last year reached into virtually every community.

More than half the budget goes to symphony orchestras, but the program has had its greatest impact in the "prodding of orchestras and ensembles to perform American music," according to program director Edward R. Birdwell. Not only does it provide fellowships to performers and composers—it gives money to ensembles to commission or perform new works. It also funds nonprofit organizations that record American music.

Though the emphasis is on classical music, the program underwrites the development of jazz artists and compositions. Popular music is left entirely to the commercial sector.

A particular problem facing music is the "premiere syndrome." Though many orchestras are delighted to present a new work for the first time, they are considerably less interested in second or third performances. As a result, most premieres become *dernières.* By widening the audience for new music through the broadcast media, the NEA hopes to stimulate wider acceptance of the best modern compositions.

OPERA-MUSICAL THEATER

Originally part of the Music program, Opera-Musical Theater branched off and became a separate entity in 1979. In times past, there were few positions available in the United States for young singers to learn their craft; most went to Europe. While some still do, many more now stay home. "The opportunities for young singers are greater than they were twenty years ago," acknowledges program director Patrick J. Smith, "but there are still not as many apprenticeships as there should be." The Endowment hopes to encourage American opera companies to take greater responsibility for the development of talented performers.

To deal with the "premiere syndrome," the program is pushing for regional productions of new operas. "We're very anxious to have second and third productions," says Smith. "But media impact is on the 'new.' We need to get away from the hype;

© Herb Migdoll

"I'm continually impressed by the breadth and grandeur of the National Endowment concept. A government agency dedicated *not* to the usual but to all-out civilizing nourishment for a whole nation—which happened! Among the movers—my respect is unending for Roger Stevens and his immense contribution to the Endowment's implementation."

Richard C. Diebenkorn, Artist, National Council on the Arts (1966-69)

"My gut suspicion is that (the NEA) will do remarkable things with whatever they get. They will also make some mistakes and waste some money, but this is part of the human condition. And I applaud their history and their future at the same time."

Charlton Heston, Actor, National Council on the Arts (1966-72)

"Do Not Pass Me By"; some thirty stations around the state now broadcast these conversations.

The Endowment also provided funds to filmmakers to record the efforts of Italian masons working on the Washington Cathedral in Washington, D.C. In April, that film ("The Stonecarvers") won an Academy Award for best documentary. The Endowment also provided grants that led to motion pictures about tap dancing *(No Maps on My Taps)* and black gospel singers *(Say Amen, Somebody)*.

INTER-ARTS

Two years after it was founded, the NEA began funding efforts that involve more than one art form. Established as a separate program in 1981, Inter-Arts supports "projects that do not neatly fit into specific categories," says director Renee Levine.

About half its budget goes to theaters and other organizations to pay artists or to finance festivals that draw various arts together. It also supports performance works that involve the collaboration of artists working with two or more art forms.

Because corporate sponsors rarely take the lead in financing the avant-garde, the NEA is often the only source of outside capital. Levine calls it "a miracle program" because a government agency that can treat projects that do not neatly fit into specific categories *is* remarkable."

Major grants have been given to the Brooklyn Academy of Music to finance its critically acclaimed Next Wave Festival. One of its 1983 productions, *The Gospel at Colonus*, transposed the Oedipus legend of Sophocles into the idiom of black gospel music. Last year, a work called *Secret Pastures* pulled together choreography by Bill T. Jones and Arnie Zane, music by Peter Gordon, and designs by Willi Smith.

LITERATURE

The Literature program, which began in 1967, does not bankroll best-sellers. It seeks the literary writer whose excellence often goes ignored by commercial publishers. About a third of the budget is given to writers in the form of fellowships. "It's a very stiff competition," says its program director, author Frank Conroy. "We get two thousand applications a year for about one hundred fellowships."

"The fellowships [allow writers] to take time to develop a project and have the certainty of financial support while they're doing it," says novelist Allen Drury, a member of the National Council on the Arts. "I think it's been very helpful to a great many writers."

The Endowment does not attempt to define who is and who is not a literary writer. "The lines are not in stone," says Conroy. "The best definition

NEA funds at work: Eduardo Mata conducts the Dallas Symphony Orchestra (opposite page); "The Stone Carvers," the PBS documentary (left); and "Cinderella" (below left) from "Great Performances, Dance in America."

not come for decades. Future generations will have to decide whether the money was wisely spent.

What follows are capsule descriptions of how each program works.

DANCE

Dance was one of the Endowment's three original programs. "The audience for dance has grown twentyfold in the past twenty years," according to program director Nigel Redden. "We have twenty-five to thirty ballet companies that are really excellent—a dozen that are of international caliber. We've contributed to that climate . . . [by creating] an atmosphere for money to flow to dancers and choreographers."

Though grants ranging from five thousand dollars to twelve thousand dollars are awarded to choreographers, no dancers receive direct aid. Their benefits trickle down as dance companies translate the dollars they receive into more rehearsal time, longer seasons, and higher salaries. Most of the program's funding goes to dance companies, theaters, and festivals.

"The dancer is someone who needs a choreographer to function," says Redden. "So we give money to choreographers rather than to dancers. . . . A distinctive aspect of dance organizations is that they are ensembles. Dancers have to work with one another for a long period of time. An artistic director needs time to hone a particular look; he or she needs to devote extraordinary attention to detail."

A particular problem facing dance has been the lack of adequate records. Ballet has traditionally depended on one performer or choreographer to pass it on to another. As a consequence, many great works of the nineteenth century are already lost to posterity. To make sure that works now extant will survive to inspire future dance makers, the NEA has been providing money to record them on film and videotape.

DESIGN ARTS

Begun in 1967, Design Arts is concerned with matters "both functional and beautiful," says program director Adele Chatfield-Taylor. "We have the most enormous constituency because the environment is affected by design, whether it is good or bad." The breadth of the program includes everything from urban planning and architecture to fashion and graphics. It played an important role, according to Chatfield-Taylor, in planning the site of the Vietnam Veterans Memorial in Washington.

The program has sponsored contests to design new museums and additions to historic properties and has encouraged interior designers to find more efficient uses of space for the small rooms in which many urban elderly live. Cities seeking to revitalize their core have come to the Endowment to fund design competitions.

Sometimes, the program concentrates on an issue common to many areas, such as what to do with railroad stations. "These are great architectural resources in downtown areas," says Chatfield-Taylor. "They tend to be well designed and well built; their one crime was that they were old."

So the Endowment sponsored a conference in Indianapolis to focus on ways to preserve these architectural structures while finding new uses for them. "As a result, the whole movement to recycle railroad stations was born," she says. "That's a good example of what can happen when the Endowment gets involved."

EXPANSION ARTS

Expansion Arts was born in 1970 when the Endowment realized its other programs were not reaching certain groups—particularly minorities—in rural and urban areas. Artists themselves cannot win grants under this program; only organizations may qualify. "We deal with communities that are culture-rich but institution-poor," is the way program director A. B. Spellman puts it. "The field is extremely diverse and fluid. So we are a laboratory for innovation for the Endowment."

He cites the Institute of Harlem, which began as a school for dancers. "We funded them," he says, "and eventually they formed the Dance Theater of Harlem." That company now receives grants from the NEA's dance program for its regular season in New York and its touring efforts.

Because the program reaches deep into many communities, it often takes the lead in finding new approaches to strengthening arts institutions. The Manchester Craftsmen's Guild in Pittsburgh (which trains artists in photography, ceramics, and other crafts) is a case in point. The recognition it received from the Endowment led to a challenge grant of $250,000 for a new building, which is being matched by contributions from the private sector. In Los Angeles, the Plaza de la Raza is training artists in the Hispanic community in theater, dance, music, and other disciplines.

FOLK ARTS

The Folk Arts program is committed to preserving traditional art forms—from quilt making and basketry to ethnic music and dance—which are in danger of dying out. "We aren't interested so much in finding the next Maria Tallchief," says director Bess Lomax Hawes. "We're more interested in preserving indigenous Indian dance."

Begun in 1978, it is among the Endowment's most recent additions and may well be its most eclectic program. It funded a play on horseback that has been performed by Indians in New Mexico for nearly four centuries. Last year, it convened a gathering of cowboy poets in Elko, Nevada. In Colorado, a researcher visits potters, weavers, storytellers, and musicians for a radio program called

"I worked with such great artists as Rosalind Russell, James Earl Jones, Gregory Peck, Beverly Sills – all under the tight leadership of Nancy Hanks. There was a mutual admiration and a strong feeling of a productive network. I hope that in the future, dance will receive a larger slice of the pie, rather than having its present piece eaten away by budget cuts."

Judith Jamison, Dancer
National Council on the Arts
(1972-77)

"Like virtually every arts institution in this country, the City Opera looks to the Endowment, not just for dollars, but for the standards it sets and for raising public arts consciousness. What this milestone really inspires, however, are thoughts about that wonderful champion of the arts, whose boundless energy, forceful leadership, political savvy, and engaging charm really put the arts on the national agenda—Nancy Hanks."

Beverly Sills, General Director
of the New York City Opera,
National Council on the Arts
(1970-76)

An Inside Look at the NEA

A dozen programs are the creative heartbeat of the Endowment.

By Peter J. Ognibene

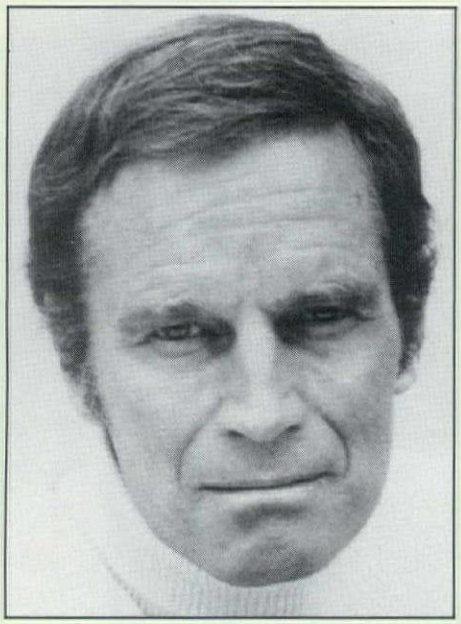
When Congress enacted the NEA in 1965, there were 58 symphony orchestras, 37 dance ensembles, 27 opera companies, and 22 nonprofit theaters eligible for federal funds. Today, the list has grown to 192 orchestras, 213 dance troupes, 102 opera companies, and 389 theaters.

Federal dollars did not create these organizations; they were established by people committed to their work as artists. Yet the NEA played a pivotal role in fueling what has come to be called "the arts explosion." To understand that role, one must look at how Uncle Sam dispenses patronage.

The heart of the Endowment is its twelve programs to help creative and performing artists develop their talents and present their works before the American audience (two others, Challenge Grant and Advancement Grant, are discussed on pages 11 and 13). The NEA does not pigeonhole people. In submitting an application, the artist—not the Endowment—chooses the program. For a writer or musician, the choice may be obvious. But a ceramist could conceivably be eligible not only for the Visual-Arts program but for the Design-Arts or Folk-Arts categories as well.

No one expects the NEA to remedy the problems that plague most artists; its purpose is to reward excellence. Indeed, the objective of all twelve programs, simply stated, is to provide financial encouragement so that our best artists will continue in the arts.

Grants are awarded by the Endowment after peer review panels have done the hard work of deciding which artists are most worthy of recognition. Once it mails the checks, the Endowment's work is done; the artists are free to create or perform as they wish. Standard accounting principles cannot measure the impact of an NEA grant because the payoff may



Charlton Heston talks candidly about the NEA and its impact.

By Peter J. Ognibene

Though very much a man of his own century, actor Charlton Heston has often portrayed characters from history, including (as he puts it) "three presidents, three saints, and two geniuses." In 1959, he won an Academy Award for his performance in *Ben Hur.*

But Heston has not focused solely on his own career; he is deeply committed to helping promising artists. During his six years as president of the Screen Actors Guild, he worked to improve the pay and working conditions of fellow actors. He has also given leadership to the American Film Institute and the Center Theater Group of Los Angeles—nonprofit organizations dedicated to film and repertory theater, respectively.

Heston became involved with the National Endowment for the Arts almost from the start. A member of the National Council on the Arts from 1966 to 1972, he co-chaired a special task force on the arts and humanities in 1981 to find ways of broadening the base of financial support for artists and scholars. Now, as chairman of the NEA's Twentieth Anniversary Committee, he is seeking to increase the public's understanding of the work of the Endowment.

CHARLTON HESTON ON THE NEA

"The National Endowment for the Arts has played an enormously significant role in American arts by stimulating the work of individual artists in all the disciplines and of organizations all over the country.

"The arts are a sufficiently important national resource to deserve a share of the taxpayer's dollar. That's a term I prefer to *federal money* because it seems to gloss over the fact that it comes from the taxpayer's pocket.

"There is also—and this is particularly important for the performing arts—an absolutely crucial contribution from the consumer public. If there is no consumer participation, you are creating a 'hothouse' in which you can only grow plants that will become increasingly exotic species, incapable of exposure to the winds of the real world.

"The Endowment has been very successful in acting, on the one hand, as a steward for the taxpayer's dollar and, on the other hand, as a kind of general ombudsman for the arts. That's the whole reason for this anniversary undertaking—to give exposure to the Endowment: what it does and what it cares about.

"We have historically depended, far more than Europe, on private philanthropy and the marketplace. In my firm view, there has to be an even mix of tax dollars, private individual contributions, private corporate contributions, and the marketplace.

"I think, for example, that it is unwise for any arts organization to get even as much as half of its budget from tax dollars. It brings to mind a comment my Scots grandfather used to say on every conceivable occasion: 'He who pays the piper calls the tune.'

"All the officials connected with the NEA and all the leaders of the client organizations insist, quite sincerely, that there is no question of involving themselves in the programming—the creative choices of the museums, the opera companies, the ballet companies, the publishing undertakings; but of course the very fact of sponsorship itself implies a choice.

"It's a delicate thing, and it's one of the problems with sponsorship of any kind. Once you're sponsored, you tend to count on that as a reality of your budget considerations. Reasonably enough. Both the organizations which I led and with which I am still significantly connected depend on this money. All I can suggest is that you have to do what you can—and certainly the American Film Institute and the Center Theater Group both do—to keep your spectrum broad.

"If I were still on the Council and voted to give a ten-thousand-dollar grant to a small poetry magazine in a small town in Wisconsin and ignored a poetry magazine in San Diego, the very choice is interfering in the cultural affairs of the nation.

"Now, you say, 'Yes, but it's benign interference.' That's all very well. Nevertheless, it is interference, and to pretend that it is an insulated operation is simply untrue. And I perceive it as the main problem of using federal tax moneys. The unique thing about federal tax money is that the people whose money it is have no say in how it's spent.

"To say that the NEA should be preoccupied with subsidizing the leading edge of the arts is, I think, a highly suspect position. The leading edge of creativity in any field is always thin, sharp, and liable to get nicked. I guess that's part of its function. You know, van Gogh never sold a painting in his lifetime.

"The Endowment is a bureaucracy, like any other activity of government, and it becomes unwieldy. When I was on the Council, we had a project book in front of us at every meeting as thick as a phone directory. I shudder to think how thick it must be now. It is simply impossible to give adequate consideration in a two- or three-day meeting to all the projects on which the Council, *in theory,* provides cultural judgment.

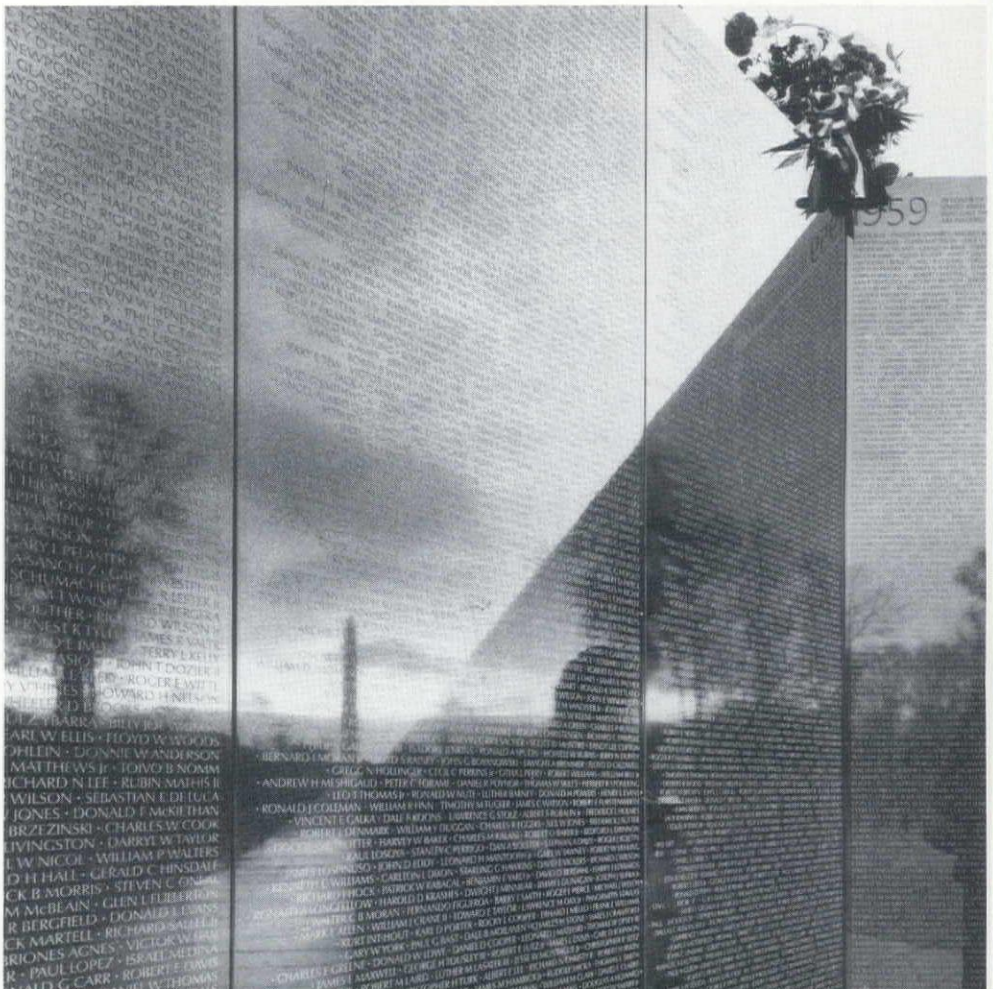
"In the Endowment, the people who make the choices, by and large, tend to be the bureaucrats hired by the Endowment to supervise the various artistic disciplines. And this troubles me. It troubled me when I was on the Council; it's troubled me every time I've gone on the Hill, lobbying for the Endowment; and it troubles me every time I go to the NEA.

"One of the glories of our country is its enormous diversity. This complicates the problems of the NEA, naturally. It's kind of a tough thing to say, 'Well, are we going to give five hundred dollars to this old lady making quilts in Vermont or to this Hopi Indian group doing some sand paintings in New Mexico?' It's a tough choice, and I think the NEA has attracted an enormous number of very dedicated people who are attempting to fulfill its goals.

"As to how much money they will need, I don't have a clue. As to how much money they will get, I would have to be more of an economist or more of a politician than I am to make a prediction. My gut suspicion is that they will do remarkable things with whatever they get. They will also make some mistakes and waste some money, but this is part of the human condition. And I applaud their history and their future at the same time." □

"I'm very proud of the accomplishments of the NEA, and I think that in a very short twenty years they have altered the cultural palette and the cultural expectations of the nation, for the better. . . . NEA grants are kind of like the Good Housekeeping Seal of Approval because they have annointed you as the good guys."

Billy Taylor, Jazz Musician
National Council on the Arts
(1972-78)



The Design Arts program played a major role in planning the site for the Vietnam Veteran's Memorial in Washington, D.C.

NEA. Sometimes a grant itself does the trick; more often, it is the flow of private funds stimulated by the Endowment's recognition of an artist or organization. Edward Villella, an outstanding dancer in his years at the New York City Ballet and a former member of the National Council on the Arts, puts it this way: "When the NEA makes a grant, it makes life easier for those companies and recipients to go to other agencies, or foundations, or corporations, or individuals."

When Robert Joffrey, the founder and artistic director of the Joffrey Ballet, was in Washington for a meeting of the National Council on the Arts in May, he discussed some of the problems facing dance. "Dancers have always been the patrons of their own art," he says. "They have given so much to it. They reinvest their energy, their focus, and their time. They have never been demanding in their salaries because it's so important [to them] that they dance. It's only recently they have been paid for rehearsal time. I don't know any company which has vacation pay, even though dancers may be ten or fifteen years with the company. . . .

"Our span of employment is very short. When you're in your late thirties, your facilities and coordination and flexibility are not what they were when you were in your twenties. . . . One would ideally like to keep the senior members as a part of the company because they bring a certain stature; they bring a certain artistic background, which is very important when you are doing certain works. And that's a problem because there are only a limited number of artists that you can keep in your company."

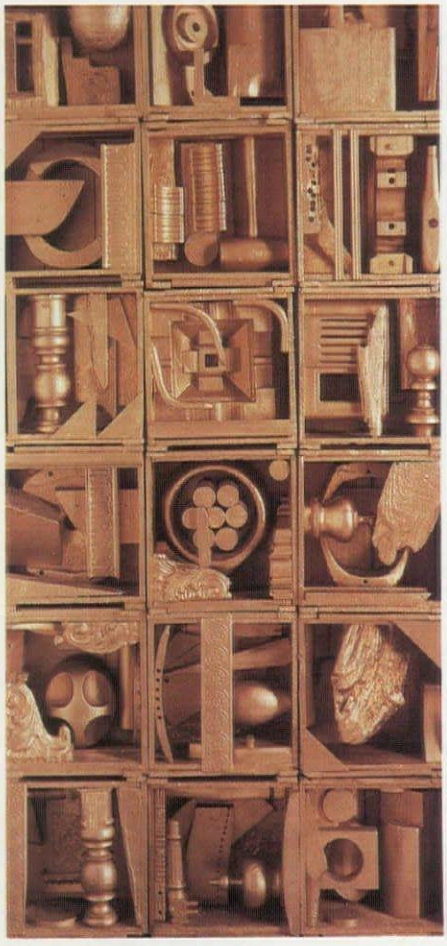
The Endowment is trying to make it possible for dancers to earn a living. Because injury is a constant threat, the NEA will not give a penny to any company which does not have a floor suitable for dancing. Grants for rehearsal time encourage dancers to set aside the time to learn new works. To find ways to retain older dancers in the arts, the NEA is backing a study that will follow performers who have retired from the stage to determine where they have gone and why.

So, while the NEA properly leaves artistic judgments to artists, it pursues a broad range of efforts to encourage creativity. And unlike other governmental programs which may sway with the political breeze, the NEA, says painter Helen Frankenthaler (a member of the National Council on the Arts), "is, in its way, totally unpolitical. It has spanned so many different [presidential] administrations."

Though the Reagan administration has proposed a 12-percent cut in the NEA's budget, Congress appears unlikely to go along. Indeed, bipartisan support for the Endowment has been strong for two decades precisely because it has focused on the arts and remained aloof from partisan politics.

For the past twenty years, the NEA has shown us that government aid, properly given, does not compromise art. By broadening the opportunities for artists to develop their talents and earn a livelihood, the Endowment has stimulated writers, painters, dancers, singers, and actors to entertain us today and, more importantly, contribute to the civilization that will be our legacy. It would be hard to imagine a better investment for seventy cents.□

The NEA has shown us that government aid, properly given, does not compromise art.



Courtesy Whitney Museum of American Art

Opposite page, top: A taping session for National Public Radio's "The Adventures of Doc Savage." Opposite page, lower left: The Brooklyn Academy of Music's Gospel at Colonus. *Left: Agnes De Mille as photographed by V. Sladon in 1974. Below left: Louise Nevelson's* Royal Tide #1.

by Congress in 1976, the grant program has awarded more than $131 million to over five hundred arts groups—about $21 million per year. Matched by dollars from the private sector, the Challenge Grant has generated almost $1 billion in added support for the arts. The grant program also acts as a catalyst for long-range planning by arts groups—once a group receives a Challenge Grant, it has three years to raise matching funds from nonfederal sources, at a minimum ratio of three dollars for every NEA dollar. The San Francisco Symphony is just one Challenge Grant success story: In 1979 the symphony received a Challenge Grant of $750,000, then raised matching funds of more than $6 million by the end of 1981. The symphony instituted an extensive, long-range fundraising plan—stimulated by the grant—eliminating its deficit and establishing a secure financial base at the same time. The symphony has now been awarded another Challenge Grant. Other groups that have received Challenge Grants span the nation: Los Angeles Actors' Theatre, Washington Opera, Lyric Opera of Chicago, Saint Louis Art Museum, Oregon Symphony Orchestra in Portland, to name but a few.

The NEA's Advancement Grant program offers arts groups both funds and technical expertise. The three-year program arranges for consultants to assist with planning, public relations, and marketing objectives. After ten to twelve months of technical assistance, a grant of up to $75,000 is available. In 1985 the Advancement Grant awarded $2.3 million to nearly forty groups. Last year Bill T. Jones/Arnie Zane & Company was awarded an Advancement Grant—one of six New York dance companies and organizations which received this special grant, including the Trisha Brown Company. Other groups that have received the grant include Margaret Jenkins Dance Company in San Francisco; Minnesota Composer's Forum in Saint Paul; Center Arts of Humboldt State University in Arcata, California; Contemporary Arts Center in New Orleans; and the Aspen Art Museum in Colorado. Targeted to meet the needs of highly qualified arts groups that have not developed sophisticated managerial and fundraising skills, the NEA's Advancement Grant is an arts administrator's dream.

In spite of its being an agency of the federal government, the NEA is not obsessed with guidelines and red tape; it is also more willing to take chances than many private or corporate patrons of the arts. "Things that are good for the arts," says Gockley, "the private sector tends not to want to do. Private-sector-supported arts tend to be more conservative, more museum oriented. Yet the future of these kinds of art forms depends upon new works, new techniques, new skills, new people."

Harold Prince, the most successful director and producer of musical theater in the history of Broadway, served for six years on the NEA's National Council on the Arts—an advisory body of artists and individuals active in the management or support of museums, theaters, and other organizations. "I'm very, very positive about the imprint the National Endowment for the Arts has made on the artistic standards and, more importantly, on developing artists in this country," he says.

"When I started in the theater [in the early fifties], there were a handful of great designers; now there are a hundred. There are actors who can play Shakespeare; when I started in the theater in this country . . . only a handful could. They didn't have the training for it—the physical training as well as the vocal training. The vast source of new, young artists is very directly tied in with the establishment of the National Endowment for the Arts."

Prince also believes the Endowment has stimulated audiences to broaden their notions of what opera is. "Thanks to the NEA, musical theater has gotten the imprimatur of an art form," he says. "It's also been instrumental in breathing new life into opera companies. Some of that new life comes from acknowledging that the best of American musical theater can work in an opera house and belongs in an opera house. [Leonard] Bernstein's *West Side Story,* a show I produced on Broadway [in 1957], has just been recorded by José Carreras and Kiri Te Kanawa and gotten reviews saying, It's an opera!

"Look at [Bernstein's] *Candide,*" he continues. "That is a modern work, a work that died on Broadway in 1956; it's flourishing in 1985. I think we have to acknowledge that there is an audience for modern work if the work is entertaining and exciting." The Metropolitan Opera's first production of George Gershwin's *Porgy and Bess* and the New York City Opera's staging of Stephen Sondheim's *Sweeney Todd* are additional examples of musicals that are now being recognized as opera.

One can see a new opera, play, or dance; invisible to the public eye are hundreds of individual artists whose careers are getting a boost from the

"When I left, I said to Roger Stevens in the presence of the board, 'This is one of the great experiences of my life,' and that's true. Those people were brilliant, they were selfless, they were funny, they were understanding, they were gracious, they were thinking and caring, and they were sound artists. The meetings were extraordinary—the wit. I saw court stenographers put their heads on their arms and shake. There's never been anything like it, I think."

Agnes de Mille, Choreographer
National Council on the Arts
(1965-66)

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THE WHITE HOUSE
WASHINGTON

NATIONAL ARTS WEEK, 1985

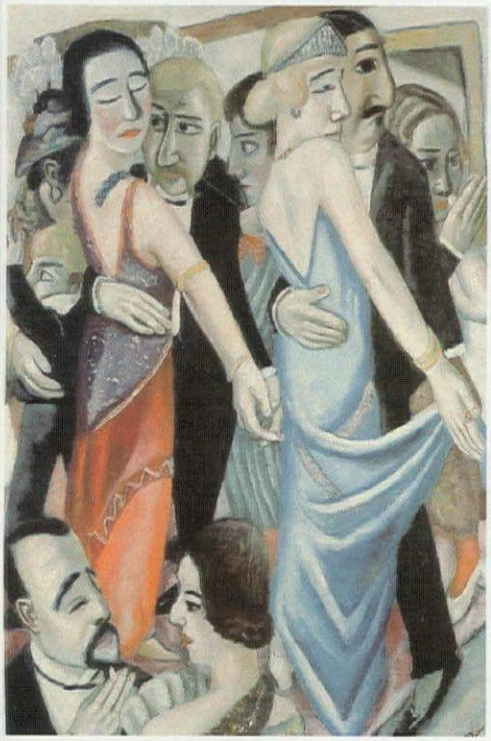
Twenty years ago, an important piece of legislation established the National Endowment for the Arts. Since that time, the Endowment has earned the respect of Americans everywhere and for broadening access to, and appreciation of, the arts.

In this special commemorative issue, HORIZON tells the story of twenty years at the National Endowment for the Arts. Stories and photographs capture the essence of Endowment-funded programs, while descriptive sections chart the growth of America's cultural life. This issue will be a keepsake for people across our country.

I want to extend my thanks and best wishes to everyone who has helped make this special issue of HORIZON possible.

Ronald Reagan

The goal is to encourage artists to enrich the civilization that will be our legacy.



"I was educated in matters in the five years I was on the Council, and really learned what was going on and also the great difficulties in choosing among so very many worthy things. . . . It was hard work, but at the same time it was a thrill."

Eudora Welty, Author, National Council on the Arts (1972-78)

"The NEA basically changed the face of the dance world in America. When I was on the NEA we had somewhere in the neighborhood of three million people see live dance in America. Twenty years later we have somewhere in the neighborhood of fifty-eight million people seeing live dance in America."

Edward Villella, Dancer, National Council on the Arts (1968-74)

there is a highly visible payoff, such as *Abdallah*. More typically, NEA grants buy time (as well as groceries) to help writers, composers, and artists weather financial storms.

Except for the few who achieve commercial success, artists tend to share certain characteristics, the most pervasive being poverty. According to a 1980 survey, the median annual income is $5,400 for a dancer; $5,600 for a musician or composer; $7,000 for an author; and $8,600 for a sculptor.

Though there has been an explosive growth in the number of people who enjoy the arts, our schools are still training far more artists than our theaters, concert halls, and galleries can absorb. Financial considerations in publishing and the entertainment industry often drive writers and performers to compromise their art to gain an audience—and a paycheck.

The NEA is no ministry of culture attempting to prescribe a national agenda for the arts; nor does it guarantee artists a livelihood. What it does do is provide money to professional artists and nonprofit organizations with a commitment to excellence. Its 1985 budget of $164 million is small by Washington standards—smaller still when you realize it amounts to merely seventy cents for every man, woman, and child in the United States.

The private sector contributes about $4.6 billion. Individual donors account for 85 percent of the total; corporations (10 percent) and foundations (5 percent) provide the balance. So the Endowment is no big spender. Yet an NEA grant often provides the incentive an artist or director needs to gamble on something out of the ordinary.

The Houston Grand Opera, a major world center for modern works, provides an excellent case in point. In an interview with HORIZON, the company's general director, David Gockley, was candid. "Opera is a very traditional form, and it has a very traditional audience [that] generally militates to keep it that way. . . . New works generally go against the grain of what opera companies' boards and audiences want. And often what is best for opera in the long run tends to be *against* what people want in the short run. In each instance where we have broadened our audience or the definition of opera, as well as the repertory itself, the NEA has been there with some very pivotal help."

In the fourteen years Gockley has been at Houston, the Endowment has provided funding for the in-house training of young singers at the Houston Opera Studio. It has also backed a touring program and outdoor performances that have brought opera to thousands who had never seen a live production. Equally important, the NEA has underwritten the staging of new works, such as Carlisle Floyd's *Willie Stark*, Leonard Bernstein's *Quiet Place*, and Philip Glass's *Akhnaten*.

Opposite page (clockwise from lower left): Zubin Mehta and Leontyne Price in a "Live from Lincoln Center" performance; Ballet West's production of Abdallah; *and Otto Piene's wind sculpture,* Neon Rainbow, *in Sun Valley, Idaho. This page: Max Beckmann's* Dance in Baden-Baden, *from the Saint Louis Museum of Art.*

"In truth, each of these operas has done well at the box office," says Gockley, "but when you're looking to do something unusual, you are looking for every bit of buoying you possibly can get. Frankly, without this kind of support, very few people would have gotten behind me."

Though NEA funding provides about 2 percent of the company's budget, that money has made it easier for Houston to be daring. "Once you've got an opera company together, the amount extra that it would take to do something very special—such as *Akhnaten* as opposed to another *Carmen*—is a small percentage of the whole," says Gockley. "It's a fairly small amount of money, but it makes it possible for us to do things the private sector generally does not want to get behind. The private sector generally doesn't care if performances are made possible to large new groups of people; they're generally not interested in new works in opera; they're generally not interested in touring or training."

Though Gockley hastens to add that the company's board "has been wonderful in embracing new things," his point is on the mark. The artist who pushes at the boundaries and apparent strictures of the art often creates images and sounds that jar the sensibilities of an audience. Yet many revolutionary works that were box-office fiascos in their own day—George Bizet's *Carmen* and Igor Stravinsky's *Rite of Spring* come first to mind—are now standards in the repertory.

Will *Abdallah* and *Akhnaten* achieve similar stature? No one knows. Moreover, the NEA rightly ignores that sort of question. Like the Medicis of Renaissance Italy, the Endowment seeks to support artists capable of excellence. Peer-review panels decide who should receive money, but the winners incur no specific obligation. The writer does not have to turn in a manuscript, nor the sculptor a bronze. The goal is to encourage artists to enrich our civilization.

One of the NEA's most vital programs is the Challenge Grant program. Since it was authorized

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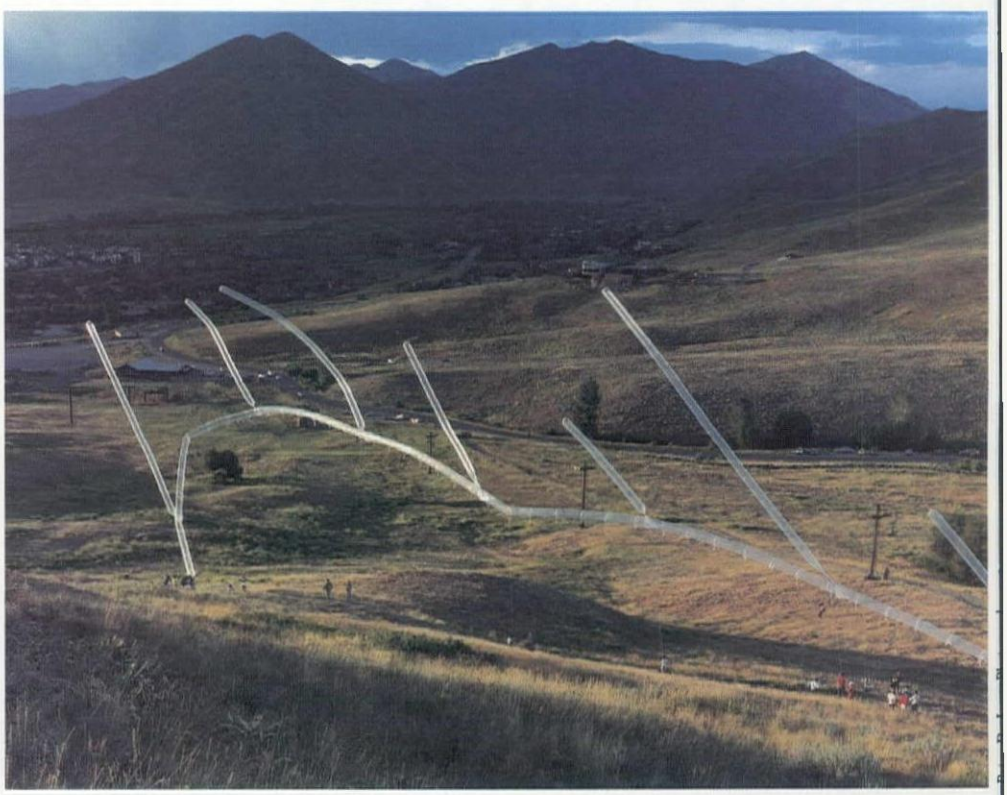

Two Decades of Patronage

The National Endowment for the Arts begins its third decade. By Peter J. Ognibene

When the great Danish choreographer August Bournonville died in 1879, many of his ballets died with him. Unlike masterworks of art, literature, and music (whose forms do not change with time), dance must constantly be re-created in mind and body and passed from one generation to another. This is how contemporary troupes have come to perform his *Sylphide, Folk Tale,* and *Napoli.* Now, thanks to Ballet West of Utah and its patrons, including the National Endowment for the Arts, choreographers throughout the world can add to their repertoire a "new" Bournonville ballet, *Abdallah.*

Created in 1855, this dazzling Arabian fable had not been performed for 127 years. Two former dancers from the Royal Danish Ballet (the company that is Bournonville's living legacy to dance) were responsible for its resurrection. But the vision and perseverance of Bruce Marks, the artistic director of Ballet West, and Toni Lander, its principal teacher, could carry the company only so far. Ultimately, it took a flight of financial angels to lift *Abdallah* to the stage.

The first was private philanthropist Geoffrey C. Hughes. Next came the NEA—and the prestige associated with its grant spurred a number of foundations and corporations to underwrite the effort. When Ballet West presented *Abdallah* at Washington's Kennedy Center during the first week of May, the program listed fifteen major contributors to the production.

In the twenty years since its founding NEA has been working quietly behind the scenes to encourage creative and performing artists. Sometimes

A native Washingtonian, Peter J. Ognibene writes extensively for magazines. He is the author of a novel The Big Byte *(Ballantine Books).*

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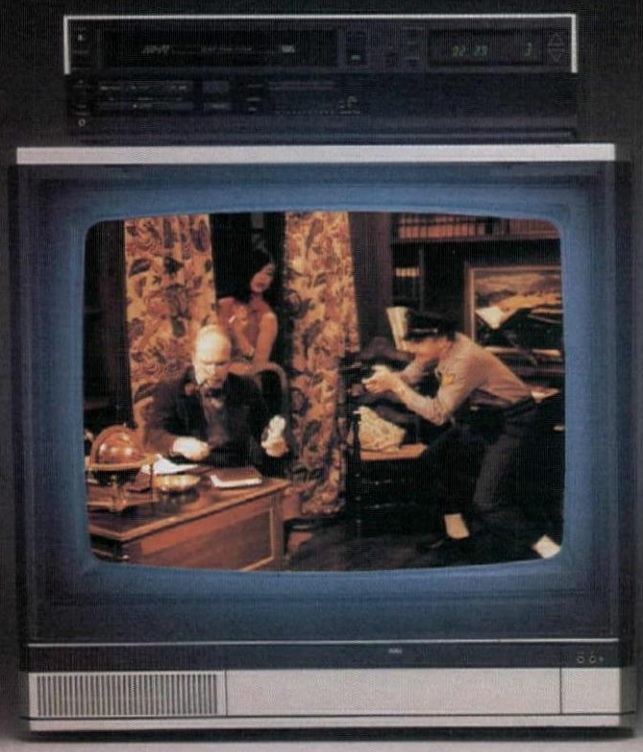

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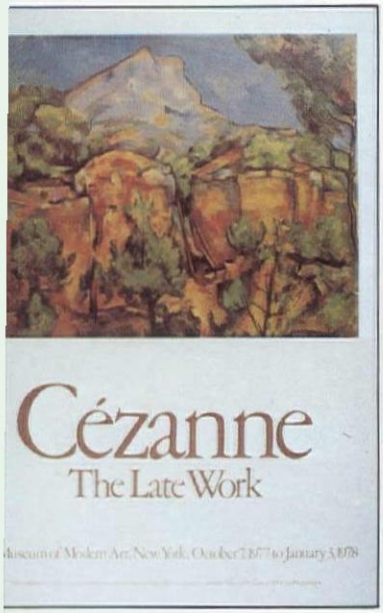

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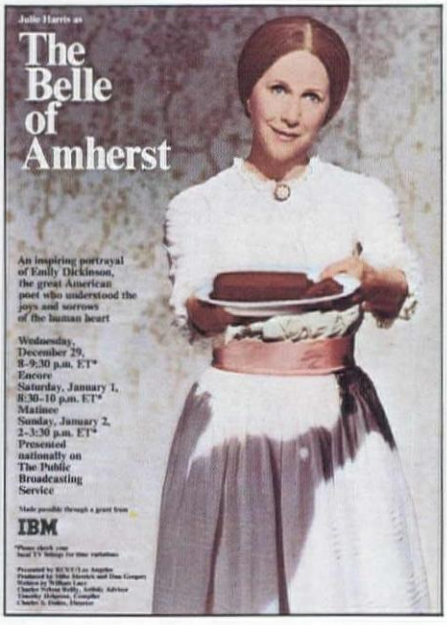

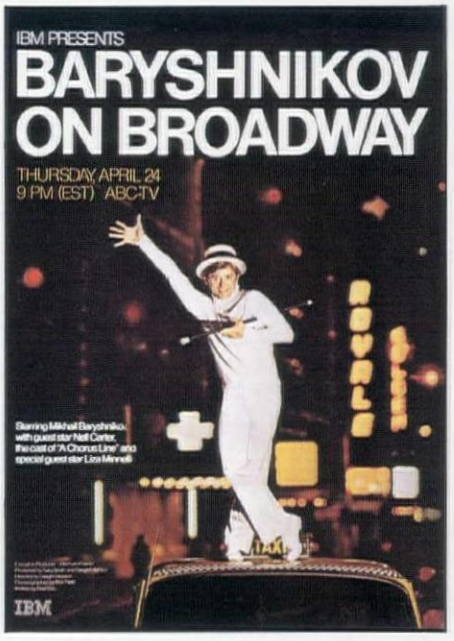

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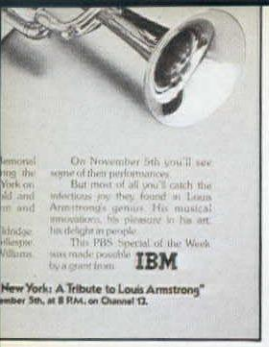

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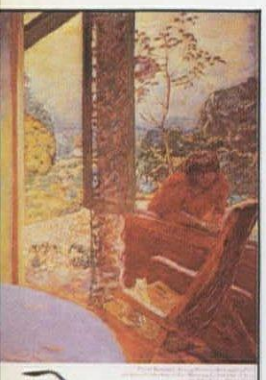

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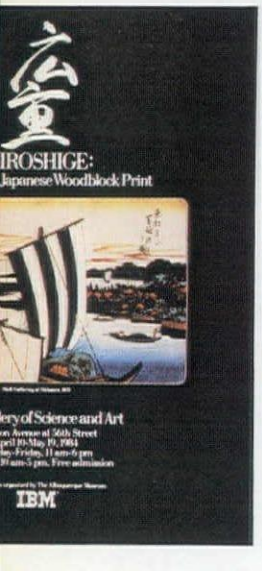

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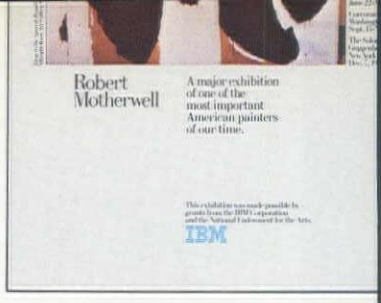


Robert Motherwell

A major exhibition of one of the most important American painters of our time.

This exhibition was made possible by grants from the IBM Corporation and the National Endowment for the Arts.

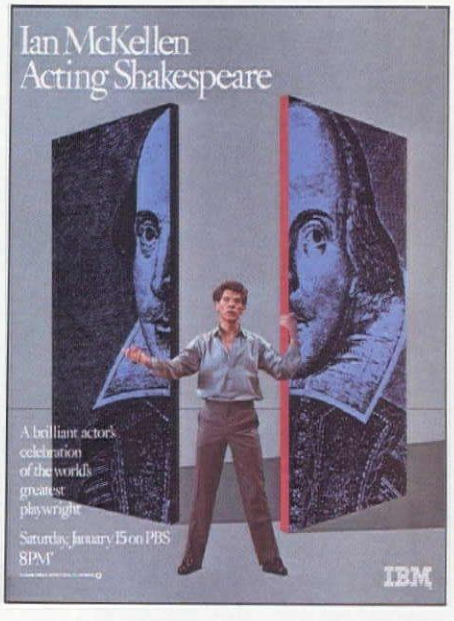
IBM

Picasso

from the Artist
Musée Picasso, Paris

Walker Art Center, Minneapolis
February 10 through March 30, 1980

S.P.A.D.E.M. Paris/V.A.G.A. New York 1984



Ian McKellen
Acting Shakespeare

A brilliant actor's celebration of the world's greatest playwright

Saturday, January 15 on PBS
8 PM*

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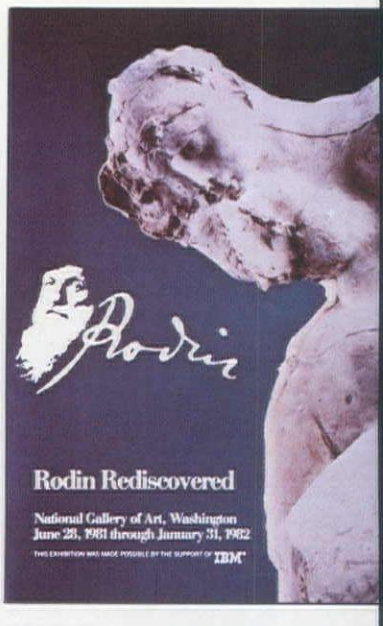


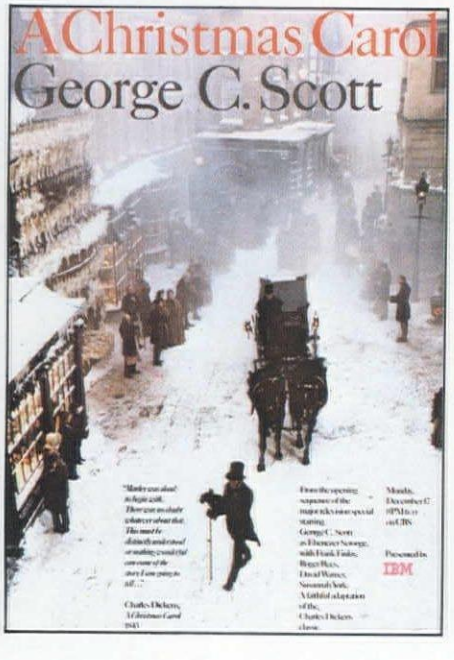
Rodin

Rodin Rediscovered

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

THIS EXHIBITION WAS MADE POSSIBLE BY THE SUPPORT OF IBM

A Christmas Carol
George C. Scott



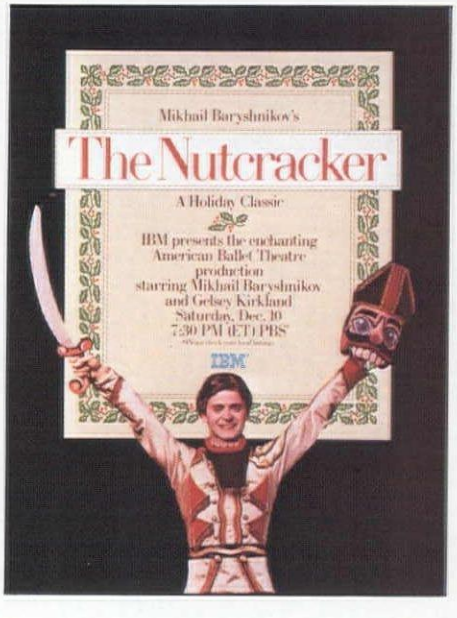
"Marley was dead: to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it: and Scrooge's name was good upon 'Change, for anything he chose to put his hand to. Old Marley was as dead as a door-nail. Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail."

Charles Dickens, *A Christmas Carol* 1843

From the opening sequence of the major television special starring George C. Scott as Ebenezer Scrooge, with Frank Finlay, Roger Rees, David Warner, Susannah York. A faithful adaptation of the Charles Dickens classic.

Monday, December 17 8PM to 10 on CBS

Presented by IBM



Mikhail Baryshnikov's
The Nutcracker
A Holiday Classic

IBM presents the enchanting American Ballet Theatre production starring Mikhail Baryshnikov and Gelsey Kirkland
Saturday, Dec. 10
7:30 PM (ET) PBS*

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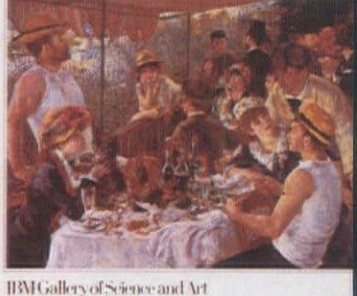
Paintings and Drawings from The Phillips Collection Washington, D.C.



IBM Gallery of Science and Art
Madison Avenue at 56th Street

December 9, 1983–January 21, 1984
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Free Admission

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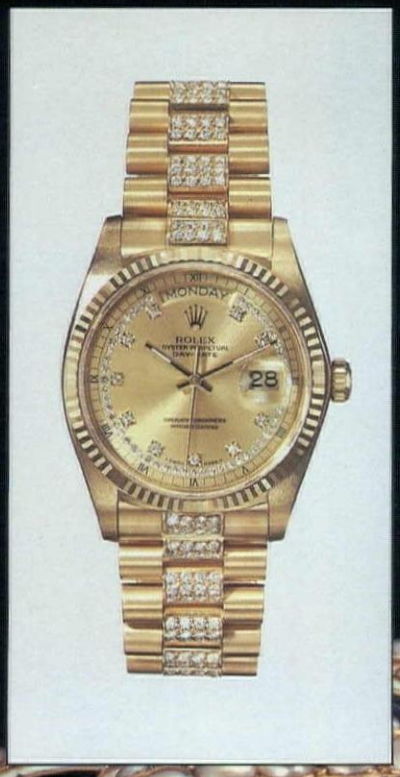

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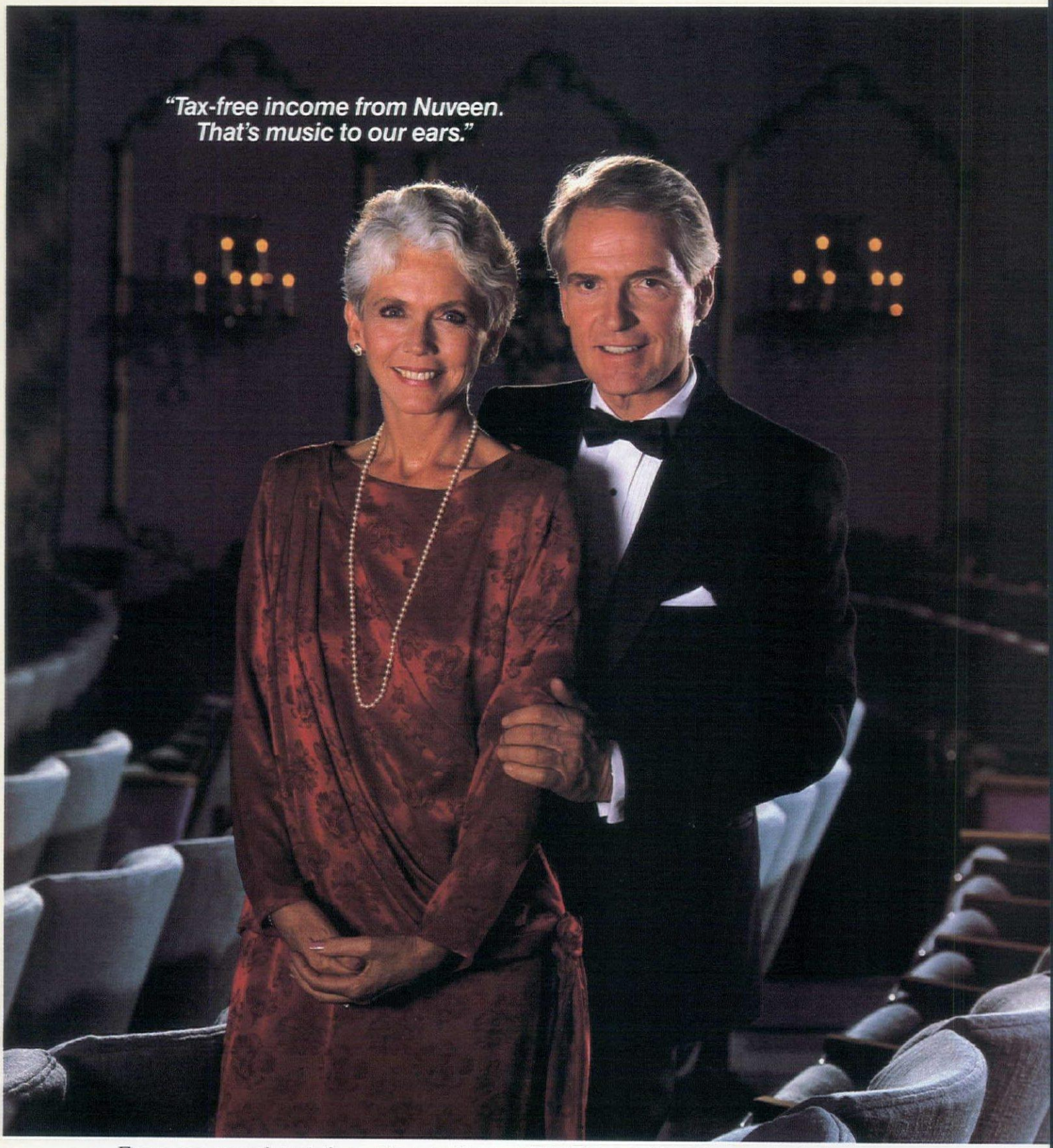

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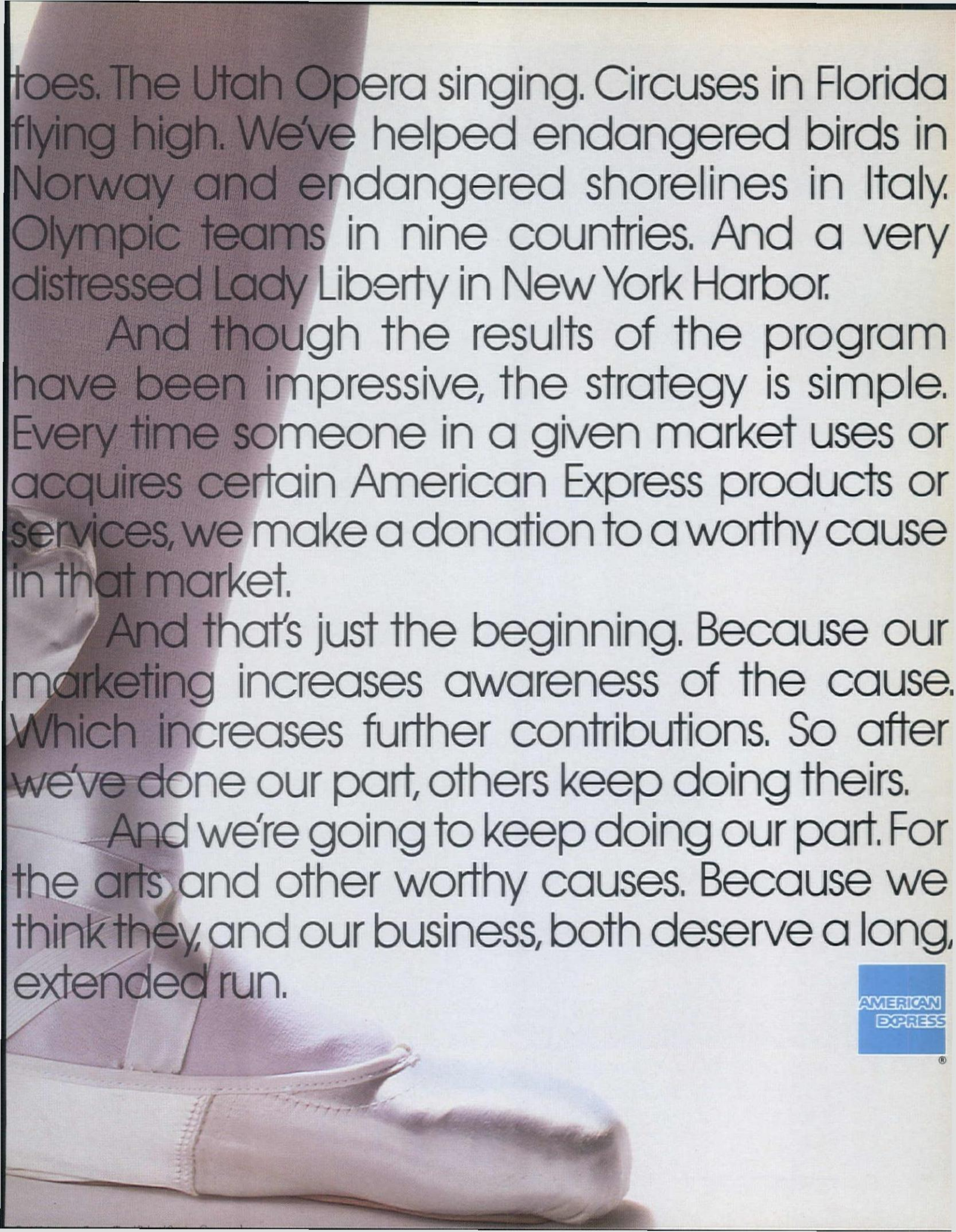

toes. The Utah Opera singing. Circuses in Florida flying high. We've helped endangered birds in Norway and endangered shorelines in Italy. Olympic teams in nine countries. And a very distressed Lady Liberty in New York Harbor.

And though the results of the program have been impressive, the strategy is simple. Every time someone in a given market uses or acquires certain American Express products or services, we make a donation to a worthy cause in that market.

And that's just the beginning. Because our marketing increases awareness of the cause. Which increases further contributions. So after we've done our part, others keep doing theirs.

And we're going to keep doing our part. For the arts and other worthy causes. Because we think they, and our business, both deserve a long, extended run.

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At American Express, profits are uniquel related to performance.

Support of the arts is a corporate tradition One, we're proud to say, we've honored count less times. But five years ago we took a new look at this tradition. And in the process, established one of our own.

Cause-Related Marketing.℠ Our innovative marriage of Marketing and Corporate Philan thropy. A program that has contributed over $5 million to the arts and other causes. While contributing to the success of American Express business. The intention: to build our business while building support for worthy causes. The commitment: to give something back to the communities that give so much to us.

It's a marriage that's borne fruit over 50 times. For different causes here and around the world. We've helped keep the Dallas Ballet on its

Cover: *A detail from the Medici Tombs, commemorating art's most famous patrons. Photograph by Art Resource*

THE ART OF PATRONAGE

Building a Legacy

The art of patronage: it is the aspect of our cultural lives that generates the music, the magic, the excellence for which America's artists will be remembered. And our country's tradition of arts support is celebrated in this commemorative publication.

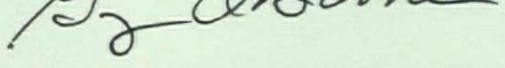
Articles and interviews in these pages tell a remarkable story of the extraordinary public-private partnership being forged among corporations, citizens, and the federal government. Together, they are actually underwriting the growth of our cultural heritage, the legacy to be passed into the twenty-first century.

Most recently the focus of creative collaboration has evolved as America prepares to kick-off our National Arts Week celebration. The partners are SCM Corporation, national corporate host for the entire week's activities nationwide, and the NEA. SCM underwrote total production of the marvelous National Arts Week poster, designed by architect Michael Graves, that you will find inside this issue. Additionally, this poster will serve as the backdrop for more than 600 celebratory events in 300 communities during the week of September 23-29 and it will be a focal point of the September 29 Anniversary Gala also hosted by SCM Corporation at Kennedy Center in Washington, D.C.

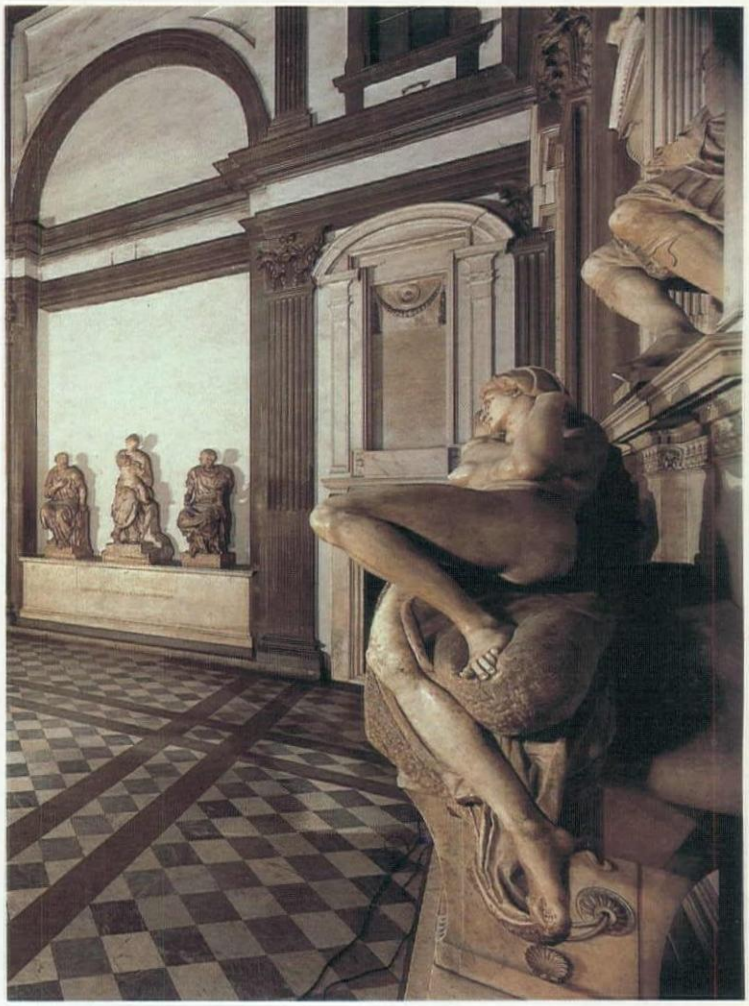
SCM chairman Paul H. Elicker is committed to the role of corporations as patrons of the arts. "SCM Corporation is proud to have shared in this enterprise and is pleased to be the national corporate sponsor for National Arts Week. SCM honors the forward-thinking individuals who have guided the National Endowment for the Arts over the past twenty years. We look forward to a productive partnership between business and the arts in bringing works of artistic excellence to all those who can appreciate their value."

As the National Endowment for the Arts steps into its third decade of growth and as the American corporate community reaffirms its commitment to the arts, we join with audiences everywhere in applauding the patrons who underwrite the arts.

Bravo!



Copies of the National Arts Week poster, unfolded and suitable for framing, are available for $5 each (to cover shipping and handling) from HORIZON, P.O. Drawer 30, Tuscaloosa, AL 35401.



Art Resource

Michelangelo's Medici Tombs in Florence, monuments to the Medici family.

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THE ART OF PATRONAGE

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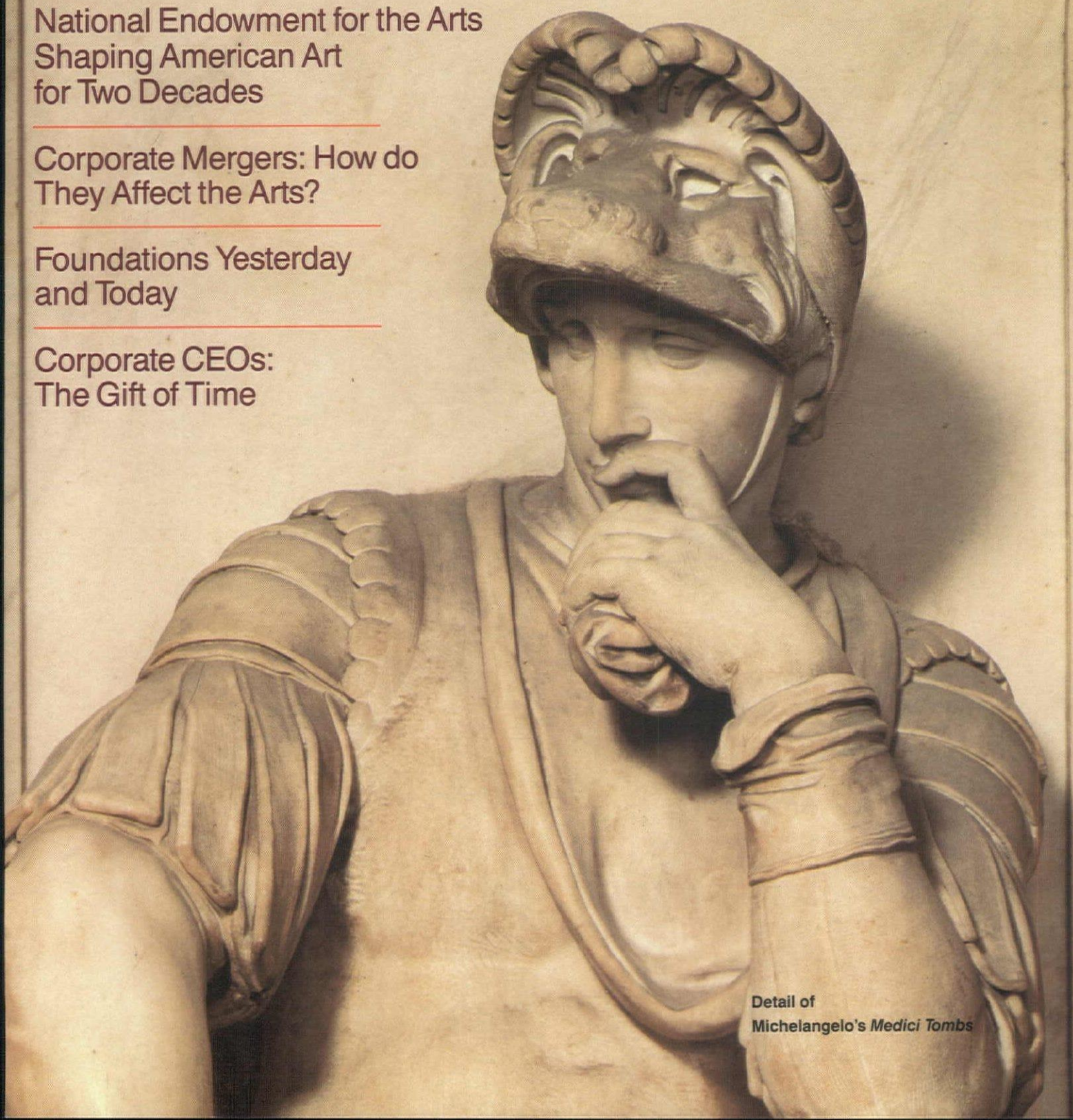
National Endowment for the Arts Shaping American Art for Two Decades

Corporate Mergers: How do They Affect the Arts?

Foundations Yesterday and Today

Corporate CEOs: The Gift of Time



Detail of Michelangelo's *Medici Tombs*

KARL BODMER'S AMERICA

NOW AT THE METROPOLITAN MUSEUM OF ART

Kiäsax, Piegan Blackfeet Man, watercolor on paper.

Life on the American frontier has been captured in the works of Karl Bodmer. See this visually rich history — **KARL BODMER'S AMERICA,** now at The Metropolitan Museum of Art in New York, through October 6.

More than 100 watercolors document the Maximilian-Bodmer exploration of North America, from Boston to the headwaters of the Missouri River.

Considered by historians as one of the most comprehensive surveys of early America, Bodmer's sensitive renderings have preserved forever the land and its people who lived along the vanishing frontier 150 years ago.

KARL BODMER'S AMERICA is organized by the Joslyn Art Museum, Omaha, NE, and is made possible by HNG/InterNorth, Inc., Omaha.

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We work for America.

Bourbon Ball

Dance the night away on October 11 at the first annual Bourbon Ball. Your $150 for cocktails, dinner, and dancing helps support the Kentucky Art and Craft Foundation, a nonprofit organization which encourages Kentucky artisans through education and promotion. If you only want to dance, $50 will let you trip the light fantastic to the tunes of the Bob Hardwick Orchestra.

A GALA LOUISVILLE EVENING

Cocktails and Crafts Festival with music by The Rascals of Ragtime . . . . . 7:00 p.m.

Dinner . . . . . 9:00 p.m.

Dancing to the music of the Bob Hardwick Orchestra . . . . . 10:30 p.m.

Celebrity guests will also attend, so don't miss this celebration of the Kentucky spirit!

For more information contact:
Kentucky Art and Craft Foundation
609 West Main Street
Louisville, Kentucky 40202
(502) 589-0102

In order to continue to provide wholesome American theatre to all the people, Ford's Theatre must have the support not only of presidents and statesmen, but of major corporate leaders, foundations and individuals—locally and nationally. The creation of new works for our American theatre is essential. Ford's, in its unique place as a living national treasure, is a major catalyst in that effort. The theatre, depending on contributions of any amount, is now building a fund that will allow the continuation of this living legacy for the American people.

Right: Mrs. Thomas P. O'Neill, Jr.; Mrs. Paul Laxalt; and Mr. Robert W. Stewart, Chairman of the Primark Corporation of McLean, Virginia; hosts for the 1985 Statuary Hall reception in honor of the Ford's Festival stars.

Above: Mrs. Charles Wick, 1985 Gala Chairman

Over 25,000 young people from all over the country visit Ford's Theatre every year—many attending their first live performance of a play.

BOARD OF TRUSTEES

The Board of Trustees is the governing body of Ford's Theatre, consisting of outstanding men and women from all over the country.

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Consisting entirely of local business leaders, this committee counsels on possible sources of funds as well as ways in which the theatre can work with the community surrounding it to enhance and improve both.

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BOARD OF GOVERNORS

Because of its national reputation, Ford's Theatre has been fortunate in attracting the support of the nation's creative business and corporate leadership which shares an interest in the arts. Through their financial contributions, the Board of Governors supports expanded access to the arts through Ford's community outreach programs and the creation of new American theatre works.

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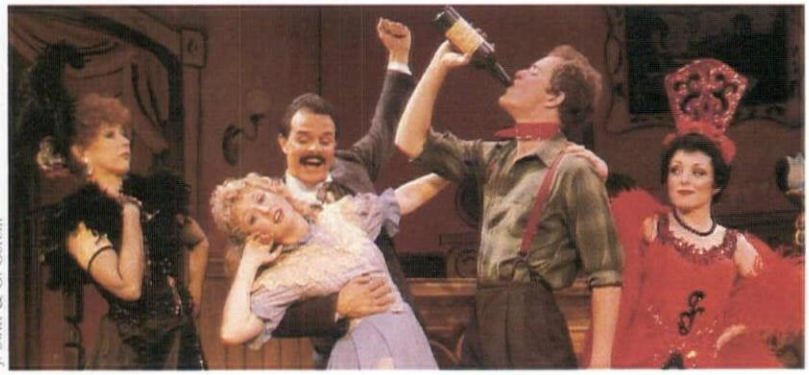
Without the sustaining force provided by the Board of Trustees, the Board of Governors, and the Advisory Committee, Ford's Theatre's goal to produce the finest in American theatre would be impossible. The support of foundations with special interest in the arts and in bringing that art to the local community—especially the Shubert Foundation and the Morris and Gwendolyn Cafritz Foundation—have made many new productions possible. Significant corporate support has contributed to the creation of new American theatre works. The Sun Company has provided several grants over the years for the production of the Dickens classic, A CHRISTMAS CAROL. This kind of support has allowed Ford's Theatre to continue its community outreach programs providing low cost tickets for the handicapped, our senior citizens, students, and the military. The theatre's sensitivity to these inner-city and population needs has stimulated the staging of special performances and programs designed to make the theatre affordable and enjoyable for everyone.

Above: Mary Jane Wick, Vice Chairman of the theatre's Board of Trustees with her husband Charles Z. Wick, Director of the United States Information Agency; Speaker O'Neill and John Kluge, Chairman, Metromedia, Inc. Far Right: William Ragan, Chairman of Ford's Board of Trustees, together with his wife, Virginia. Right: Donald F. Craib, Jr., Chairman, Allstate Insurance Company, who hosted the 1984 Gala reception, with his wife, Evelyn.

Ford's Theatre has become a part of many Washington traditions. The annual production of A CHRISTMAS CAROL, made possible since 1979 by the generous support of the Sun Company, has become as eagerly anticipated at holiday time as the lighting of the White House Christmas Tree!



J. Swift & G. Corbin

Clockwise from top: A scene from JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT at Ford's Theatre before its successful Broadway run; the colorful ORPHAN'S REVENGE; featured artists from THE AMERICAN DANCE MACHINE, which premiered at Ford's Theatre and is now a world-wide favorite.

Opposite page: Cory Tabachow as Tiny Tim and Jarlath Conroy as Scrooge in A CHRISTMAS CAROL.

Joan Marcus

With each new administration, the First Ladies have carried on the tradition of personal involvement. Patricia Nixon, along with Mamie Eisenhower and Julie Nixon Eisenhower, were among the honored guests at the 1969 Gala. The variety format featured in this television special later became an annual Ford's Theatre trademark.

President Gerald Ford was the first president to attend a performance at Ford's since the Civil War era, and Betty Ford hosted the first White House reception for the theatre's Board of Governors. Mrs. Ford became so involved with the theatre that the cast of THE ALL NIGHT STRUT was invited to entertain at three White House parties.

As national support grew, the First Ladies continued their involvement. For the theatre's tenth anniversary in 1978, Rosalynn Carter hosted the first pre-Gala reception to be held at the White House; and she and President Carter inspired Ford's Celebration of Country Music in 1979. Within weeks of her arrival in 1981, Nancy Reagan was serving as Honorary Chairman of Ford's all-star Gala. She and the President have attended each Gala since, and have graciously hosted receptions at the White House in honor of Ford's stars and major supporters. Through the years, these Galas have raised significant funding for Ford's Theatre productions and community outreach programs with the generous support of foundations, individuals, corporate contributors—and some very special Ladies.

Above: President and Mrs. Reagan, Mrs. Howard Baker, Jr., Mrs. Thomas P. O'Neill, Jr. with the 1982 Gala cast. (Bottom) Former Secretary of the Interior Walter Hickel, Patricia Nixon, Mamie Eisenhower, and Julie Nixon Eisenhower.

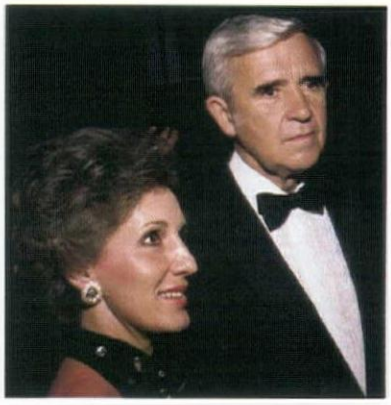
Opposite page: President and Mrs. Carter enjoy the Country Music Gala.

For twenty years, Frankie Hewitt has been the driving force behind this dynamic new chapter in Ford's continuing story. Her enthusiasm and conviction have served as a catalyst in enlisting the aid of many key people as Ford's solidified its place in American theatre history.

Lady Bird Johnson was the first First Lady to lend her support—even before the theatre was fully restored. During a special White House tour, Mrs. Johnson went out of her way to personally greet representatives from Lincoln National Life Insurance Company—who were considering making a major grant needed to make Ford's rebirth a reality. Her care and concern for the future of Ford's was a determining factor in the company's decision to make the $250,000 grant which was used to underwrite the theatre's inaugural season.

Opposite page: Lady Bird Johnson with Frankie Hewitt at the Johnson Ranch during the restoration of Ford's Theatre.

Above: Betty Ford leads a Conga line with cast members from THE ALL NIGHT STRUT at a White House reception.



Left: President and Mrs. Reagan join Speaker and Mrs. Thomas P. O'Neill, Jr. as they thank the cast of the 1982 Gala. Mrs. O'Neill, General Chairman of the Theatre's Galas since 1978, is one of the five recipients of The Lincoln Medal, Ford's highest honor, given in recognition of outstanding dedication and service to the theatre.

Above right: Mrs. Paul Laxalt, member of the Ford's Theatre Board of Trustees and 1985 Gala Co-Chairman, with Senator Laxalt.

Below right: Majority Leader of the House of Representatives Jim Wright and Mrs. Wright enjoy a post-Gala reception.

Roundtable

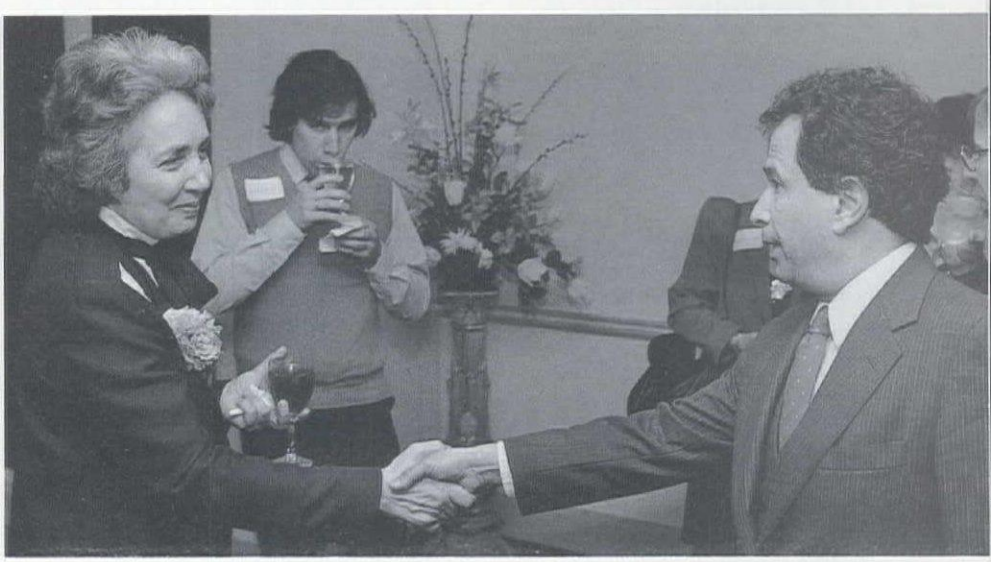
Forming New Liaisons

In the relaxed atmosphere of a Roundtable luncheon—hosted monthly at New York's **Sign of the Dove** restaurant by HORIZON publisher **Gray Boone**—business people and artists are able to open new lines of communication between their professional worlds. "It is a seemingly large chasm between our fields, but it really isn't," comments **Ernest Quick,** president of the advertising and promotion firm Sign of the Phoenix and a guest at the most recent Roundtable.

Mr. Quick feels that arts groups are becoming more aware of creative approaches to funding. He says, "Institutions are finding that there are limited resources, and that they have opportunities in the marketing and sales area that they can take advantage of."

Sometimes the Roundtables bring together people who already have a working relationship but have never met. **Philemon Hoadley,** vice president/corporate advertising director for Citicorp, explains, "We are one of the supporters of the Negro Ensemble Company, and to have the opportunity to meet and talk with **Leon Denmark** [managing director of the NEC] gave me some perspective on the field of dramatic art which I didn't have before. The luncheons are a catalytic experience."

Representatives from the art world find the Roundtable an opportunity to discover common ground with the commercial world. Tony- and Oscar-winning actress **Beatrice Straight** feels that it's "valuable to meet people and find out how interested industry and business are in the theater and the arts. That's the whole relationship. They are our audience, and they can also develop the audience, which is so exciting. They can make everything possible." Miss Straight, who has just completed the film *Power* with Richard Gere and Julie Christie, told luncheon guests that she teaches at the Michael Chekhov Studio when not acting. "Mr. Houghton [**Amory Houghton III,** vice president, sales and marketing, Steuben Glass] told me he was hoping to come and audit a class."



Photographs by C. J. Zumwalt

Clockwise from upper left: (Left to right) Philemon Hoadley talks with Amory Houghton III and Jeri McCormick; Leon Denmark and Beatrice Straight; Sloane Shelton and George Paulos.

Actress **Sloane Shelton,** who performed most recently at the Eugene O'Neill Foundation in Waterford, Connecticut, says of Roundtable, "It's a beautiful place to meet people that you normally wouldn't meet in the theater—people in charge who can really make a difference to the theater. It is just the most wonderfully thought-out way to make a liaison between the arts and industry."

Other Roundtable participants included **Jeri McCormick,** travel trade manager, British Tourist Authority; cellist **Claudio Jaffe; Vanna Raniets-Roveretti,** consultant, Manufacturers Hanover Trust Company; **George Paulos,** vice-president of sales, Transamerica Airlines; artist **Zita Davisson; Art Richter,** account executive, Biederman and Company; **Sandy Klein,** advertising director, HORIZON; and **John-Peter Hayden, Jr.,** associate publisher of HORIZON. □

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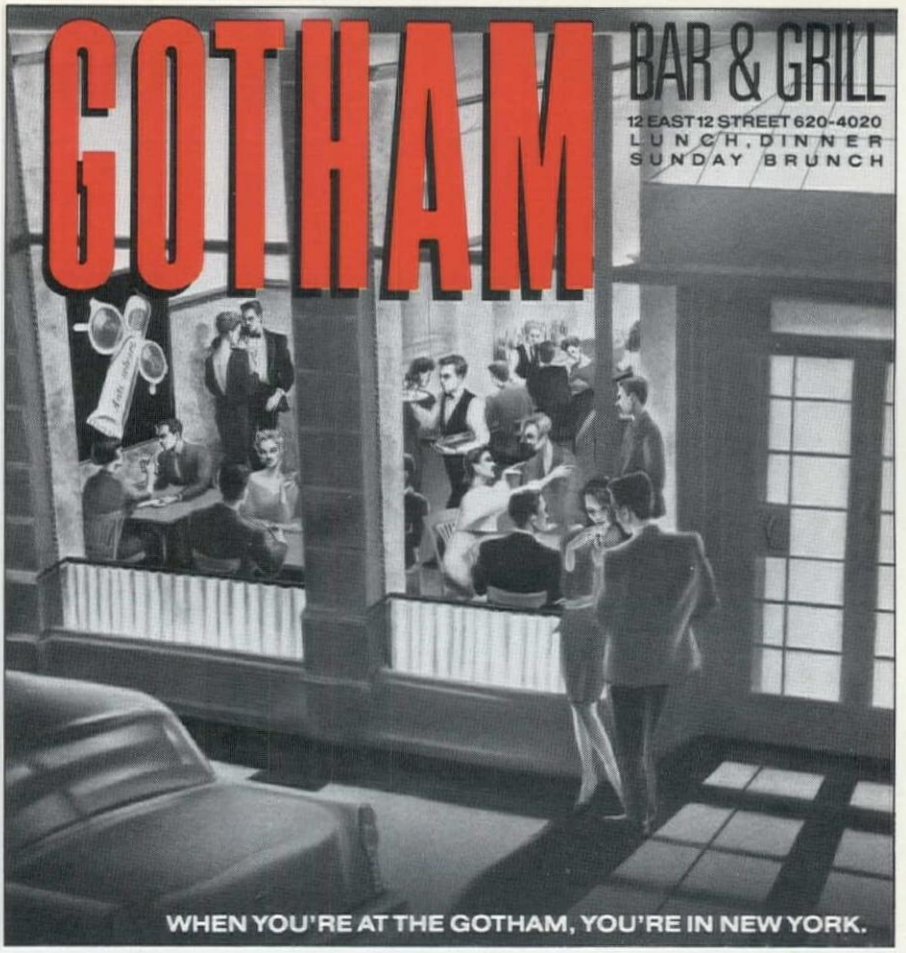

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only hears about from overseas, and then there is the more immediate and real sense of grief and loss the people suffer because of the epidemic."

1918 is for the most part a family affair: besides his daughter Hallie, other members of Foote's family involved with the production include his wife Lillian, who coproduced the movie, and his children Horton, Jr., and Daisy, who served as production assistants. Actor Matthew Broderick (*War Games*, Neil Simon's *Biloxi Blues* on Broadway), who plays Brother Vaughn, Elizabeth's frivolous younger sibling, is no stranger to Foote, having made his off-off-Broadway debut in his *Valentine's Day*. Broderick dedicates his performance in *1918* to his father, the late James Broderick, who appeared in the movie's original stage version.

Currently, Foote has two film projects in the works in his home state of Texas: *Learning Through Old Traditions*, starring Geraldine Page, and a film version of *Valentine's Day*—a follow-up to *1918* in which Foote's "film family" is reunited to reprise their roles. —*Irving Ong*

Books

Gathering Moss

Quietly, over four decades, Howard Moss has been writing some of the most central poems of our culture. This work was properly recognized for the first time in 1972, when Moss's first *Selected Poems* received the National Book Award in Poetry. That collection has just been replaced by his *New Selected Poems* (Atheneum), which includes the whole of the original volume, plus selections from Moss's four latest books, which contain some of his best work to date.

What distinguishes Moss's work from that of so many others is its almost preternatural clarity of feeling. A poem by Moss is always an act of attention. Typically, he isolates an image—a garden, a lake, a refrigerator, a hand, an apartment—then brings to bear on that image an astonishing wealth of associations. From the beginning, as in a poem like "Cliches for Piano and Orchestra," Moss was able to focus his talents. That poem ends:

Relatives and friends,
A coffin is our end.
Our silhouettes grow thin
When the worm gets in.
(Black is the bed of green.)
Tie to your skeleton
Therefore your name;
When the wind harps on it
And you are naked to sun,
I will be as you. We will be as one.

The obvious master for Moss was W. H. Auden, whose virtuosity and clairvoyance summoned like virtues in Moss. But Moss has consistently gone his own way, bringing to his work a quality of wit and erudition so rare in contemporary poetry as to be almost extinct. His late work, beautifully represented in the last third of this new selection, is breathtakingly mature and unlike anything else now being written. Read him. —*Jay Parini*

Etcetera

Tent of Art

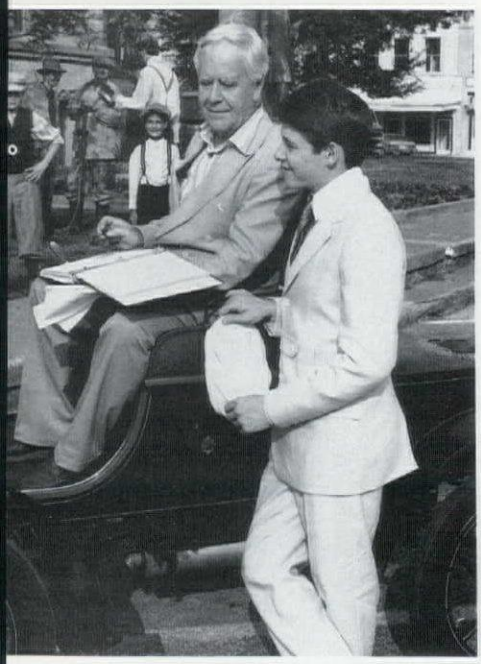
The central stories and figures of the Christian, Islamic, and Judaic cultures are the basis for "The Tent of Meeting," a one-thousand-square-foot canvas mural/collage on display at exhibition sites world-wide through 1987. Conceived by conceptual artist Michele Zackheim to "convey, via the arts, the underlying unity of human experience . . . in the major religious traditions in the western world," the tent is large enough to accommodate 125 people. Each wall is covered with an art work depicting a major narrative from one of the three religions, which have been Xeroxed with the 2080 copier onto the canvas, then painted over (a process pioneered by Zackheim). Accompanying the tent is a musical score by David Hykes, composer and director of the Harmonic Choir, based on the sacred music of the three traditions. "The Tent of Meeting," sponsored by the Xerox Corporation, the

Using a special Xerox-on-canvas method, the "Tent of Meeting"—a one-thousand-square-foot mural/collage—conveys the unifying themes of Christianity, Islam, and Judaism.

National Endowment for the Arts, the New Mexico Arts Division, and many other patrons, has an extensive itinerary, including Yale University; Bryn Mawr College; Museum of Fine Arts (Santa Fe, New Mexico); Art Museum of South Texas (Corpus Christi); California State University at Dominguez Hills; Ottawa, Canada; Birmingham, England; and Jerusalem, Israel. For more information, contact Michele Zackheim, P.O. Box 8518, Santa Fe, New Mexico 87504, 505/988-8084.

Giving Art an Opportunity

Although major galleries on the East and West coasts give local artists support, recognition, and exposure, there are broad areas of the United States where talented artists are virtually unnoticed. The good news is "that artists are hanging tough and the good ones are in it for the long run," and the Awards in the Visual Arts (AVA) are there to honor the achievement and talent of American artists where they work and live. Sponsored by a distinguished consortium of the Equitable Life Assurance Society of the United States, The Rockefeller Foundation, and the National Endowment for the Arts, the AVA recently announced the 1985 recipients: Bert Brouwer, John Buck, Jo Anne Carson, Peter Charles, Don Cooper, James Croak, Sidney Goodman, Jon Imber, Luis Jimenez, and Ana Mendieta. Each of the winners receives a cash award of $15,000, along with the opportunity to display winning works in the AVA 4 exhibition, which will be at Winston-Salem's Southeastern Center for Contemporary Art (North Carolina) through September 29, and Philadelphia's Institute of Contemporary Art, University of Pennsylvania, December 12 through January 26, 1986.



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Horton Foote (left), screenwriter for 1918, *discusses a scene with Matthew Broderick.*

known for *A Taste of Honey,* and directed by Mike Newell, *Dance With a Stranger* avoids overt protest in favor of objectively charting Ruth Ellis's star-crossed romance and its sociohistorical backdrop.

"Ruth's world and Ruth's plight are so much a reflection of her times," Richardson continues. "The after-hours clubs were gathering places for racing drivers and ex-servicemen and a whole vast cross-section of society seeking an excitement and an unpredictability that had been absent from their lives since the end of World War II. This world contrasted sharply with everyday postwar life, which was both moralistic and hypocritical. It was almost as if people who had been more passionate in every sense during the war—'Why not have sex? We may die tomorrow'—were pulling back and saying: 'That's not us. We weren't like that.' "

—Donald Chase

A Family Affair

Slowly making its way into movie theaters across the country this fall is Horton Foote's *1918.* Foote, who has won Academy Awards for writing screenplays for *To Kill a Mockingbird* and *Tender Mercies,* adapted the film from his own play, one of a cycle of nine pieces called *The Orphan's Home.*

Directed by Ken Harrison, *1918* is set in the fictional Texas town of Harrison (actually Waxahachie, Texas—where *Places in the Heart* and *Tender Mercies* were shot). The story opens while the country is still at war in Europe and a deadly influenza epidemic (which killed more Americans than died in battle) threatens to strike Harrison. Caught in it all is the Robedeaux family: husband Horace (William Converse-Roberts) is afraid to express his fear of enlisting in the army and dying in Europe—an act of patriotism being urged upon him by the staunch and upright father (Michael Higgins) of his wife Elizabeth. But before Horace is forced to face either combat abroad or public disgrace, the epidemic takes hold of his family, and their lives are irreversibly changed.

"The film is about real and imagined death," says Foote. "There is the news of death the town

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Television

Wolf Trap at Home

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Art

Minneapolis Salutes Britain

The art, humor, thought, and expression of Britain are the focus for the two-month British Festival of Minnesota, September 4 through November 3. Although museums, theaters, and institutions statewide will feature British arts, the Minneapolis Institute of Arts' "Impeccable British!" is a major contribution to the festival—five major exhibitions for an extended three-month program, showcasing the finest in British arts and also examining the British influence on Minnesota culture.

The first exhibition is "The Golden Age of British Photography, 1839-1900" (August 24 through October 20), featuring some of the earliest and most remarkable photographs ever taken. The two hundred priceless images by such photographic pioneers as William Henry Fox Talbot, Lewis Carroll, and Julia Margaret Cameron illustrate the role photography played in recording life in Victorian England. "British Watercolors: Drawings of the Eighteenth and Nineteenth Centuries from the Yale Center for British Art" (September 15 through October 27) is a collection of seventy-eight landscapes, comic drawings, and architectural interiors from 1750 to 1900. Twenty-five bronze examples of "The New Sculpture from the John Lewis Collection"

Si Chi Ko

John Cederquist's Great Art Deco Furniture Explosion!, *from "Material Evidence."*

display the grace, passion, and sentimentality of this late nineteenth- and early twentieth-century movement. "Worcester Porcelain: The Klepser Collection (October 12 through January 5) showcases more than two hundred of the finest porcelain cups, saucers, and dinner services in the world.

Color Me Creative

The Great Art Deco Explosion: It's not a new artistic development; it's a maple chest with purple drawers that creates the illusion of of an exploding deco cabinet. It's also one of the twenty-three innovative pieces featured in "Material Evidence: New Color Techniques in Handmade Furniture," at the Smithsonian Institution's Renwick Gallery until September 22. Sponsored by The Gallery at Workbench, Formica Corporation, and the Smithsonian Institution Traveling Exhibition Service (SITES), "Material Evidence" is the result of a challenge to nineteen top furniture makers to design and build pieces incorporating Formica's new Colorcore surface material. Since Colorcore is colored throughout its thickness, it allows for large areas of even color, seamless edges, and new graphic and ornamental surface treatments. To explore its possibilities, Workbench invited the artists to try their hand with the new material. The resulting pieces are visually and aesthetically attractive, ranging from the humorous *Explosion* chest to the more classical blue, gray, and pink chest entitled *Highgirl.* "Material Evidence" will travel through 1987, with stops in Mobile, Alabama; Kutztown, Pennsylvania; Montreal; Tampa; Midland, Michigan; Little Rock; Boca Raton, Florida; Colorado Springs; and Dayton, Ohio.

Falling for Niagara

Although the twentieth-century image of Niagara Falls usually includes blissful honeymooners, artists in the nineteenth century looked at nature's "grandest scene" differently. No other landscape in the New World was represented so many times by so many artists. Amateurs and professionals swarmed the site, recording the endless diaorama of vantage points in an attempt to capture the beauty and sheer wonder of what they saw as a symbol of America. The changing artistic and cultural responses to Niagara Falls from 1697 to 1900 are the focus of the Corcoran Museum's "Niagara," in Washington, D.C., September 21 through November 24. The one hundred paintings and drawings in the exhibition are attempts by artists such as George Inness, Frederic E. Church, William Morris Hunt, and Albert Bierdstadt to re-create a landscape that was commonly believed to be beyond the reach of art. After leaving the Corcoran, "Niagara" will visit New York City's New-York Historical Society, January 22 through April 27, 1986.

Film

Crime of Passion

"I rather admire her—she was trying to better herself and was also sort of a free spirit," Miranda Richardson says of Ruth Ellis, the real-life character she plays in the British film *Dance With a Stranger,* opening in the States this fall.

But the England of the mid-fifties derided Ellis as a divorced, bottle-blonde nightclub hostess who didn't know her place. After she fatally shot—with some provocation—her younger, upper-class lover (played in the film by Rupert Everett), she was hanged for murder, the last woman in the country to meet that grisly fate. Her execution inspired widespread protest abroad, particularly in France, where crimes of passion are dealt with less punitively. That protest is now thought to be instrumental in the abolition of capital punishment in England, which came in 1969.

Written by Shelagh Delaney, the playwright best

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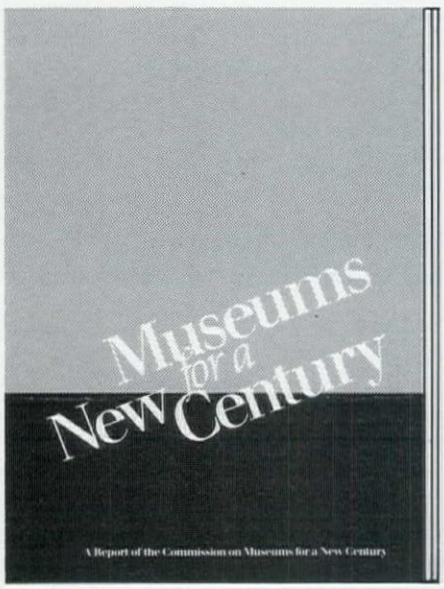

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The familiar objects in "High Styles" pack a powerful subliminal punch.

The influence of technology on design was most keenly felt during the dozen years on either side of World War II. During the thirties, the image of technology dominated design. Paul Frankl's desk evokes the contemporary skyscrapers of architects like Raymond Hood, who is represented here with a glass and iron table for the Rex Cole (General Electric) Showroom, which Hood had designed in the shape of an icebox! The flip side of this technological coin has Elsie de Wolfe working in the up-to-date material lucite, but producing a scallop-backed sidechair (1939) suggestive of nineteenth-century German Biedermeier furniture.

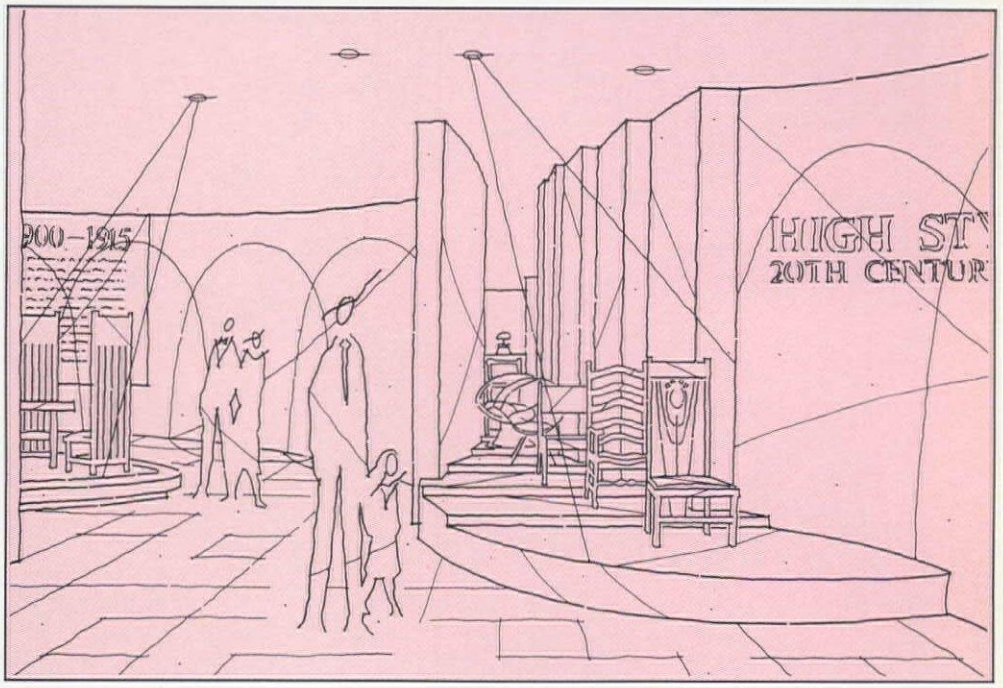
More rigorous applications of new technology blossomed after the war and adapted well to the modern designs of the fifties. "High Styles" represents the most important homegrown design talents of the postwar years, Charles and Ray Eames.

The Eames' works that have been selected are some of the quirkiest, least renowned, and most intriguing of all of their designs. The molded plywood *Tilt-back Lounge Chair* (circa 1944) is so low slung it resembles someone in snowshoes resting on his haunches.

At this point in the exhibition's chronology, the modernist mainstream begins to seem less like a single river than a network of tributary streams of artists and craftspeople, in addition to architect/designers. During the fifties, artist Peter Voulkos, for example, nearly singlehandedly raised the status of clay from the material of craft to that of sculpture. Sculptor Isamu Noguchi created rice-paper and wire lamps that are among the best-selling products of post-war lighting. This question of what makes a designer a designer, rather than a sculptor or craftsperson, has grown into one of the most vexing issues in art today.

"High Styles" makes no attempt to separate designers from artists or craftspeople, allowing their work to speak for itself. Its post-modern perspective is embodied not only in the objects selected, but in the choice of architect Robert Venturi as installation designer. Lisa Phillips aptly notes that Venturi's installation (and the show itself) represent the "culmination of many years of his thinking."

In his landmark book, *Learning from Las Vegas,*



Above: A rendering of the entry area of "High Styles," by Christine Matheu of Venturi, Rauch and Scott Brown, Architects. Above left: Low Side Chair *(circa 1949), covered in animal skins, by Charles and Ray Eames.*

Above left: Photo by Ronald Baster Smith, courtesy 20th Century, Toronto, Canada.

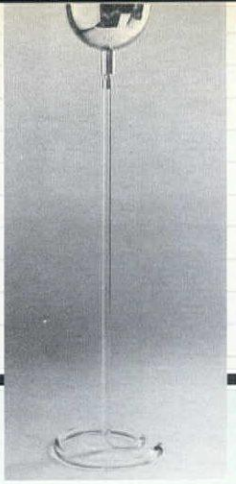
Venturi called for a new aesthetic to replace the cool, late-modernist sensibility. "I like elements," he wrote, "which are hybrid rather than 'pure,' compromising rather than 'clean,' distorted rather than 'straightforward,' ambiguous rather than 'articulated,' perverse as well as impersonal, boring as well as 'interesting.' . . . I am for messy vitality over obvious unity." This declaration of war on modernism was also an outrageous appreciation of the "messy vitality" of popular culture.

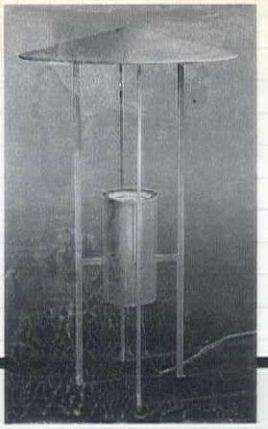
The sixties portion of "High Styles" seems especially well suited both to Venturi's ideas and to his twenty-three-color, horseshoe-shaped installation. Trendy, outmoded, and genuinely revolutionary concepts and forms assault the viewer. Consider three very different chairs—William Plumb's pop-derived *Volks Armchair* in the shape of a Volkswagen, Frank Gehry's authoritative ode to corrugated cardboard, *Easy Edges High Chair,* and Wendell Castle's sweetly magisterial plastic *Castle Armchair.* These wild, wooly, and delightful designs are a mere arm's length from Ward Bennett's luxe tableware designs for Chase Manhattan's executive dining room.

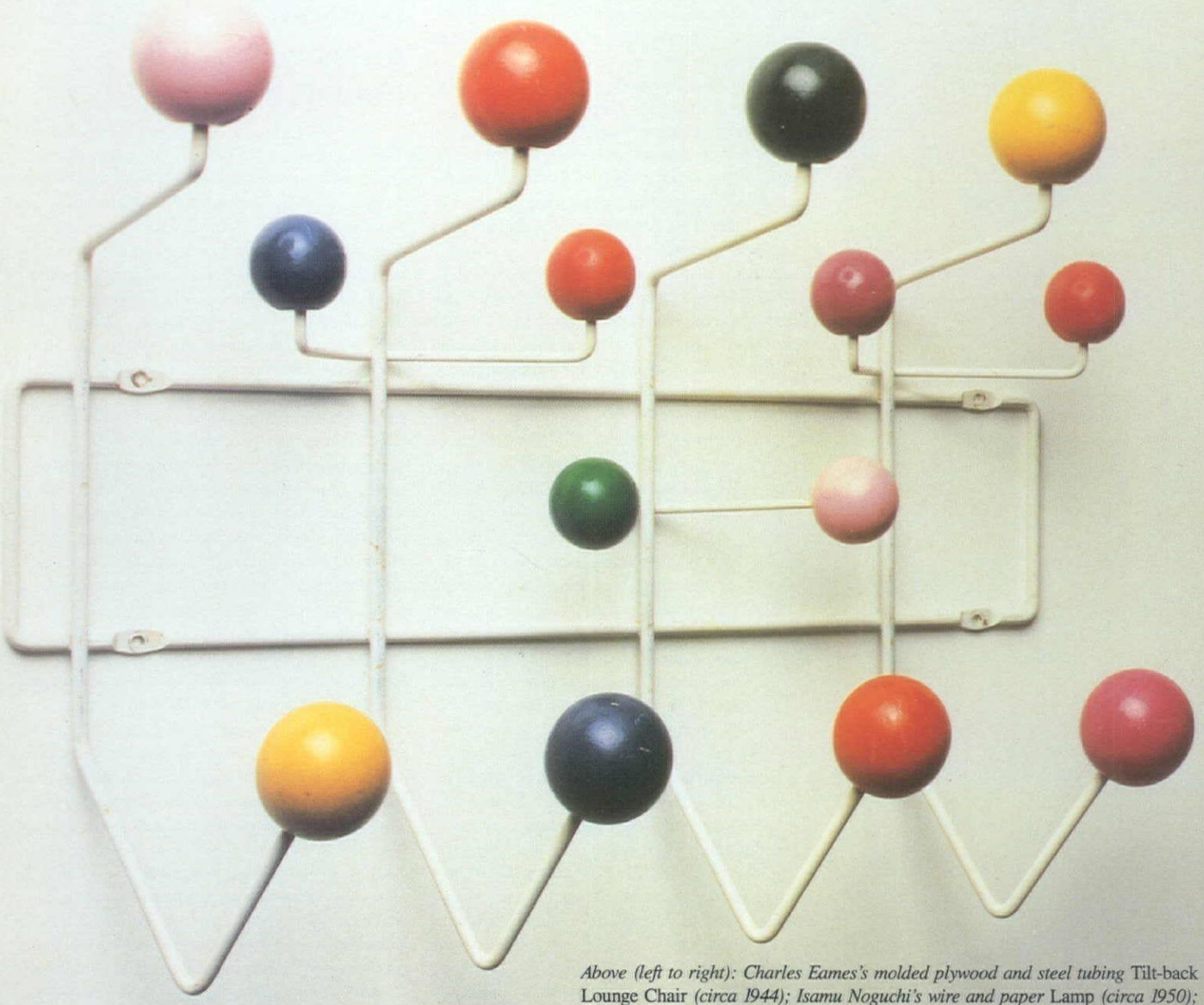
At the very least, the late sixties and early seventies seem to have cleared the way for new approaches. The most original works in the abbreviated contemporary section of the show are those by visual artists who have infiltrated the ranks of furniture designers. Two of them stand out.

R. M. Fischer's irresistible lamps, assembled from found objects as disparate as fifties "bullet" lights, plumbing parts, and architectural elements, are not merely elegant, but humorously nostalgic. Scott Burton's architectonic chairs and benches are frequently crafted from granite or metal. They are geometric in form and sometimes obliquely invoking images of the past or future. Burton has lately been awarded commissions for parks, corporate plazas, and the like. He and Fischer are simply two of literally hundreds of artists who operate in the shadowy region where art, craft, and design meet.

In 1911, the estimable Elsie de Wolfe wrote her best-selling *House in Good Taste.* "I know of nothing more significant than the awaking of men and women throughout the country to the desire to improve their houses." Although de Wolfe's earnest tone sounds a bit archaic today, she would surely be heartened to know just how widespread that desire has become. "High Styles: Twentieth Century American Design" bears her torch. □





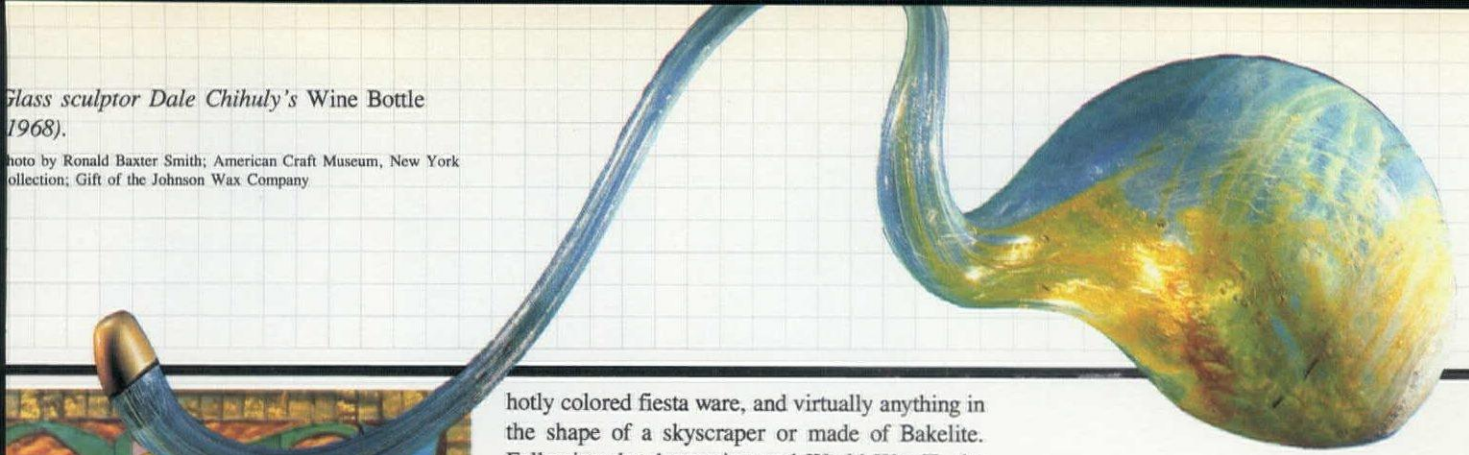


Above (left to right): Charles Eames's molded plywood and steel tubing Tilt-back Lounge Chair *(circa 1944); Isamu Noguchi's wire and paper* Lamp *(circa 1950); Peter Hamburger's acrylic and metal* Crylicord Torchère *(circa 1970); Richard Kelly and Philip Johnson's bronze and aluminum* Floor Lamp *(1948); and Atwater Kent's mahogany and metal* Model 20 Compact Radio and Model L Horn. *Below: Charles Eames's enameled steel and enameled wood* Hang It All *(1951).*

Above: Museum of Modern Art, New York, Gift of the designers; Alan Gaby Collection, Courtesy Fifty-50 Gallery, New York; Photo by P. Hamburger, Jane Hamburger Collection, 20th Century, Toronto; Photo by Langdon Clay, Courtesy Wave New York. **Below:** Photo by Ronald Baxter Smith, Courtesy 20th Century, Toronto

Glass sculptor Dale Chihuly's Wine Bottle *1968).*

hoto by Ronald Baxter Smith; American Craft Museum, New York ollection; Gift of the Johnson Wax Company



hotly colored fiesta ware, and virtually anything in the shape of a skyscraper or made of Bakelite. Following the depression and World War II, the Bauhaus-inspired, International-style "Modern," as practiced by Europeans and their American-trained acolytes dominated the scene.

This linear, modernist reading of design (and architectural) history has lately come under increasing attack. The postmodernists denounce it as subjective and narrow. They do not believe that design moves inexorably toward perfection—but that change, rather than progress, is the dynamic of design history. They emphatically assert that the modernist interpretation excludes the influence of popular culture, crafts, revival styles, and art from the broader picture.

It is this inclusive approach that "High Styles" embraces—even in its organization. Instead of one curator, project coordinator/curator Lisa Phillips assembled a team of five experts who subdivided the century into five fifteen-year segments and a single ten-year period that brings the show right up to the present. In chronological order beginning with 1900-1915, they are: David A. Hanks, David Gebhard, Rosemarie Haag Bletter, Esther McCoy, Martin Filler, and Lisa Phillips.

The curatorial team sought objects of high quality that present a picture as varied and complex as American life itself. The roster of master designers includes Frank Lloyd Wright, Louis Comfort Tiffany, and husband and wife Charles and Ray Eames, but it has been lengthened. Society designer/decorator Elsie de Wolfe, the anonymous designer of the Electrolux Vacuum Cleaner Model 30 (1937), and Barbara Stauffacher Solomon, creator of the "super-graphics" (1966) for the walls of the Sea Ranch Swim Club, have joined the ranks of A-list design talents.

The multiplicity and eclecticism that characterize the show represent the dizzying variety of products available to twentieth-century Americans. Looking back to turn-of-the century American homes, "High Styles" offers us several visions of what they might have housed: first and foremost, handsome furniture by arts-and-crafts virtuosos Charles and Henry Greene and Frank Lloyd Wright. Wright's oak *Dining Table and Eight Chairs,* with their high-backed design providing vertical counterpoint to the horizontally oriented, Prairie-style house, have never before been exhibited.

Other options for denizens of early-century

Robert Venturi against modernism: "I am for messy vitality over obvious unity."

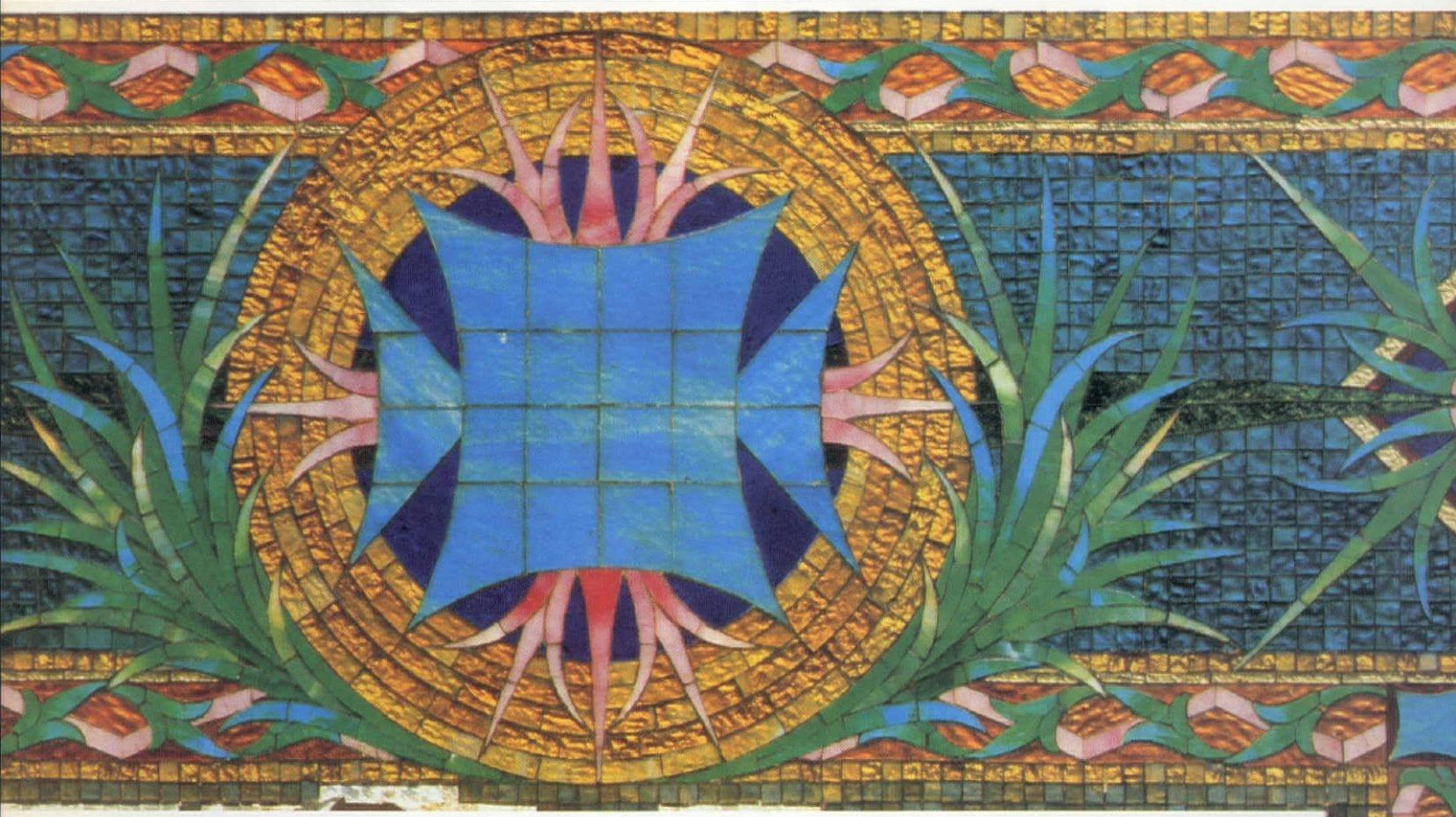
America included the sinuous charms of art nouveau, best seen here in Tiffany's witty *Spider-Web Lamp* (ca. 1900). Revival styles abounded at the time, and thanks to Philadelphia's Centennial Exposition of 1876, colonial American furniture was brought out of mothballs and slowly gained popularity. Until recently, works like Albert Herter's wool tapestry, *George Washington Inaugurated President, City Hall, April 30, 1789* (1912), and Libbey Glass's cut-glass punch bowl (1898), manufactured as a replica of one designed for President McKinley's inauguration, were not likely to have been included in an exhibition like this one.

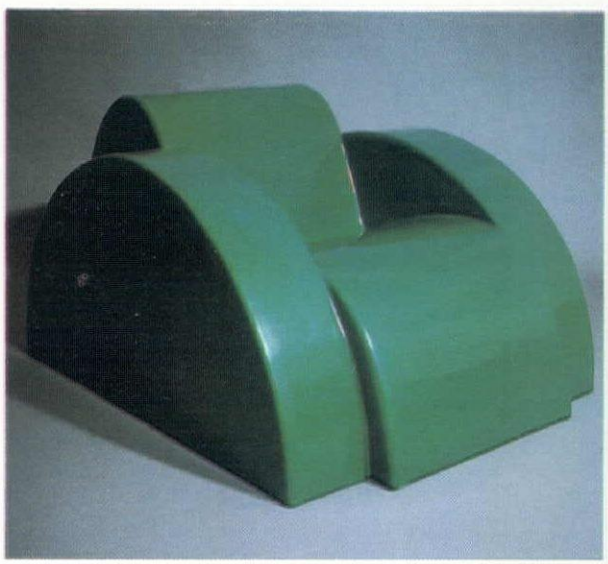
The unseen actor in the drama of twentieth-century American design is the architect. Many American designers were also architects, and the evolution of American houses frequently determined what was put inside them. As curator Martin Filler noted in his essay, "Every new epoch in architecture must be accompanied by a new epoch in interior design, and anyone who has struggled with . . . an Empire sideboard in an International Style apartment, for instance, or a Federal tea table in a Prairie house, knows the truth of it."

"High Styles" points out that what frequently motivated change in American architecture was the impact of new technology. The invention of the automobile, for instance, made suburbia possible. Garages merged with homes, and living rooms migrated to the rear of the house. With the introduction of labor-saving devices like washing machines, kitchens contracted into laboratory-like chambers. The catalog for the Celotex Electric Home, built for the 1939 New York World's Fair, proclaimed that "Electric servants with economical efficiency have taken over the tasks and time-consuming drudgery of the old order." Such changes led Elizabeth Gordon, editor of *House Beautiful,* to enthuse (somewhat inaccurately) in 1947 that: "For the first time in our history, a truly American and truly contemporary style has crystallized on a country-wide basis."

Right: Richard Meier's lacquered wood Armchair *(1982) and Wendell Castle's rosewood oak* Music Stand *(1963).*

Right: Knoll International, New York; and American Craft Museum, New York





Above: Detail from George Washington Maher's glass mosaic and gold enamel Fireplace Surround *(1901). Right, inset: William Lansing Plumb and Charles Keane's plastic and foam* Volks Armchair *(1970). Far right, inset: Paul T. Frankl's lacquer on wood* Desk *(1933), with leather top.*

Above: Private Collection. **Right, inset:** William Lansing Plumb Collection. **Far right, inset:** Photo by Ronald Baxter Smith; Suzanne Lipschutz Collection; Courtesy Secondhand Rose, New York.

eft to right: Milo Baughman's Desk *(1948); . M. Fischer's lamp,* Max *(1933); Harvey llis's* Fall-front Desk *(circa 1903); and an nonymous Amish designer's* Rocking Chair *circa 1920).*

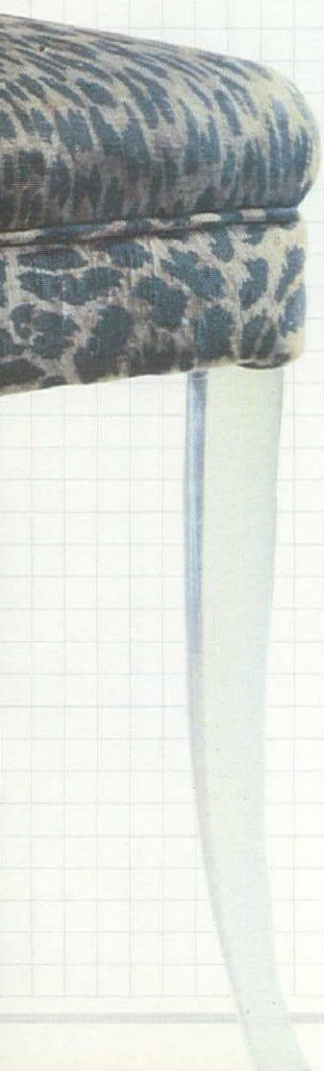
eft to right: Photo by Jack Ross, Elaine K. Sewell Jones Collection; hoto © Geoffrey Clements, Whitney Museum of American Art Col-ction; Beth and David Cathers Collection, courtesy the Jordan-Volpe allery, New York; Private Collection.

HIGH STYLES

A new exhibition celebrates the best in American design. By Robert Atkins

Right: Frederick Kiesler's cast aluminum Two Nested Coffee Tables *(1938).*

Right: Photo by Ronald Baxter Smith; Mr. and Mrs. I. Donald Grossman Collection



When it comes to cultural history, Americans seem to have perfected the inferiority complex. A favorite anecdote among design buffs recalls Secretary of Commerce Herbert Hoover's refusal to send American wares to the 1925 Exposition Internationale des Arts Decoratifs (the fair that gave art deco its name). American designers, he believed, had nothing original to offer in decorative arts!

Sixty years later, attitudes have changed less than one might expect. An ambitious exhibition opening September 19 at the Whitney Museum, "High Styles: Twentieth Century American Design," should set the record straight. It attempts not only to chart American contributions to the history of design, but to revise our understanding as well.

The first major exhibition of American design spanning the entire twentieth century, "High Styles" showcases objects designed primarily for the home. It's unlikely that anyone will be able to regard all of them with equanimity. An Amish rocking chair or an inflatable hassock inevitably summons up memories of a similar rocker that graced Aunt Edith's porch at the shore, or the inflatable vinyl chair that we purchased in a moment of Pop-inspired passion at college. For this reason, "High Styles" is not simply a fascinating commentary on twentieth-century American lifestyles, but an exhibition that packs a powerful subliminal punch.

The traditional way of looking at American design is to see it as a succession of new styles and approaches, derived mostly from Europe. According to this perspective, the products of the arts and crafts movement were followed by art nouveau, which was superseded by art deco. After this came the one truly American style, "Streamlined Moderne," which brought us Radio City Music Hall,

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Robert Atkins is a free-lance writer, critic, and curator. He is also an instructor in art history at the Maryland Institute College of Art.

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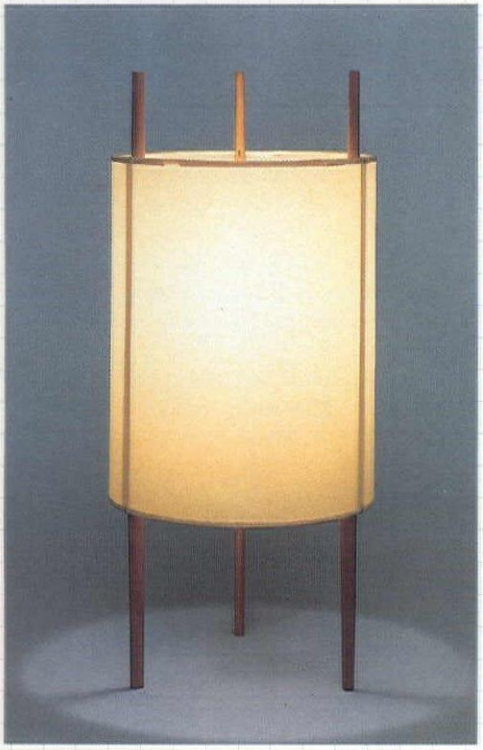
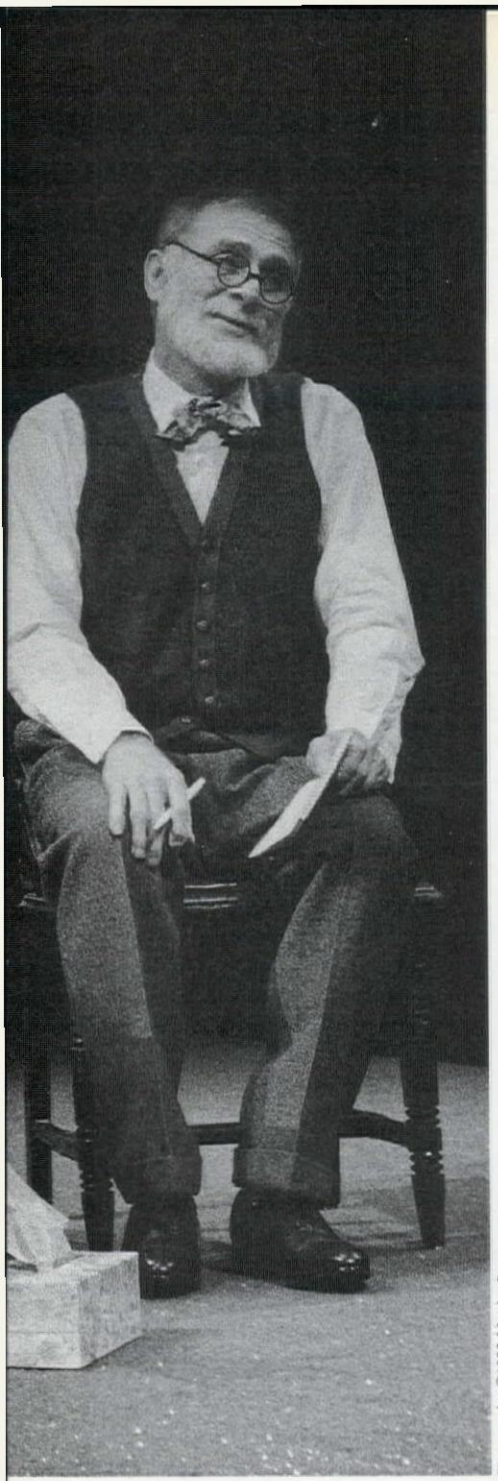
Right: Elsie de Wolfe's Side Chair *(circa 1939)—with scalloped lucite back—recalls the nineteenth-century German Biedermeier furniture. Below: Isamu Noguchi's plastic and wood* Table Lamp *(1948).*

Right: Photo by Stuart Friedman; Barry Friedman, Ltd. New York Collection. **Below:** Philadelphia Museum of Art; Gift of Mr. and Mrs. James Dermody





Photographs ©1985 Martha Swope

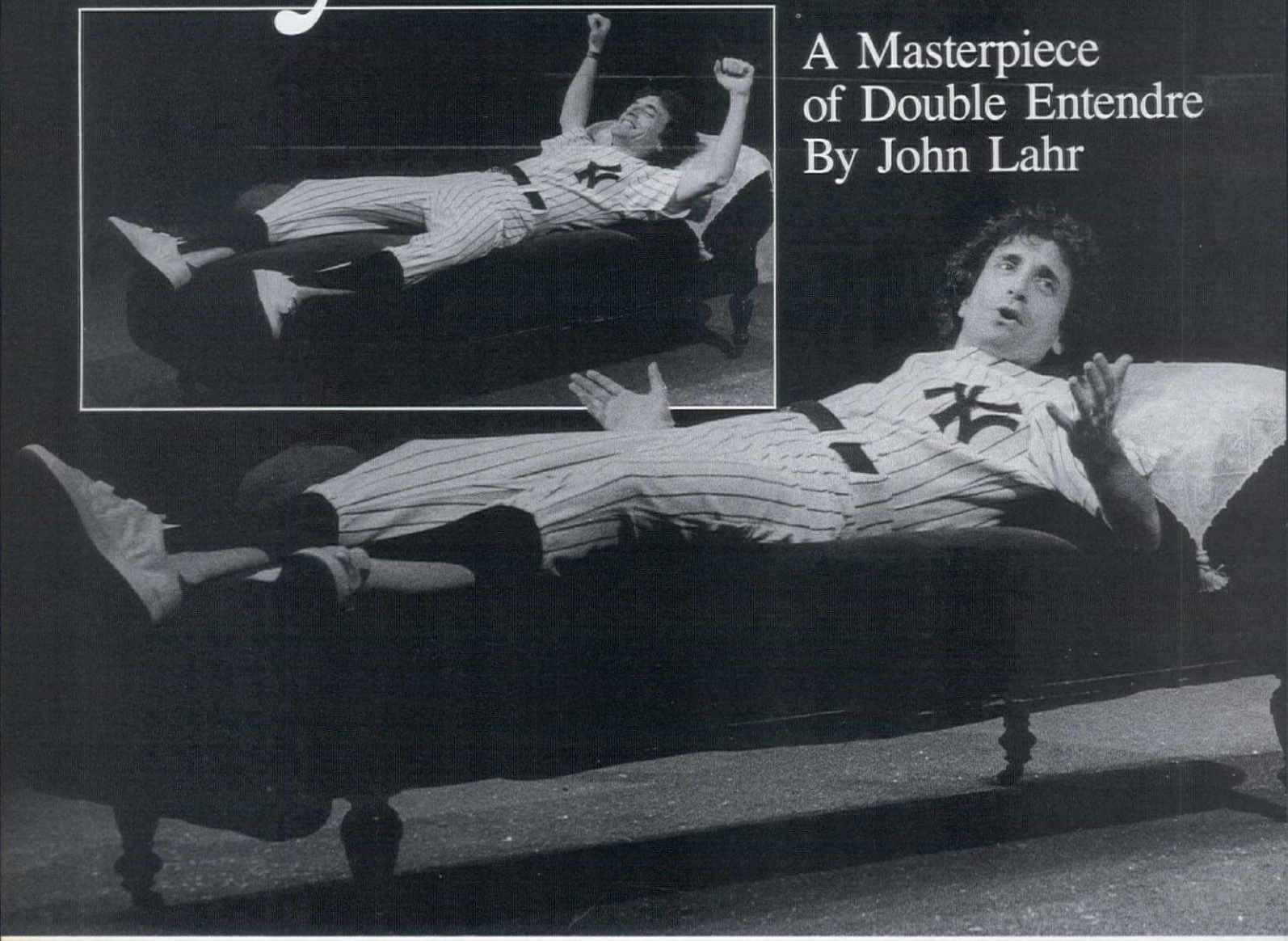
The comic skit recalls the wild, outlandish comedy of Lahr's father while being a uniquely contemporary look at the sexual ambiguities in baseball language.

SHRINK: Lie down, won't you.
(BALLPLAYER lies down.)
So you're depressed.
BALLPLAYER: I'm in a slump . . . I haven't connected in months. I can't get hold of anything . . . I'm clutching.
SHRINK: Tormented by the desired object.
BALLPLAYER: That's right. All I want to do is get a piece of it. And I can't.
SHRINK: *(Writing)* A state of perpetual greediness.
BALLPLAYER: I'm overdue.
SHRINK: You'll do anything to force the object to give you satisfaction.
BALLPLAYER: Forcing it. That's exactly what the coach says.
SHRINK: Your self-esteem depends on the fixated object, yes?
BALLPLAYER: Yes, Doc.
(Puzzled) What object?
SHRINK: *(Smiling, softly)* That's for *you* to tell *me.* *(Pause. BALLPLAYER sits up.)*
BALLPLAYER: Curves.
SHRINK: I thought so.
BALLPLAYER: I'm a sucker for curves. Shoulder high. Chest high. I could go after every one.
SHRINK: *(Winks)* According to Kinsey, this is average for a healthy young man your age. *(BALLPLAYER lies back down.)*
BALLPLAYER: That's why the coach sent me. My average. I can't get it up. It's been going down all season. I've tried everything.
SHRINK: Like what?
BALLPLAYER: Switch-hitting. Do you know what that is?
SHRINK: I live on the Upper West Side. And has it helped you? Get it up, I mean.
BALLPLAYER: I'm more vulnerable than ever.
SHRINK: To what?
BALLPLAYER: The high, hard one.
SHRINK: *(Grave)* Does this upset you?
BALLPLAYER: Right from the start, from the first exhibition . . . It's getting so I'm afraid.
SHRINK: And so in these exhibitions, you're really asking for reassurance for inner doubt?
BALLPLAYER: Doc, until this season, I didn't know what fear was. I couldn't get enough of it—especially doubleheaders.
SHRINK: Doubleheaders?
BALLPLAYER: When you do it twice a day. I can be in action eight hours.
SHRINK: Swinging?
BALLPLAYER: And scoring.
SHRINK: Were you switch-hitting at this time?
BALLPLAYER: I've been going both ways since I was seven. The best thing my father ever showed me.
SHRINK: This is incredible!
BALLPLAYER: He taught me everything I know.
SHRINK: You father interfered with you?
BALLPLAYER: You know how it is, Doc. When you're a kid, you want to do things your own way. You think it's interference, but it's really for your own good . . . Sometimes it takes a crisis—like not getting in regularly—to wake you up.
SHRINK: What are you doing about it?
BALLPLAYER: I'm putting my feet as far back in the box as it's possible to go.
SHRINK: You're not!
(SHRINK removes glasses, wipes them, scrutinizes BALLPLAYER.)
BALLPLAYER: The guys kid me about it, too. But it works for me. I've tried putting them lots of other places, but I got nowhere.
SHRINK: Your expectations are making you insecure.
BALLPLAYER: You mean I should bunt?
SHRINK: *(Wincing)* Bunt? Do I want to know what that is? That's exciting?
BALLPLAYER: Not to me. Although I drag bunt sometimes . . . I hate doing it. I feel like a sissy.
SHRINK: What do you wear? The usual gear—hat, stockings, garter belt?
BALLPLAYER: I use rubber bands, not garters.
SHRINK: But you wear hose?
BALLPLAYER: A fresh pair every day. White stockings for home. Blue for traveling.
SHRINK: You realize, of course, that in drag bunting, you're representing the phallic woman in order to alleviate your castration anxiety.
BALLPLAYER: Doc, I want to get on base.
SHRINK: Bases are what the man in the street calls androgynous zones, right?
BALLPLAYER: We call them *bags* or *sacks.*
SHRINK: *(Getting excited)* Do you like to touch them?
BALLPLAYER: To tell the truth, I don't get much of a charge out of first base. But if I get a good turn, there's nothing like coming into second base standing up.
SHRINK: *(Touching chest)* With your spikes.
BALLPLAYER: Right on top of it. You stand there. You kick it. You wipe yourself off. Take off your hat and gloves.
SHRINK: But you don't stop there, do you?
BALLPLAYER: Not if I'm lucky. Sometimes I go into third head first. Now *that's* thrilling.
SHRINK: *(Amazed)* With your hat and gloves?
BALLPLAYER: Sure. The trick is getting your weight on your chest and keeping your head up.
SHRINK: What do you feel?
BALLPLAYER: Safe.
SHRINK: Omnipotence. *(To BALLPLAYER)* Have you asked yourself what's the point?
BALLPLAYER: To get home.
SHRINK: Ah! To return to your beginnings. There's no word in the analytical vocabulary yet for what you've been up to!
BALLPLAYER: Yeah. It's hard to talk about. *(BALLPLAYER hands SHRINK tickets.)* Why don't you come and watch me do it?
SHRINK: *(Grasping tickets; thrilled.)* I'd love to!

(As LIGHTS FADE, the Mahler theme soars.) □

Psyched Out

A Masterpiece of Double Entendre By John Lahr



Diamonds, the Off-Broadway revue directed by Harold Prince, is slated for a Chicago opening this fall. It includes a remarkably successful skit, "Psyched Out" by John Lahr, performed by Dick Latessa (psychiatrist) and Chip Zien. The comic sketch recalls the wild, outlandish comedy of Lahr's father while being a uniquely contemporary look at the sexual ambiguities in baseball language. John Lahr, called by Harold Clurman "one of that rare species—an authentic theater critic," won the George Jean Nathan Award for Dramatic Criticism for his landmark book *Up against the Fourth Wall: Essays on Modern Theater.* He is the novelist of *The Autograph Hound,* and most recently, through his penetrating introduction, he has resurrected Joe Orton's plays and screenplay for *Up Against It.* Lahr's biography of Orton, *Prick Up Your Ears,* was widely praised. However, he clearly has not forgotten his roots. First with *Notes on a Cowardly Lion* (a biography of his sometimes difficult father) and now with this sketch, it is clear that Lahr loves the burlesque and the revues which his father graced so hilariously during the first half of this century. In 1953, shortly after Bert Lahr had closed in the revue *Two on the Aisle,* young John Lahr was voted most-improved second baseman at Camp Riverside. Thirty-two years later, these seemingly unrelated events come together in what many think will become a classic sketch in the grand old style. HORIZON is pleased to make available to our readers this typically racy jaunt into the past in the voice of today.

—*Milan Stitt*

Act 2 Scene 4 of the Musical Revue *Diamonds*

In the dark, strains of Mahler from a full symphonic recording.

An Analyst's office. The Ballplayer is seated nervously at the edge of a couch which is covered with an Oriental rug. The Analyst is behind the couch in a chair. He has a small, clipped Vandyke beard and mustache. He wears a three-piece suit with a gold watch chain around his middle. He speaks with a Viennese accent.

WEYERHAEUSER TECHNOLOGY CENTER, Tacoma, Washington
Architect: *Skidmore, Owings & Merrill.*
Owner: *Weyerhaeuser Company*

Jury Comment: *The architects of the Weyerhaeuser Technology Center have drawn upon the richest traditions of American Modernism to create a vital and strikingly handsome building carved out of a rugged natural setting. Almost effortlessly, the building accommodates its multiple uses, offering smooth transitions from office to laboratory to engineering facility to social space. The courtyard is a peaceful island in the midst of a busy, high-technology environment, and is one of the many spaces within the building that make it a memorable place in which to work. With its cedar and glass exterior shaded by the densely wooded site, the building is not so much an object in its environment, as an integral part of its environment.*

The Residence at Chilmark is an interpretation of the New England, shingle-style, cottage.

Robert C. Lautman

Right: TIDEWATER HOUSE, Eastern Shore, Maryland
Architect: *Hugh Newell Jacobson, FAIA*

Jury Comment: *This weekend and summer residence on the Eastern Shore of Maryland adeptly capitalizes on its picturesque tidewater site through its freshness, simplicity and restrained profile against the sky. The glass skin and stone terrace and floors unite the house with the landscape in a subtle, yet striking harmony. The offset placement of the house in relation to the entry drive and the dock is masterful. Louvered shutters, which act as sunscreens when raised, cleverly double as protection from the elements and intruders when the house is unoccupied. Expertly and with supreme confidence, the architect has designed a house that displays admirable modesty, skillful composition and detailing, and perfect compatibility with climate and site.*

Below: RESIDENCE AT CHILMARK, Martha's Vineyard, Massachusetts
Architect: *Robert A.M. Stern Architects*

Jury Comment: *This summer house on Martha's Vineyard is a beautifully designed object that . . . evokes a clear sense of place. The design, which draws on Modernist illusions, incorporates a variety of themes put together with great care. Both the inventive exterior and the warm and comfortable interior are marked by skillful construction, detailing, and craftsmanship.*

Top: CORPORATE HEADQUARTERS, AB VOLVO, Gothenburg, Sweden
Architect: *Mitchell/Giurgola Architects*
Owner: *AB Volvo*

Jury Comment: *The building expertly and seamlessly merges art with architecture, creating an atmosphere of elegance and quality rare in corporate environments.*

Middle: CHURCH COURT CONDOMINIUMS, Boston, Massachusetts
Architect: *Graham Gund Associates Inc.*
Owner: *Church Court Condominium Association*

Jury Comment: *Building in a neighborhood replete with Victorian domestic structures . . . the architects have created a masterpiece of contextual design. Using colors, forms, and a variety of materials that resonate with the spirit of the neighborhood, they have taken pieces of the city and transformed them into something distinctive and new but completely at home in its site.*

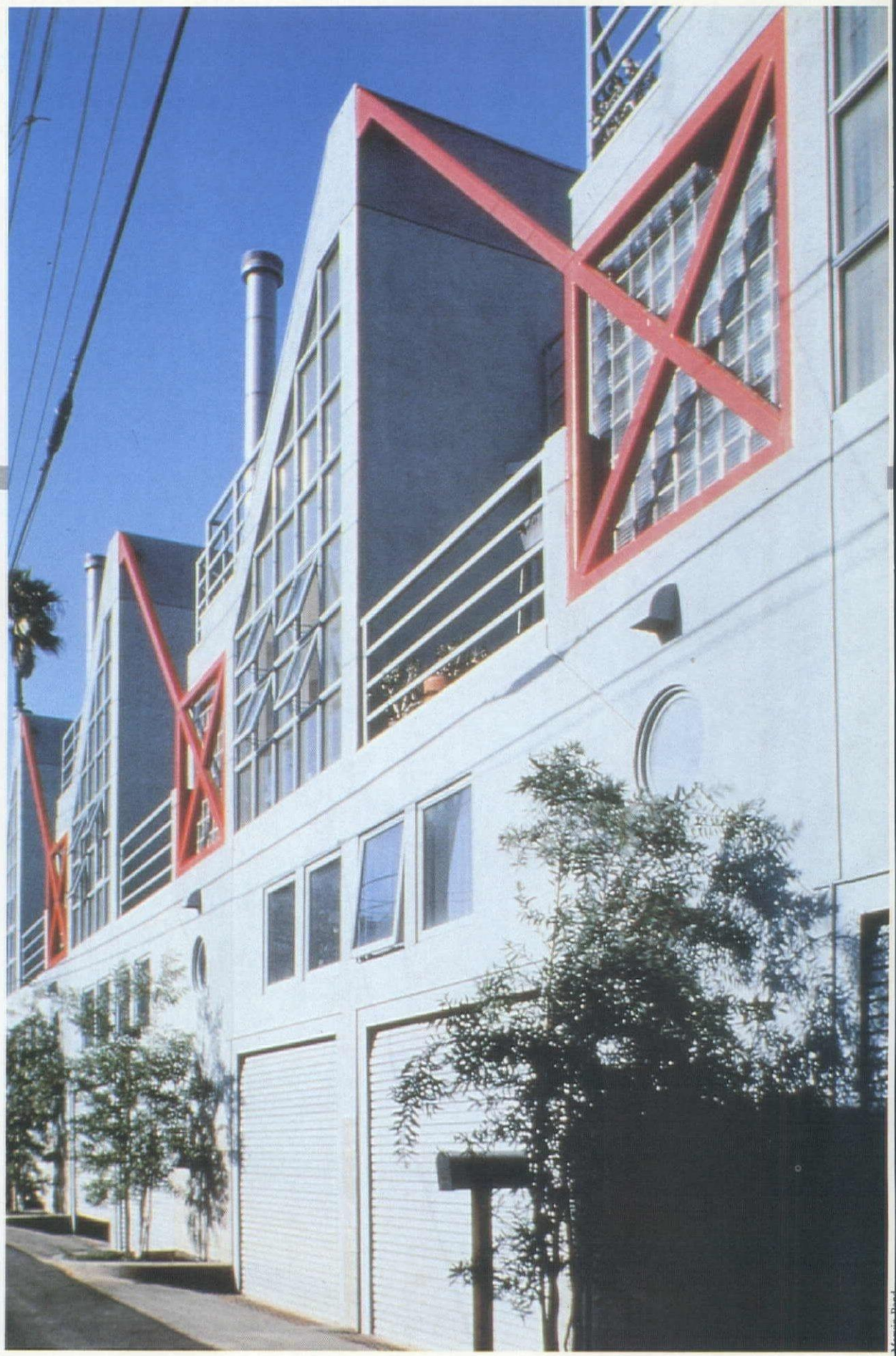
Bottom: PIKE PLACE MARKET (Rehabilitation of the main core market buildings), Seattle, Washington
Architect: *G.R. Bartholick, Architect/Planner*
Owner: *Pike Place Market Preservation and Redevelopment Authority*

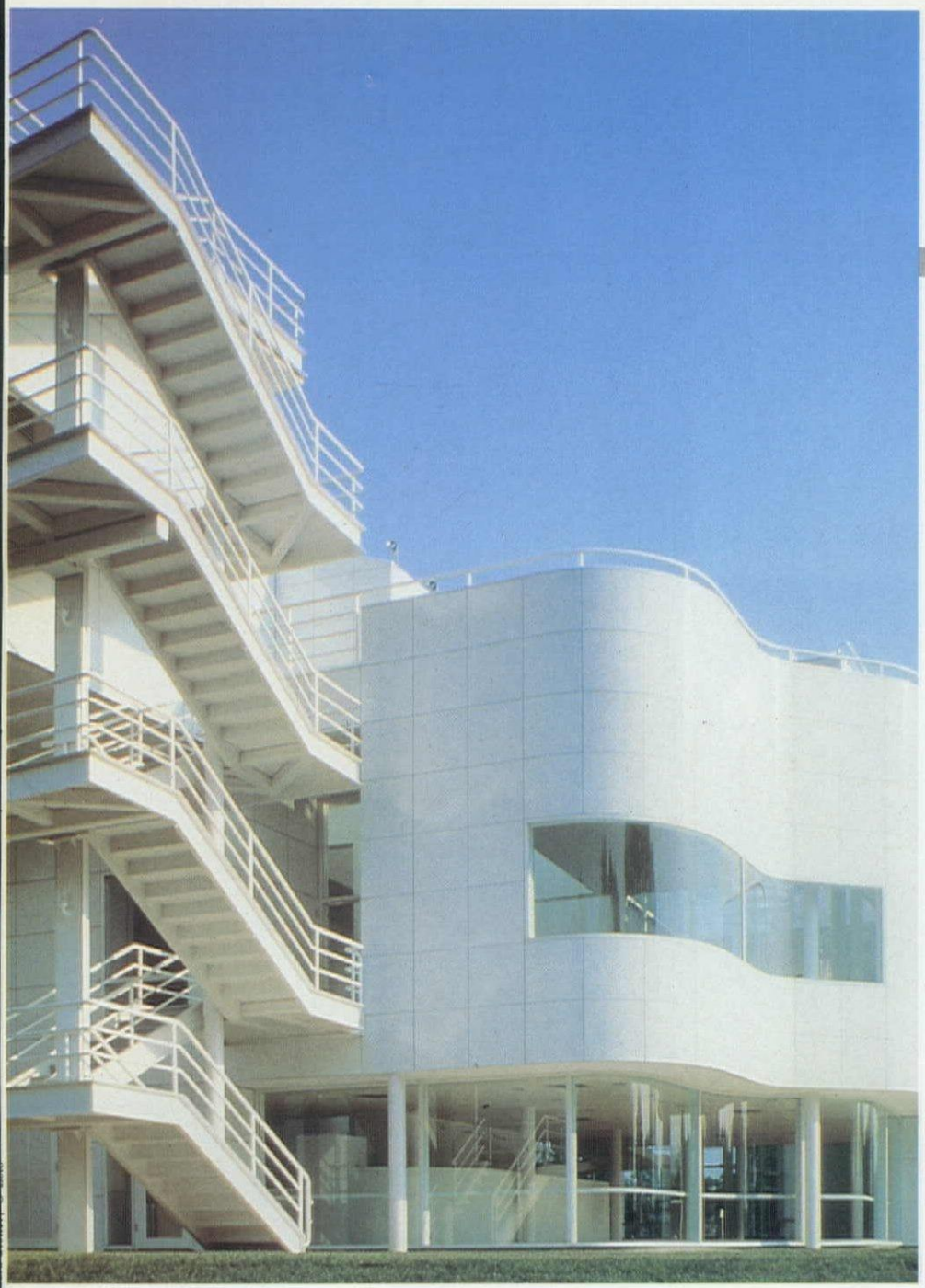
Jury Comment: *The design is clean, spare, handsome, consistently interesting, never predictable, always faithful to its long and colorful history. The market is social design in the best sense, allowing the architect to take a back seat to the people who thrive in its warm and very human embrace.*

The Pacific Townhouses create an esthetic statement in a neighborhood devoid of architectural context.

PACIFIC TOWNHOUSES, Santa Monica, California
Architect: *Rebecca L. Binder, AIA and James G. Stafford*
Owner: *Gerald R. Fischer and Rebecca L. Binder*

Jury Comment:
Drawing on high-tech, industrial images, the vigorous geometric design exudes vitality and adventurousness. The project is expertly crafted and detailed, and the pleasing interiors make efficient use of limitations imposed by zoning restrictions.





Opposite page, bottom: SAN JUAN CAPISTRANO LIBRARY, San Juan Capistrano, California
Architect: *Michael Graves.*
Owner: *City of San Juan Capistrano and County of Orange, California*

Jury Comment: *The San Juan Capistrano Library, through its scale, indigenous materials, and spatial invention, is a masterful transformation of the Spanish mission vernacular into a modern composition. . . . The design's idiosyncracies are enriching and appropriate, and contribute to a playful charm perfectly suited to a place where imagination is stored.*

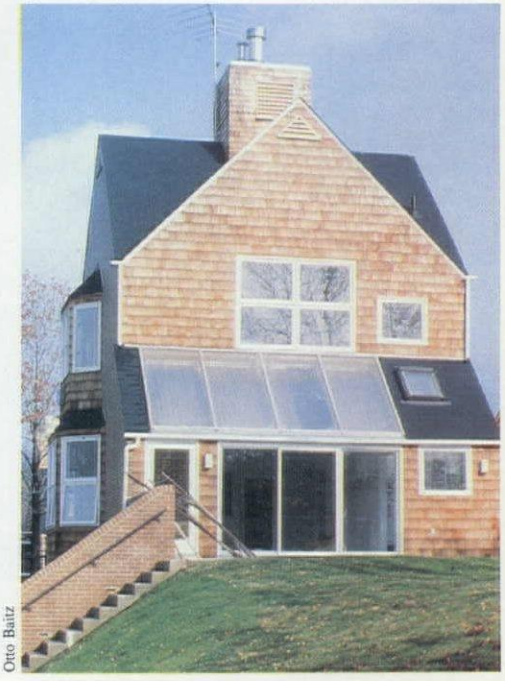
The San Juan Capistrano Library transforms the Spanish mission vernacular into a modern form.

Left: THE ATHENEUM, New Harmony, Indiana
Architect: *Richard Meier & Partners.*
Owner: *Historic New Harmony, Inc.*

Jury Comment: *The Atheneum, which serves as the breathtaking gateway to the historic utopian village of New Harmony, is itself a highly personal vision of an architectural ideal. Its special beauty . . . stands as a beacon of inspiration for artistic expression in architecture. The Atheneum begins the journey not only to New Harmony, but to a new way of looking at American architecture.*

Below: ROOSEVELT SOLAR VILLAGE, Roosevelt, New Jersey
Architect: *Kelbaught & Lee.*
Owner: *Roosevelt Senior Citizen Housing Corporation*

Jury Comment: *The project is a major accomplishment not only because it brings quality housing to the citizens of Roosevelt, but because it serves as a model of low-income housing for the elderly that is at once domestic in scale, energy efficient, beautiful, and fully cognizant of human needs.*



Otto Baitz

Right: CHARLES SHIPMAN PAYSON BUILDING
Portland, Maine
Architect: *I.M. Pei & Partners and Henry N. Cobb, Design Partners.*
Owner: *Portland Museum of Art*

Jury Comment:
Responding to . . . the need to respect historic, smaller-scale neighbors, the architect has created a . . . building that enriches its community without overpowering it.

AIA 1985

Variety and ingenuity are the hallmarks of the AIA's 1985 Awards. By Aaron Betsky

American architecture has recovered its poise. In the following pages, you will encounter some of the most carefully calibrated structures ever to hover over or insert themselves into our urban and rural landscapes. Here, traditional building techniques create finely crafted grids of futuristic factory walls, and rough concrete blocks are used to make a light-filled oasis for educating our youth. These edifices no longer worry whether they are modern or traditional, rich or poor. They realize that architecture is a rare occurrence in a land of commercial strips and corporate minimalism, and they intend to use every trick and tool in their not-so-square boxes.

If this year's twelve winners of the American Institute of Architects Honors Awards are any indication, our native design is balanced between the thoughtful adaption of tradition and the careful integration of futuristic technology; between luxurious, but spartan, retreats from busy lives and sensuous, but no-nonsense, workplaces; between bold experimentation and humble embroidery on the structures of our cities and social institutions. According to the AIA, this poise is not one of indecision but of having your architectural cake and building it too. These designs represent possibilities for "stately living with state-of-the-art design": you can have architecture that is beautiful and meaningful and whose roof doesn't leak.

The only disappointment voiced by the jury was the fact that out of all the hundreds of entries submitted this year, only a few were for such social construction as housing projects. Architecture—the thoughtful incorporation of many different trades for a specific location on a specific occasion—requires a lot of time and money; and the AIA, realizing the many demands put on our resources, has spent the last decade specifically trying to convince us that a good design is worth it. This year, it comes close to proving its case by finding several low-cost projects which make the added value of design clear.

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The Middlebury Elementary School in Connecticut, designed by Tai Soo Kim of Hartford Design Group, makes use of many skylights.

A set of clustered dwellings for the elderly in New Jersey, built according to minimum and minimal federal standards, proves that good design can lead to structures whose composition is, if not highly original, pleasantly evocative of the stock of housing stored in the long memories of the project's inhabitants. Moreover, the manipulation of the simple apartments in response to the sun, as well as the addition of some very cheap technology used in ingenious ways, has made these edifices physically comfortable and for a minimal cost.

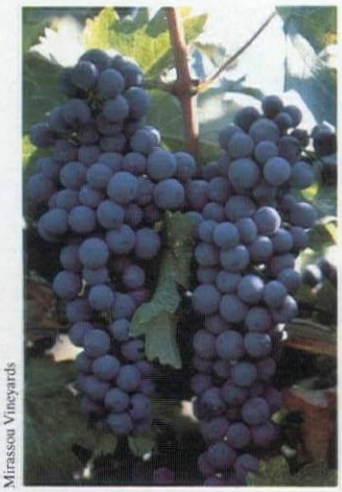
In Hartford, Korean-born architect Tai Soo Kim has saved a tight, industrial-style box serving as a school for bused-in children from becoming a future bad memory by slicing the interior open with a skylight and adding abstracted, modernist signposts of schoolhouse shapes to the outside. The bare construction of the building has become educational, rather than alienating: it tells the kids how things fit together and how you can organize a specific space with colors, materials, and light.

The most unusual selection among the award winners is the renovation of Seattle's Pike Street. It is remarkable because here, architecture has been used to create the opposite of what new construction and design usually mean. The renovated market is not a tourist attraction or a haven for hungry young professionals. It acknowledges the existence of such groups in our society and the need to serve them but integrates these uses into a fabric of disparate structures and functions whose very intricacy, adaptability to change, and fragmentary composition make it more than the result of the whimsy of one architect working for one client at one time.

The most disappointing designs in this year's crop are in fact those buildings which are already well known to professionals and which reflect the grandeur of the architects' and clients' visions in an all-too-clear design language. Richard Meier's Atheneum looks like a modernist ship grinding its way through the Indiana fields, while Robert A. M. Stern's witty amalgamation of the work of the British architect Luytens and native shingle-style motifs comes off as a pile of magnificent quotations alighted on the Massachusetts coast as pompously and temporarily as its summer occupants. Most pedestrian is the Mitchell-Giurgola design for Volvo's international headquarters in Sweden. Its lavishly detailed shapes are grouped into a set of buildings whose picturesque qualities are wholly denied by the banality of their forms and the obviousness of their internal organization.

The forms, quotations, uses, and solutions assembled here are so varied and so specific to the concerns of our society and its microcosm, the architectural profession, that I doubt whether this particular bouquet of native design achievement will ever blossom to allow for the kind of large and lasting recognition which the AIA so craves. Yet these tempting images of reconciliation of all the internal and external demands put on our designed structures do present us with one message and promise. Architecture—by its very power to integrate, to change as you experience it and use it, and yet to remain a stable shelter for how we see ourselves and how we live our lives—can add a critically important dimension to our vast, undesigned wastelands: it can pose itself and in building its structural, imagistic, and functional relationships can make relationships of a much larger scale clearly visible. □

At the Gilroy Garlic Festival, the "stinking rose" dominates—from food to souvenirs.



Mirassou Vineyards

Above and right: Fifty wineries—ranging from small, family-operated enterprises to those with large, modern facilities—are scattered throughout the valley, where sunny days and cool nights are perfect for maturing wine grapes.

SHOPPING

Malls are the name of the game here. **Eastridge** (Tully Road and Capitol Expressway, San Jose) is Northern California's largest, with 160 shops around central courts with palms and over five thousand other plants. **El Paseo** (Saratoga and Campbell avenues, San Jose) offers meandering walks, fountains, and rustic decor among its one hundred specialty shops and galleries, while **Oakridge** (Blossom Hill and Pearl Avenue, South San Jose) has an airy atmosphere for its 115 stores.

Old Mill's (2540 California Street, Mountain View) cobbled sidewalks and award-winning, environmentally controlled climate are full of ambience. **Vallco Fashion Park** (Wolfe Road and Stevens Creek Boulevard, Cupertino) features an ice rink among its 130 stores with eight distinctive theme areas, while the large **Stanford Shopping Center** is convenient to the university.

Old Town Los Gatos (50 University Avenue, Los Gatos, 354-6596) is itself a historic landmark, with art shops, crafts people, nightlife, theater, and a visitor's center. The **Pruneyard** (1875 South Bascom Avenue, Campbell) also highlights entertainment events (particularly jazz artists) under the verandas of its Old World, California specialty shops. The three **Town and Country** villages (Embarcadero and El Camino Real, Palo Alto; Stevens Creek and Winchester boulevards, San Jose; and Mathilda and Evelyn, Sunnyvale) have Old California clay-tile roofs and ivy-covered beams on railroad ties.

TRANSPORTATION

At the confluence of four major freeways (101, 17, 280, and 680), San Jose has long been a fortress of mighty interchanges. But along with its new status as a truly metropolitan center, ground has been broken for a new downtown transit mall and a light-rail system. Refurbished, historic trolley cars will soon link most of the major performing-arts centers. The system will be the backbone of San Jose's rapidly redeveloping downtown area. The **San Jose Airport** (1661 Airport Boulevard, 277-4759) completes the transportation picture.

ANNUAL FESTIVALS

Area artisans come out of the woodwork for **Tapestry in Talent's Great American Arts Festival** (293-9272) each Fourth of July weekend, held in a sixteen-block area of downtown San Jose. Continual live entertainment on ten stages, 310 arts-and-crafts booths, and a panoply of international cuisine and culture unfold from 10 A.M. to dusk. Events such as the **Cinco de Mayo, Nikkei, Aki Matsuri;** the **Greek Festival;** and the **Oktoberfest** carry the international-festival flavor year-round.

The **Santa Clara County Fair** (County Exposition Center, 344 Tully Road, 295-3050) spans eleven days in late July and/or early August. Carnivals thrill daily, and celebrities appear nightly. In between, exibits showcase everything from farm equipment to robots.

The **Paul Masson Summer Series** (725-4275), at Masson's mountain winery and chateau, includes weekend concerts May through September, alternating between top classical performers and jazz-folk artists such as Benny Goodman, B. B. King, and Ray Charles. The same site hosts the acclaimed, outdoor **Valley Shakespeare Festival,** presented by the Valley Institute of Theatre Arts (867-2766)—complete with wine tasting and Puck's Picnics.

Food connosseurs thrive on the **Gilroy Garlic Festival** (Christmas Hill Park, 842-1625) the last weekend in July. Gourmet Alley's open-air kitchens and wide variety of foods dominate the event, which cooks up eight tons of garlic as well as thirty-five hundred pounds of shrimp and ten thousand pounds of calamary. Two hundred other booths vend garlic wine, garlic braids, souvenirs, etc. A full-scale celebration of the pervasive presence of the "stinking rose," the festival gave Gilroy the title Garlic Capital of the World. Not to be outdone, nearby Morgan Hill responded with the **Mushroom Mardi Gras** (Hill Country, 15060 Foothill, 779-9444) the last weekend each May. Mushroom delicacies and local wines are consumed, along with arts and crafts and live entertainment. (The Aviation Museum of the Flying Lady Ranch is nearby.) Both events raise huge sums for local charities.

RESOURCES

The Arts Council of Santa Clara County (4 North Second Street, Suite 505, San Jose, 998-ARTS) publishes a bimonthly arts-activities newsletter, **Artbyte.**

The **San Jose Convention and Visitors Bureau** (One Paseo de San Antonio, 295-9600) operates an UPDATE LINE for calendar events (293-4678 or 288-SHOW). The **San Jose Fine Arts Commission** (Office of Fine Arts, 145 West San Carlos Street, 277-5144), which funds local arts organizations to the tune of $1 million annually, will join with the visitors' bureau in implementing an arts hot line called **The Communicator,** with ticketing and scheduling information.

The San Jose **Mercury-News** (750 Ridder Park Drive, 920-5000) lists calendars of events and "best bets," as well as thorough reviews of local productions. **Discover** is a monthly magazine covering artistic events and shopping opportunities from San Jose to San Mateo—published by Latimer Publications, 318 Town and Country Village, Palo Alto (415/324-1570). □

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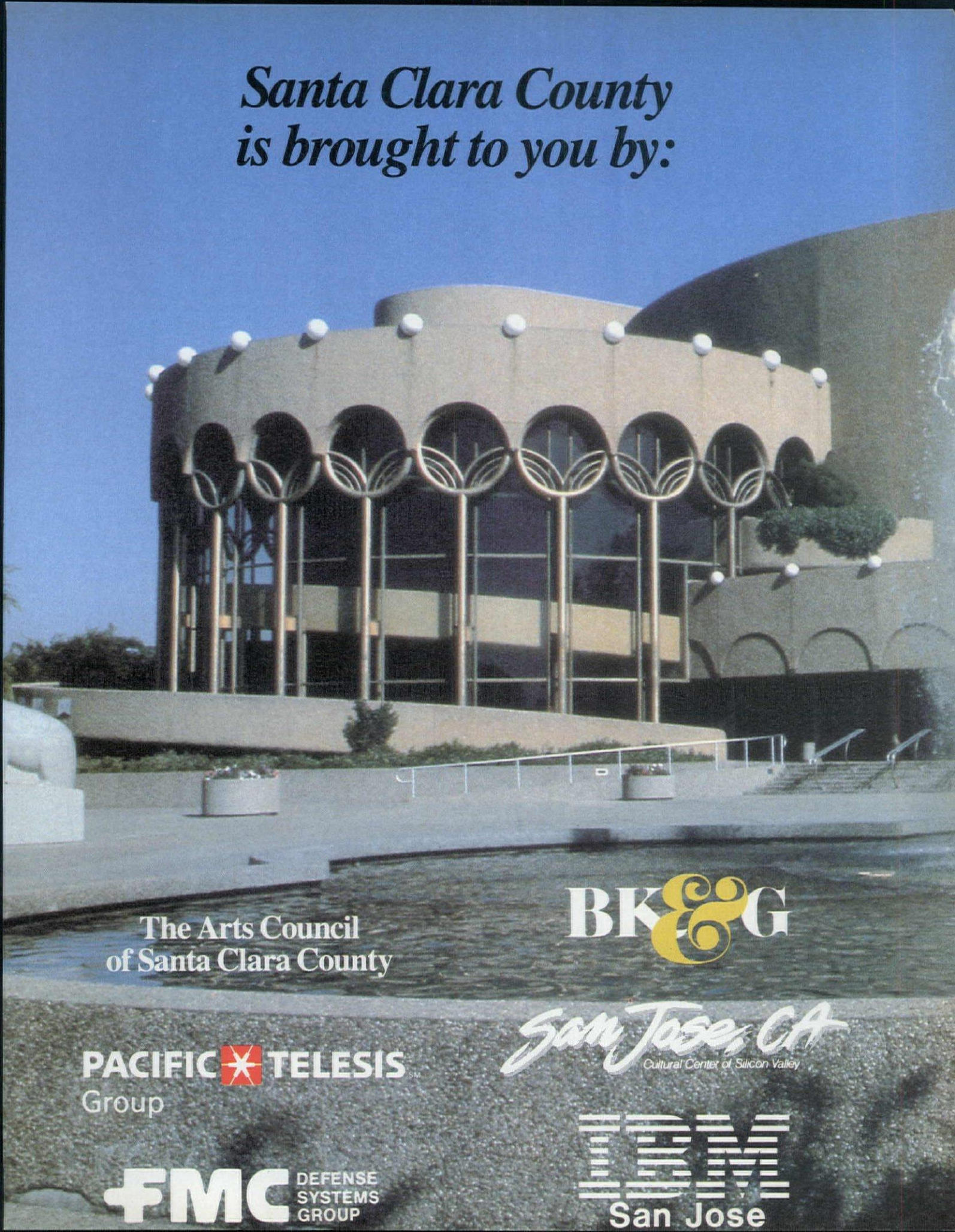

The Arts Council of Santa Clara County

BK&G

San Jose, CA
Cultural Center of Silicon Valley

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A trip to South County reveals breathtaking scenery as well as many fine wineries.

Above: A craftsman puts finishing touches on a Victorian village at San Jose's World of Miniature. Right: The two-story carousel is a popular attraction at Great America.

casual elegance. The Eulipia also has a gallery and stage upstairs which feature local repertory groups, visual artists, and filmmakers.

Connoisseurs of the Oriental often choose **Benihana of Tokyo** (Vallco Fashion Park, Wolfe Road and Stevens Creek Boulevard, Cupertino, 253-1221), a Japanese steak house with a chef at each table, or **Fung Lum** (1815 South Bascom, Campbell, 377-6955), an authentic Chinese palace with delightful Cantonese dishes served on hand-carved teak tables and with chairs embellished with the Chinese symbol for long life. Those who enjoy seafood like **Anthony's Pier Nine** (De Anza Boulevard and Highway 280, 256-4711) with its intimate nautical setting and aquarium arrangement.

In Palo Alto, gourmets prefer the French-country-inn atmosphere of **Chez Louis** (4170 El Camino Real, 415/493-1660), established in 1932, and the Continental and European cuisine of **Maddalena's** (Emerson, between University and Hamilton, 415/326-6082).

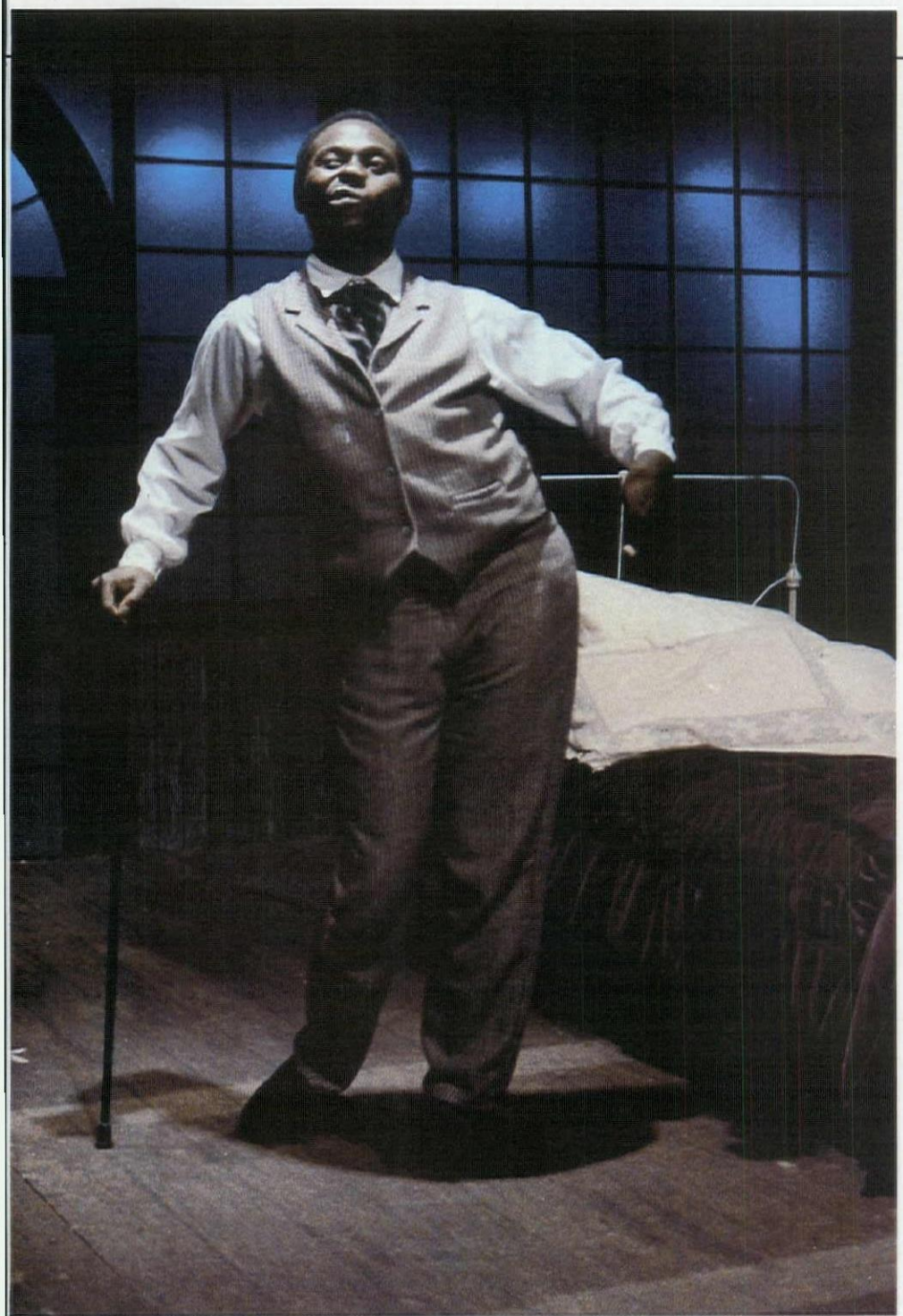
In Gilroy, in the southern end of the county, **Sandrino's Ristorante** (420 First Street, 848-3811), **Harvest Time Restaurant** (7397 Monterey Road, 842-7575), and **Digger Dan's** (7793 Wren, 842-0609) offer local wines and dishes flavored with its city's favorite claim to fame—garlic.

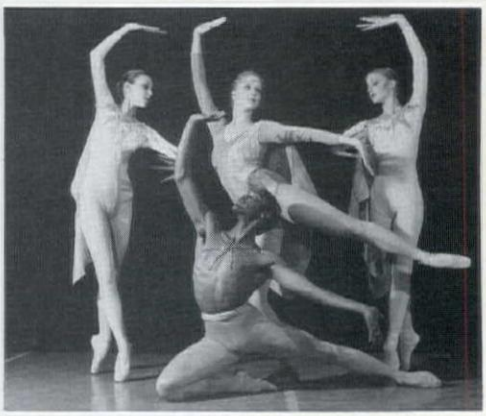
ATTRACTIONS

The county's major attraction may well be **Great America** (Great America Parkway, exit off Highway 101, Santa Clara, 988-1800), Northern California's largest amusement park—with five vintage-Americana theme areas. The park also provides live, staged entertainment on a continual basis. Its Grand Music Hall showcases "The Best of Broadway," and Lockheed's seven-story, indoor Pictorium screen is a wonder in itself for film buffs.

In addition, San Jose offers tours of the big and the small. The **Winchester Mystery House** (Winchester Boulevard, between Stevens Creek Boulevard and Highway 280, 247-2101) is a $5.5-million, four-story, 1884 Victorian structure. Sara Winchester had hammers pounding for thirty-eight years, building 160 rooms with stairs and doorways leading nowhere. At the other end of the spectrum is the **World of Miniature** (1373 South Bascom Avenue, San Jose, 294-4256) with its villages, Victorian homes, shops, and railroads—all in one-inch scale.

A trip to beautiful South County reveals a full complement of fine wineries—many of which (including Casa de Fruta, Fortino, Guglielmo, Thomas Kruse, Pedrizzetti, and Conrotto) are represented by the **Southern Santa Clara Valley Vintners Association** (779-3064). The **Casa de Fruta** outpost on Pancheco Pass Highway, thirteen miles east of Gilroy (637-0051), also offers dried-fruit tasting, entertainment, and steam-train rides. Other South County wineries which support the arts in the area are Kirigin Cellars and Rapazzini Winery in Gilroy and the San Martin Winery, which recently underwent a $2-million restoration to create an elegant restaurant. Other well-known wineries in the county include Paul Masson, Almaden, Mirassou, and the Novitiate winery in Los Gatos.





Left: Anthony Haney played the title role in The Elephant Man, *produced by Palo Alto's TheatreWorks. Above: A scene from the Santa Clara Ballet Company's* Legend of the Stars.

hallowed halls as well. **Sunnyvale Creative-Arts Center Gallery** (550 East Remington, 738-5521) holds juried competitions and exhibits the art of its schoolchildren, while the **Palo Alto Cultural Center** (1313 Newell Road, 415/329-2605) presents excellent exhibits through the City Division of Arts and Sciences, which boasts an over-$1-million annual budget.

LODGING

A variety of hotels and convention centers fills San Jose and the Silicon Valley. One of the newest is the **Red Lion Inn** (2050 Gateway Place, San Jose, 276-0600), with 515 guest rooms and twenty-one meeting rooms. Also in San Jose are the **Le Baron Hotel** (1350 North First Street, 288-9200, 325 rooms), the **Hyatt San Jose** (1740 North First Street, 298-0300, 500 rooms), and the beautifully refurbished **Sainte Claire Hilton** (Market and San Carlos streets, 295-2000), with its mahogany fireplace and live entertainment.

The **Hilton Sunnyvale** (1250 Lakeside Drive, 738-4888) has a disco, 385 guest rooms with bi-level suites, and Roman whirlpool bathtubs. The **Marriott Hotel** (Great America Parkway, Santa Clara, 988-1500) is the biggest major hotel, with 758 rooms overlooking the Great America theme park.

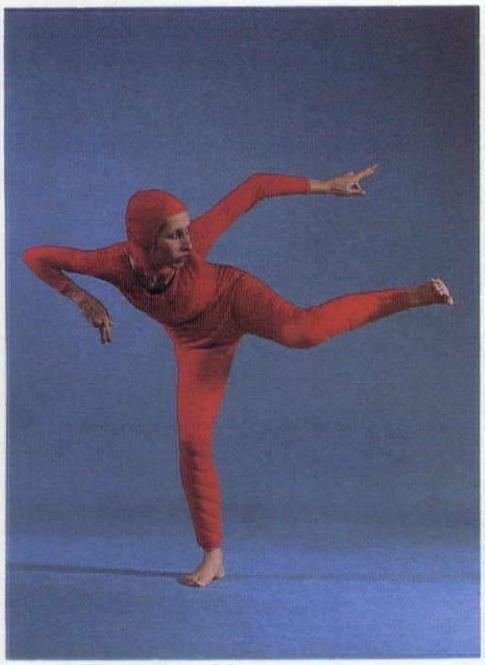
In Palo Alto, **Rickey's Hyatt** and the **Hyatt Hotel Palo Alto** (4219 El Camino Real, 415/493-8000) combine to offer 551 guest rooms and thirty-two meeting rooms.

DINING

Dining is always a pleasure in San Jose/Santa Clara County. Two of San Jose's award-winning restaurants are **Paulo's** (520 East Santa Clara Street, 294-2558) and the **Cuisine Suisse-Francaise of Emile's** (545 South Second Street, 289-1960).

Also in San Jose, **Garden City** (360 South Saratoga, 244-3333) stands out as a unique contemporary-jazz club, with its own musicians and a gaming cardroom which serves dinner until midnight. **Original Joe's** (301 South First Street, 292-7030) offers steak and seafood to downtown theatergoers, and the nearby **Eulipia** (374 First Street, 280-6161) serves French and Continental dishes in an aura of

The area's gallery spaces range from downtown storefronts to a grand Mediterranean villa.



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Far left: Jancy Limpert of the Stanford University dance department. Above: A Margaret Wingrove Dancer in Times of Youth.

Smaller theater repertories are springing up quickly. The **San Jose Stage Company** (371-9455) and the **City Lights Performance Group** (295-8318) are just two. Meanwhile, older troupes continue to please long-established audiences—such as those of the sixteen-year-old **TheatreWorks** (415/328-0600), the sixteen-year-old **South Valley Civic Theatre** (842-SHOW), and the fifty-four-year-old **Palo Alto Players** (415/329-2319).

The groups choose from a variety of performing-arts locations—including the San Jose Center for the Performing Arts (designed by the Frank Lloyd Wright Foundation), San Jose's Civic Auditorium and Montgomery Theater, the 2,571-seat Flint Center in Cupertino, and sixteen other performing-arts facilities. The **Lively Arts at Stanford** program (415/325-ARTS) uses the Dinkelspiel and Memorial auditoriums on campus, and Palo Alto's refined cultural programming also utilizes the fifty-two-year-old Lucie Stern Community Theatre.

GALLERIES

The area's gallery spaces range from downtown storefronts to a grandiose Mediterranean villa in the rolling foothills.

The **San Jose Institute of Contemporary Art** (377 South First Street, 998-4310) shows local artists as well as those of such national prominence as Alfonso Ossorio, Robert Motherwell, and Richard Diebenkorn. The **San Jose Art League** has two galleries downtown (exhibits: 482 South Second Street, 294-4545; rentals and sales: 31 West San Fernando, 287-8435). **Young Gallery** (140 West San Carlos, San Jose, 295-2800) and **Graybox** (161 Jackson, San Jose, 294-1197) also display local works.

Area artists also find gallery space at the area's educational institutions. Besides eight ample galleries at **San Jose State University** (277-2579), space for promising artists can be found in multiple galleries at **Stanford University** (415/497-2551), **University of Santa Clara** (984-4323), **Mission College** (998-2200), **De Anza College** (Helen Euphrat Gallery, 996-4836), and **Foothill College** (12345 El Monte, Los Altos Hills, 415/948-8865)—which also houses an electronics museum.

Travelers to the village of Saratoga find a gold mine of galleries. The **Montalvo Center for the Arts** (Montalvo Road, 867-3421) was once the estate of Senator James Phelan. The 1912 Villa Montalvo now houses artists in residence and displays paintings, ceramics, and sculpture—while the 175 surrounding acres boast an arboretum, formal gardens, and outdoor sites for poetry readings, dramatic presentations, and the **Music at Montalvo** series.

In the village, a handful of charming galleries are within a stone's throw. **Appalachia** (14440 Big Basin Way, 741-0999), featuring handcrafts and folk art from that region; **Greenleaf** (14573 Big Basin Way, 867-3277); **Erika's Upstairs Gallery** (14567 Big Basin Way, 867-1242); **Tyger Tyger** (14572 Big Basin Way, 867-6970); **Fancy Folk Handcraft** (12241 Saratoga-Sunnyvale Road, 446-1942); and the contemporary gallery, **Jalbert** (14567 Big Basin Way, 867-4219), are just a few. **Gallery Saratoga** (254 El Paseo, San Jose, 866-0884) also represents dozens of Saratoga artisans.

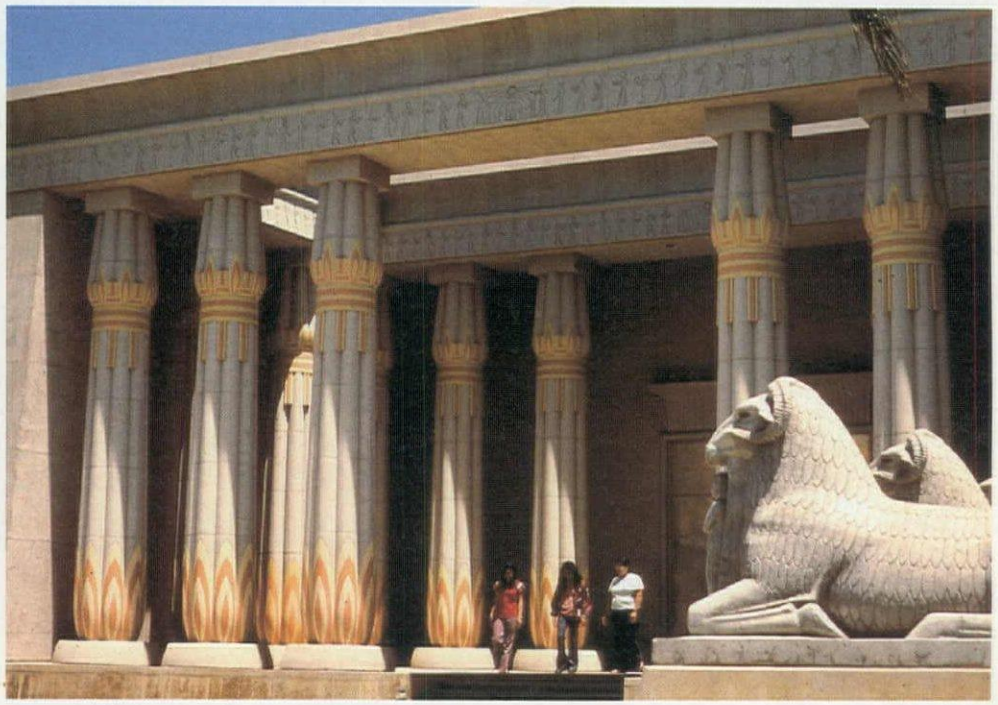
Nearby Los Gatos offers its **Old Town Art Center** (50 University, 395-9100). Wood, glass, stone, acrylics, sculpture, and pottery can be found at the **Terrace Gallery** (332 North Santa Cruz, 395-2140). Be sure to visit the long-established **El Gatito Gallery** (123 West Main Street, 354-9977). The **Tafoya Gallery** (51 University, 395-1331) shows works by Alvar, Boulanger, Neiman, Romley, Miró, Rockwell, and Dalí.

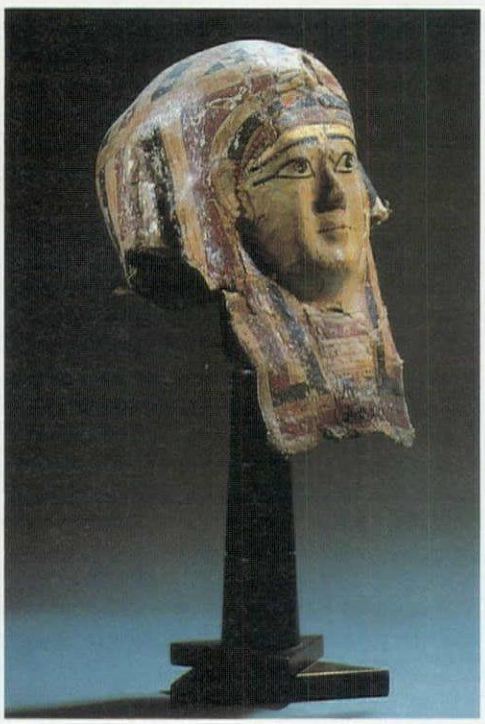
Palo Alto galleries are rivaling San Francisco for premiering the contemporary. The **Palo Alto Art Club** (688 Ramona, 415/321-3891) is on the cutting edge, as well as the **Los Robles Gallery** (167 Hamilton, 415/327-3838) and **Gallery House** (538 Ramona, 415/326-1668). **Artform** (815 Emerson, 415/327-8089) has shown recent acrylic paintings and large-scale monotypes by Sheila Ross. Watercolors are revered at the **Viewpoints Gallery** (315 State, Los Altos, 415/941-5789), and handcrafts are close by at **Expressions** (275 Main, Los Altos, 415/941-3443).

Many supportive Silicon Valley corporations maintain their own galleries. Syntex rotates exhibits, for example, while Saga Corporation has a permanent Larry Rivers collection.

Local city governments cherish fine art in their

Professional quality is the hallmark of Santa Clara County lively-arts performances.





Top: The facade of the Rosicrucian Egyptian Museum is a reproduction of the Avenue of Ram Sphinxes at Thebes. The museum holds the largest cache of Egyptian artifacts outside Cairo—like this cartonnaged mummy (above).

practice of training young singers rather than importing established names from other areas.

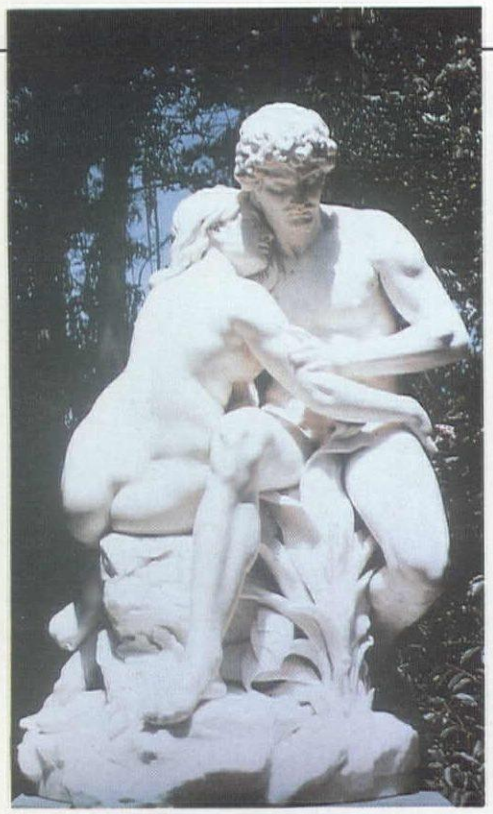
The **San Jose Repertory Company** (294-7572) is the fastest-growing repertory of its kind in the nation, with a seasoned company performing new works before the ink on the scripts is dry. The San Jose Redevelopment Agency awarded the San Jose Rep a land grant adjacent to the city's spacious Center for the Performing Arts, where it hopes to break ground in two years. Plans call for two new performance areas, a 600-seat main center, and a 250-seat facility dedicated to its continuing, successful efforts to present new works.

The **San Jose Symphony** (298-2300), conducted by nationally known maestro George Cleve, is the oldest in California. In June, it combined forces with the San Jose Rep and Opera San Jose to produce the first major performance of Peter Shaffer's *Amadeus* with a full Mozart orchestral score.

Maestro Cleve, who is known as a cornerstone of the world-renowned "Mostly Mozart Series," also conducted a premiere performance by NEA-award-winning choreographer Cliff Keuter for his **New Dance Company San Jose** (966-2040). Keuter, who has studied under 1985 Kennedy Center honoree Merce Cunningham, operated a successful New York dance troupe before choosing to relocate to South Bay.

Other dance companies abound. The **Margaret Wingrove Dancers** (867-0475) combine its ballet and modern dance with the work of local musicians and sculptors, while **Los Lupenos de San Jose** (292-0443) celebrates the area's Mexican-American dance heritage. The new **City Center Ballet** (947-6333) sponsored last July's San Jose visit by Mikhail Baryshnikov and the American Ballet Theatre, with underwriting and coordination provided by Pacific Bell and the county arts council. The CCB has begun a partnership with the Cleveland Ballet, which will now spend half of its season in each of the two cities—deriving half of its funding from each area as well.

Music thrives, with a dozen community orchestras and ensembles stretching geographically from the **California Coast Opera** (415/858-2224) in the north to the **South Valley Symphony** (252-6169). The county arts council has funded a variety of specialized music organizations, including the **San Jose Taiko Group** (292-4739), a Japanese drum ensemble which uses educational materials to introduce Asian-American music in the schools.



Above: The marble sculpture of Adam and Eve *by F. Fabi-Altini graces the Italian garden at the Montalvo Center for the Arts in Saratoga. Right: A sample of the San Jose Museum of Art's excellent American-art collection.*

lery and museum. Much more recent historical artifacts of the area—including reproductions of nineteenth-century buildings and antiques—can be found at the **San Jose Historical Museum** (635 Phelan Avenue, San Jose, 287-2290) with its "Main Street San Jose" exhibit.

Art museums abound as well. The **San Jose Museum of Art** (110 South Market, 294-2787) is itself a historic landmark with six classic galleries. Its monthly exhibits emphasize American art (the American cowboy was a recent feature), and there has been one exhibit limited to artists with studio space in San Jose or the South Bay area. Local universities display collections as well—particularly the **De Saisset Museum** (University of Santa Clara, Alameda and Franklin, Santa Clara, 984-4528) and the **Stanford University Museum and Art Gallery** (Lomita Drive and Museum Way, Palo Alto, 415/497-2842), which recently had an exhibition of Matisse and Rodin.

The ever-expanding **Triton Museum of Art** (1505 Warburton Avenue, Santa Clara, 248-4585) continues to stay at the cutting edge of modern artistic exhibition. Rotating exhibits of American and Bay-area artists complement the permanent nineteenth- and twentieth-century American art. Other specialized museums in San Jose include the Latin-American and pre-Columbian displays of the **A.L.B.A. Museum** (298 North Seventh Street, 288-7202) and the **American Museum of Quilts** (766 South Second Street, 287-2290).

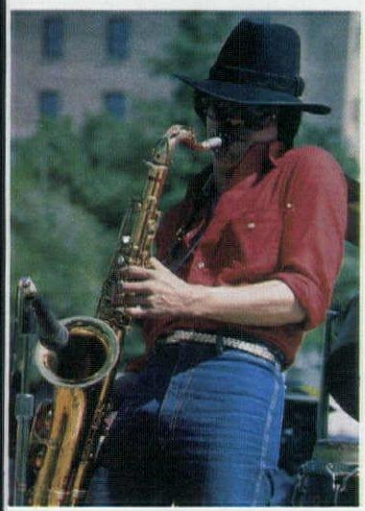
On the other side of the time continuum, the anxiously awaited **Technology Museum of Silicon Valley** will be the world's first "third-generation" exhibit hall of such "high-tech" wonders as lasers, holograms, CAT scans, and three-dimensional designs. Set in the Guadalupe River Park redevelopment area, the $95-million project will feature dozens of "hands-on" exhibits unlike any others in the nation. Next door, the new $8-million **Children's Discovery Museum** (set to open in 1987) will let younger patrons get their hands on the tools of the arts, technological sciences, and humanities. This "useum" will allow children to create art in workshops using industrial scraps from local businesses.

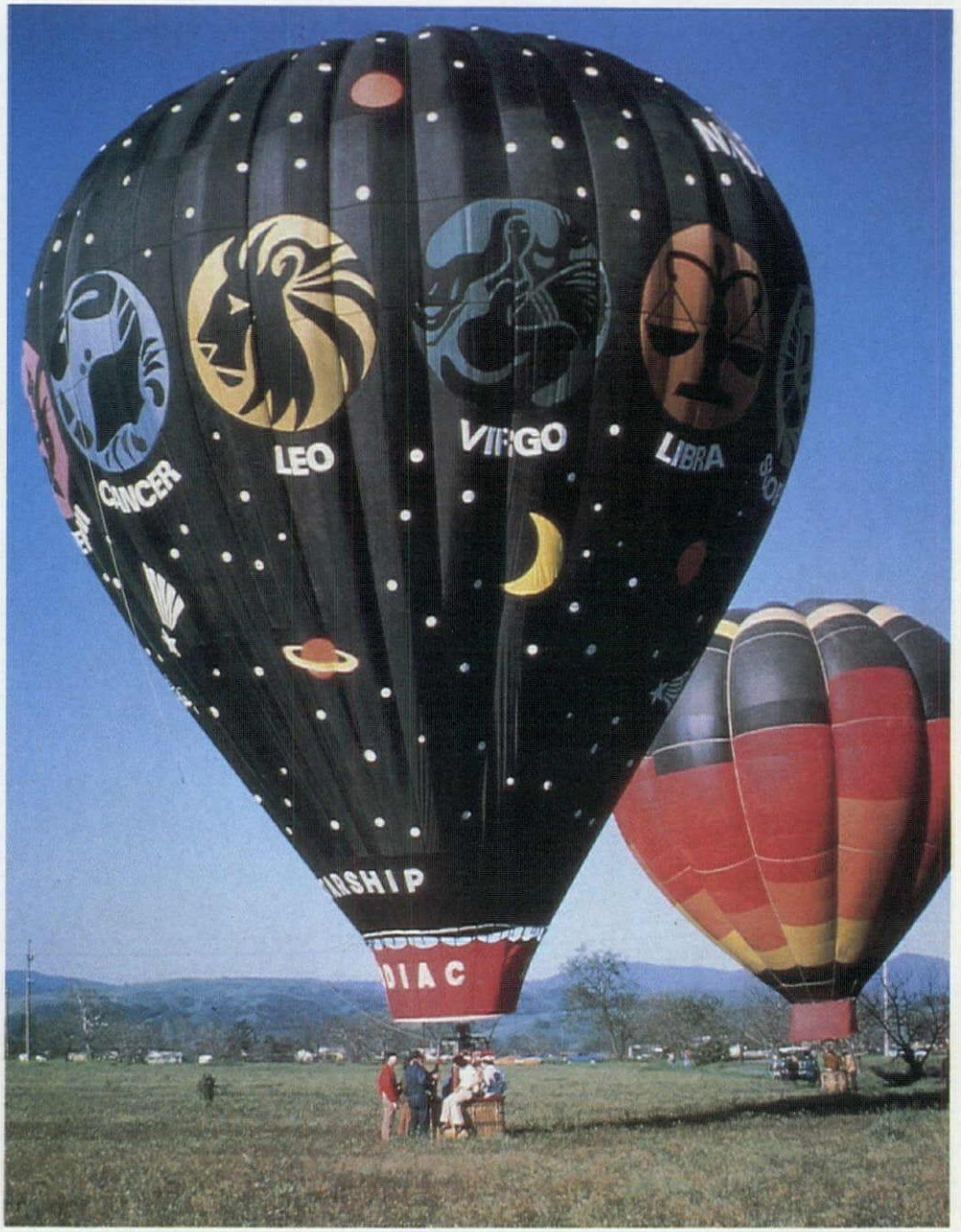
LIVELY ARTS

The arts organizations in San Jose/Santa Clara County are a rich and diverse reflection of its lifestyles. Sixty-five percent of the county's arts groups are in the city of San Jose, including its four major performing-arts organizations.

The **San Jose Civic Light Opera** (286-6841), in operation since 1934, combines "name" stars, equity actors and staff, and local talent to present four major musicals each season. **Opera San Jose** (288-8882), founded by former Metropolitan Opera star mezzo-soprano Irene Dalis, has now achieved professional status after just five years. In presenting works of Verdi, Mozart, Strauss, and Puccini and an annual Christmas presentation—Gian Carlo Menotti's *Amahl and the Night Visitors*—Miss Dalis (a San Jose native) prides herself on the company's

Museums in the county span human existence from ancient Babylonia to the high-tech future.





Above: Ten different stages at the Great American Arts Festival feature everything from jazz to classical music, theater to ballet. Right: Hot-air ballooning, a popular pastime in the county, offers spectacular views of the valley.

plex known as San Antonio Plaza (behind the stately San Jose Museum of Art). A new, $116-million convention-center complex is also in the works.

Fourteen other cities complete the county's personality. Palo Alto marks the northern terminus of the urban-industrial chain now known as Silicon Valley. In between are the urban centers Mountain View, Sunnyvale, Santa Clara, Cupertino, and Campbell. To the northeast is Milpitas, and to the southwest are the charming hillside villages of Los Altos, Los Altos Hills, Saratoga, Los Gatos, and Monte Sereno. Crowning the agricultural South County are Gilroy and Morgan Hill.

Aware of their unique role in the midst of a mecca for computer whiz kids and electronics wizards, local arts agencies such as the Arts Council of Santa Clara County embrace the challenge of serving such a distinctive area. Many arts programs take place on the grounds of new corporate giants; others, such as San Jose State University's successful CADRE '84 Conference (Computers in Art, Design, Research, and Education), focus on the union of computer technology and the arts. The corporations respond with continuing support through contributions of time (Business Volunteers for the Arts), space (corporate galleries), or financial support. And even in today's turbulent economy—especially in the semiconductor and computer industries—local businesses show a strong desire to aid the arts.

As a result, major performing-arts companies and bold, new cultural activities unite to enhance the lives of the citizens of this emerging, vibrant region. (The area code for San Jose/Santa Clara County is 408 unless otherwise indicated.)

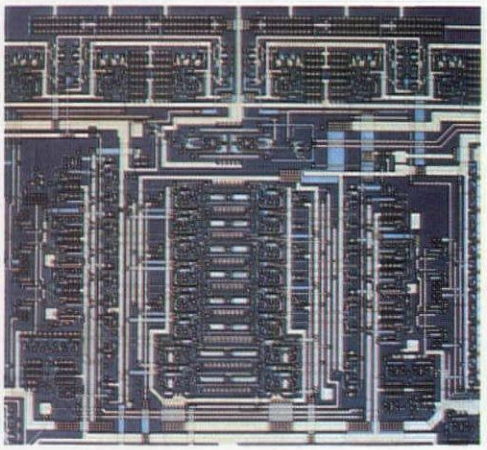
MUSEUMS

The museums of San Jose/Santa Clara County, as varied as its own citizens, span human existence from ancient Babylonia to the holograms of the future. The **Rosicrucian Egyptian Museum** (Rosicrucian Park, San Jose, 287-9171) contains the largest display of ancient Egyptian, Babylonian, and Assyrian artifacts outside of Cairo—including a full-size replica of a four-thousand-year-old limestone tomb (complete with mummies and jewels). On the same growing site are a planetarium and an art gal-

Arts in the Silicon Valley

San Jose/Santa Clara County moves full force into the arts age.

By Chuck Myer



Courtesy of Hewlett-Packard

In the same way that the Tigris-Euphrates Valley is heralded as the cradle of mankind's civilization, Silicon Valley—San Jose and Santa Clara County—will one day be heralded as the birthplace of a new age: the age of computers and microchips. But along with its space-age economy, San Jose/Santa Clara County is experiencing a kaleidoscopic renaissance of the arts.

Silicon Valley owes much of its existence to the presence of Stanford University in Palo Alto—which, in the 1930s and 1940s, nurtured the entrepreneurial visions of such students as William Hewlett and David Packard. (Now, Stanford, the Hewlett Foundation, and the Packard Foundation are three of the largest funding sources for cultural development in the county.)

Chuck Myer is an urban planner, a free-lance journalist, and a member of the board of directors of the Arts Council of Santa Clara County (representing South County). An actor, musician, and playwright as well, he is the co-author of two musicals.

Above: The Great American Arts Festival, held each Fourth of July in San Jose, attracts some 500,000 visitors. Lower left: The silicon chip is the economic heartbeat of Santa Clara County.

A generation ago, the area stood in the economic and cultural shadows of its northern neighbor, San Francisco. Then a surge of growth brought a half million new residents—along with their semiconductors and their cultural diversities—into the metropolitan mainstream. Today, with a population of 1.38 million, Santa Clara not only holds its own culturally by keeping local audiences satisfied but also is picking up momentum in providing regional cultural attractions as well.

San Jose itself, now the fifteenth-largest city in the country with a growing population of seven-hundred-thousand, will surpass San Francisco as the region's largest city before the end of the century. Like a butterfly emerging from a chrysalis, its City Center is taking shape and a new skyline is being molded. Construction is underway on the new, eight-block Fairmont Hotel-retail-office com-

New Benefits

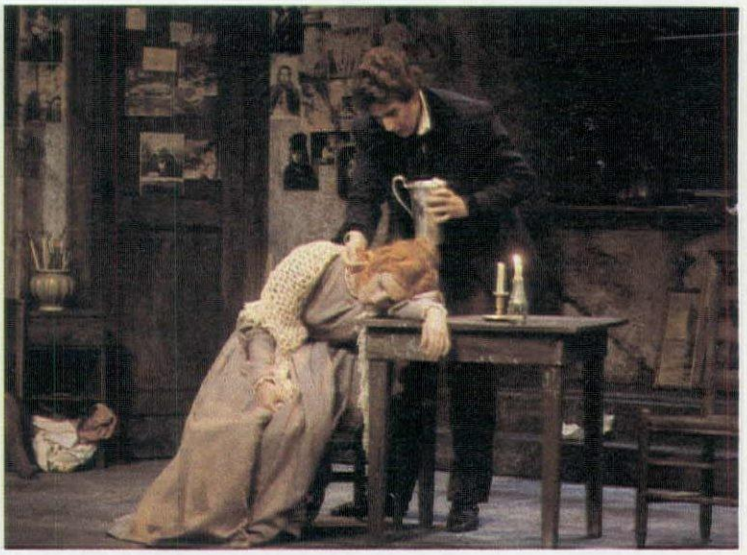
Perhaps your arts group could benefit from a program like the San Jose Museum of Arts's Special Membership Campaign for the Business Community. Patricia Albers, the museum's director of development, offers these tips.

1. Pinpoint the largest employers in your area. "We went to the chamber of commerce for that information," says Albers.
2. Pitch the corporations. "We explained that this program was a good opportunity to expose their employees to the arts with very little effort on their part."
3. Supply the company's newsletter editor with an outline of your membership benefits and programs. They will either print it as is or put it into their own format.
4. Have your brochure-printing costs donated if possible. Distribute the brochures in areas where employees of the participating corporation congregate.
5. Follow up by sending thank-you letters to the appropriate contacts at the participating corporations. □

roughly a 5 percent increase. Though it's a little early to call, the long-term results could be even more important. "It's sometimes very hard to reach these corporations," says Albers. "Our thought was that it would be good if we started getting their employees involved and sort of went in the back door. It seemed that a good first step might be to get their employees as members, as volunteers, as participants, in the museum process, and then gradually we could win their support."

The campaign has greatly increased awareness of the museum in the business community. "It has paved the way for future membership drives and corporate grants," Albers adds. "Two corporations have invited the museum to submit grant proposals as a result of this campaign."

Another initiative now being considered by the San Jose Museum of Art is a six-week exchange of works from the museum's permanent collection with a local bank's collection of contemporary California art. Says Albers, "This exchange would make the bank's clientele—high-technology companies and their employees—more aware of the museum and its collection, as well as recognize the bank's achievement in collecting and exhibiting high-quality works of art." *—Bill Golightly*



Opera San Jose's production of La Bohème *from the 1983-84 season. Since Irene Dalis founded the company five years ago it has never been in debt.*

Opera in the Black

Operating in the black is standard procedure for Opera San Jose.

Opera San Jose—which began as the low-budget San Jose State University Opera Workshop seven years ago—is now, according to *Opera News* magazine, "one of the finest opera companies in Northern California." Irene Dalis, the opera's executive director, has been the guiding force behind the phenomenal success of the young organization, which boasts some amazing growth statistics: the 1980-81 season included seventy-nine subscription sales; the 1984-85 season drew 1,700 subscribers. The budget jumped from $600 for the university opera workshop to $500,000 in the current season—without ever running a deficit.

Dalis, who returned to her native city of San Jose after reigning for twenty-five years as one of the Metropolitan Opera's leading mezzo-sopranos, has used her wealth of opera knowledge and her keen sense of frugality to create quality opera on a budget. Her philosophy is simple: "Don't spend money unless you have it," she says.

Inspired by Dalis's obvious enthusiasm and business savvy, a volunteer support group, Friends of Opera, formed and began raising funds. Their first annual Opera Jubilee—an all-day gala that includes silent and oral auctions of donated goods, dinner accompanied by strolling musicians, and an operatic performance—took in about three-thousand dollars. The event has steadily become more popular and more successful; last year's Opera Jubilee Six netted over forty-six-thousand dollars.

The city of San Jose jumped on the bandwagon from the beginning through its Cultural Grant Program and last year upped the opera's grant to eighty-thousand dollars. Area corporations and foundations are noticing, and contributing to, Opera San Jose, too. "They have stepped in one after another," says Dalis, "and are watching us. They are interested in the development of opera because we are unique in that we reach over two-hundred-thousand people a year through our programs."

Opera San Jose has grown in leaps and bounds and is getting bigger by the season. Last year, the opera became incorporated and took on a prestigious, professionally trained board of directors. With enthusiastic support of audiences and patrons, the budget will undoubtedly continue to soar. But Irene Dalis is determined to keep the opera in the black. "The most used words in my vocabulary," says Dalis, "are 'No, we can't afford it.' The budget is now going to start skyrocketing. As long as I'm directing the opera, we will not go into debt. I'm spending someone else's money; I want to be sure that it's properly spent." *—Bill Golightly*

The Back-Door Approach

The San Jose Museum taps corporate resources for new members.

The San Jose Museum of Art is fortunate to be in a city on the move. San Jose is booming and so is the museum. The San Jose Silicon Valley Financial Center Redevelopment Project has tapped the San Jose Museum of Art—itself a jewel of nineteenth-century architecture—to be the cornerstone for the project. The city has donated land for a new wing which will provide over forty-thousand square feet of state-of-the-art, climate-controlled gallery, storage, and preparatory space. A capital campaign for the wing will start shortly, and the addition should be complete in 1988.

While the San Jose Museum of Art appreciates its good fortune, it realizes that these days it's not wise for an arts organization to rest on its laurels. That's why it is creating and implementing programs which will help it reach its goal of becoming a major center of American art.

The Special Membership Campaign for the Business Community program was implemented this summer. "We went to the twenty-five largest employers in Santa Clara County and asked them to publicize this special membership program in their employee newsletters," says museum director of development Patricia Albers. "We asked them to print a small article explaining that the museum is offering special membership benefits and urging the employees to pick up a brochure which we would place in the lounge or wherever the company's employees congregate."

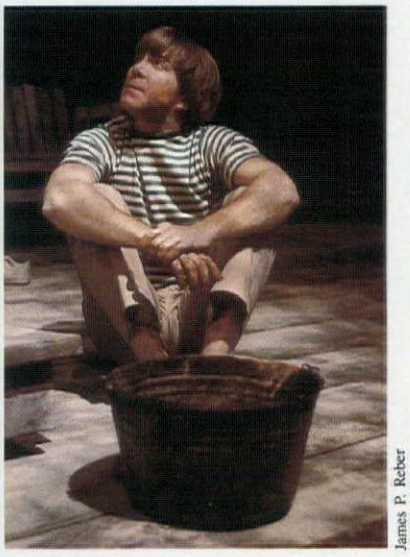
Susan Silman's Dip in the Pool *(above), a painting in acrylic and Rhoplex, and Grant Wood's lithograph* Seed Time and Harvest *(left), both from the San Jose Museum of Art's permanent collection.*

Seventeen of the twenty-five corporations passed the word to their employees that they could join the museum with a 20 percent reduction in membership fees. They were also invited to a reception to meet the museum's new director, John Olbrantz, and, through their application forms, to become eligible to win a vacation in Mexico.

This relatively inexpensive campaign brought in about one-hundred new members immediately—

Charles I. Savadelis

James P. Reber



James P. Reber

Clockwise from above: Bruce Gooch as Mozart and Christianne Hauber as Constanze in the San Jose Rep's production of Amadeus; *Laurel Moglen (left) and Christianne Hauber in* To Gillian on Her Thirty-seventh Birthday; *Bruce Gooch in the fifth-anniversary season opener,* What I Did Last Summer, *a Bay-area premiere.*

increased by about 2 percent, supporting such productions as *Amadeus* and the upcoming *Cyrano de Bergerac.* Other corporations which give regular grants to the Rep include IBM, with a special matching-grant program; Mervyn's, a branch of Dayton-Hudson; the San Jose *Mercury-News;* and Xebec, a high-tech computer manufacturing firm.

But, it's not always funds you need. Reber says "having a city that supports you just in general" is also of prime importance. That's really proved to be the case in getting a new theater for the Rep. In the beginning, Reber drew up an organizational chart which included about sixty staff members (including performers) and which would eventually require its own theater. Now, even sooner than expected, the company has grown and is in need of that theater. Based on its proven impact on the community, the Redevelopment Agency of the city has leased to the Rep—on a long-term, low-cost basis—land to build on in the downtown redevelopment area. Just in the planning stages now, the new theater is slated for completion in 1988.

In 1980 the San Jose Rep, under the leadership of Jim Reber, set about to create an image following a master plan. "We always knew where we were going; in other words, we designed clothes that were bigger than us so that we could grow into them, instead of designing every time where we would have to rip them apart as we grew." With a budget of $1.7 million, a subscription base approaching ten thousand, an audience base of sixty-two thousand, and a new building in the offing, the San Jose Rep is fast growing into its clothes.

—Jennifer W. Graham

The Overall Vision

James Reber, executive producer of the San Jose Repertory Company, offers the following advice, which works for any arts organization.

1. Address your community's needs. Don't ask them what they want and then give it to them. Find out what they *need* and give them that.
2. Find an organizational structure which fits into your overall vision. Decide where to go, then how to get there.
3. Aim as high as you can. If you aim low, you're liable to succeed.
4. Be practical. Accept your temporary limitations. Reber says: "We did, as our first season, small plays with small casts. That's not compromising—that's good, common sense." □

Answering the Need

In five seasons, the San Jose Repertory Company increased it's audience by 600 percent!

Charles I. Savadelis

Executive producer of San Jose Repertory Company James P. Reber with board president Elaine Knoernschild at the future theater site.

Today, new arts organizations have to struggle the hardest to survive. In the beginning, they have no audience, no reputation, and usually very little money. But one fledgling arts organization which stands as a beacon in this category is the San Jose Repertory Company. In five seasons, the company has increased its audience base by 600 percent! A vision, a very carefully thought-out master plan, a unique management structure, and a liberal dose of patience were the keys to its success.

In 1980 a twenty-eight-year-old dynamo founded the San Jose Repertory Company. James P. Reber had just completed his third season managing the Berkeley Shakespeare Festival. With a vision of creating an organization which could produce high-quality professional theater with sound community support, Reber got backing from the San Jose Fine Arts Commission and formed a board of directors made up of eight citizens, with Dr. Clayton A. Feldman as its first president.

Reber created a management structure unique to arts organizations. "I created a new position—the executive producer—who is responsible for both the money and the art," Reber says. This eliminates typical conflicts between a general manager and an artistic director, which Reber likens to bigamy. "I don't care how good it feels to one person, one person doesn't feel quite loved enough, and eventually you'll get into a conflict." Instead, any conflicts are resolved between Reber and the board of directors, now made up of thirty-three individuals.

The very basis for the San Jose Rep is the institution; in fact, Reber thinks the institution is "the solution to America's theater needs." He asserts: "No longer can an individual artist or even small groups of artists create theater of any consequence without the support of the institution. I think what we want to do is make sure that we get hold of those institutions and make them open and make them responsive to the needs of their respective communities and to the greater community."

Answering the needs of the community is San Jose Rep's selling card. Being a lifelong resident of Santa Clara County, Reber is savvy to the lifestyles of the people who live there—a young, fast-paced population. "We live in the shadow of San Francisco, and for a long time we've heard San Francisco this and that, and you'll never do anything important here." Reber determined that San Jose needed a professional theater.

He set about to build the trust of the audience. "We gave the people recognizable titles. . . . We wanted them to feel comfortable, so we gave them name plays, such as *The Taming of the Shrew, The Glass Menagerie,* and *The Philadelphia Story.* Each year, we added on a play that they'd never heard of." Following his master plan, today the San Jose Rep performs four contemporary works and one classical work each season—a plan Reber calls a "new direction" and a format which answers not the community's wants but the community's *needs.* Today, audiences are seeing such contemporary plays as *What I Did Last Summer* and *Quilters.* And it's been a great success, because the base of subscribers has increased from eleven hundred in its first season to seventy-five hundred in its 1984-85 season.

The San Jose Rep doesn't just rely on good-quality theater to build up its subscriber and audience base. In the past year, the company has instituted an extensive telemarketing campaign, which is run in-house. Director of marketing and sales and telemarketing manager Todd Ohanian fully expects the subscription number to be at ten thousand in the 1985-86 season—a leap due almost entirely to telemarketing. Telemarketing is also being used by the organization to raise funds—what Ohanian calls telefund-raising in terms of the "mom and pop" contribution from smaller businesses. In dollars, the telemarketing campaign is bringing in about fifteen thousand dollars a week (including both subscription sales and contributions). "For the first time, we will not have a period at the San Jose Rep where there is a critical cash-flow crisis, because our sale of the subscriptions, single tickets, and contributions continues year-round, and that revenue will not cease," says Ohanian.

Another bonus from the telemarketing campaign: the sale of advertisements in the theater programs. "That represents about one-hundred-thousand-dollars worth of advertising revenue which will now come into the Rep, turning the profit from the sale of advertising to the Rep rather than to a publisher," Ohanian says.

The board of directors is also a key to the success of the San Jose Rep. Reber says: "If the organization is a tree, the fruit is the art that we produce, the trunk of the tree is really the organization itself, and the roots are the board. The tree cannot grow any stronger than its roots or any bigger than its root system." That root system which is the board brings in big bucks from the larger corporations. Through a contact 1982-84 board president Phil Hammer made with Merrill Lynch, the corporation gave a sixty-thousand-dollar grant to support the production of *The Tempest.* Each year thereafter, the grant from Merrill Lynch has been

Members of the San Jose Symphony, a group which receives support from the County Arts Council, perform at a special music afternoon held occasionally at Mirassou Vinyards.

funding projects they could not afford to attempt themselves. This funding, says Black, is accomplished by the foundation's approaching corporate donors and by helping organizations develop membership plans.

The arts council is also in charge of a number of highly successful programs. Adopting the philosophy that children must be educated to appreciate the arts in order to develop a community that supports and enjoys the arts, the council has developed a number of programs aimed at children. This is especially vital in consideration of the after-effects of Proposition Thirteen (the so-called taxpayers' revolt), which resulted in the dismantling of most of the arts programs in the schools. "We worked with the Packard Foundation in getting $550,000 into the schools for a program of music, which is, in essence, putting back all the instrumental programming [cut as a result of the proposition]." The council also supervises a number of demonstrative and participatory programs for children. And, according to Bernstein, these programs carry with them an incidental benefit: many parents who would not otherwise take the time to attend arts programs will do so for the benefit of their children.

The arts council also administers an innovative program aimed at getting art and artists to places where the people are. Called People-to-People Arts, the program places the arts council in the role of arts broker. After conducting surveys of artists to determine their performance and exposure needs, and of corporations to determine what kinds of arts programming they would like to have for their employees, the council is working to book arts groups for lunch hours, employee picnics, and other workplace performances. The arts council is hoping that the program will not only raise the level of appreciation for the arts but also provide employment for local artists.

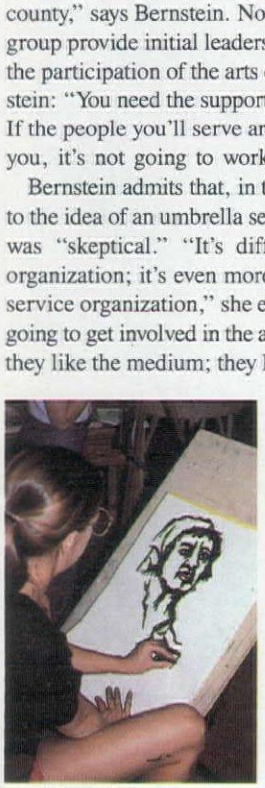
The arts council has recently initiated the newest chapter of the Arts in Business Council's Business Volunteers for the Arts program. Through it, administrative personnel from local corporations are trained in nonprofit management, then matched with arts organizations in need of management assistance. The service is provided free to arts groups in the county, and, according to Bernstein, many business volunteers ask to stay on as board members after their volunteer stint is over. "What the program is doing is building a future community base," says Bernstein.

In the end, building a community base and working as a catalyst are what the Arts Council of Santa Clara County is all about. "It's turned out to be very effective in promoting all the arts, and the arts groups are becoming aware of that," says Bernstein. "We are able to do for them what they can't do for themselves." *—J. P. Forsthoffer*

needed and wanted. "We went to them, instead of expecting they would come to us," says Bernstein.

The council then began the slow process of building support. An advisory body was made up of arts administrators and arts executives from many of the county's arts groups. "We had representatives from throughout the county to make sure we had broad-based representation from all groups in the county," says Bernstein. Not only did this advisory group provide initial leadership, but it also enlisted the participation of the arts community. Says Bernstein: "You need the support of the arts community. If the people you'll serve aren't going to be behind you, it's not going to work."

Bernstein admits that, in the beginning, response to the idea of an umbrella service group for the arts was "skeptical." "It's difficult to be a service organization; it's even more difficult to be an arts service organization," she explains. "If people are going to get involved in the arts, it's usually because they like the medium; they like the product. When you're a service organization, your product is the service that you provide.

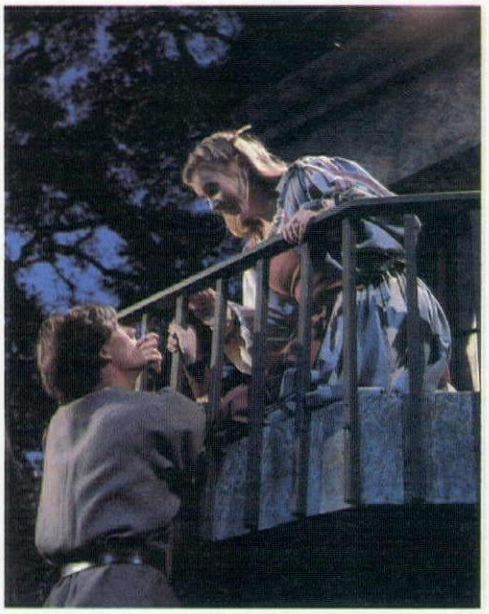


Left: For $1 an hour, anyone can drop in on the Palo Alto Cultural Center's Open Studio and have access to models and materials. Above: Romeo and Juliet, *performed by TheatreWorks.*

"Service groups are the hardest to get funding for because the administrative costs are higher—because the administrative costs cover the services you provide." According to Bernstein, the more money a service group has for administrative costs, the more services that group will be able to provide. "The more staff," she says, "the more programming you can provide."

To overcome the initial skepticism, the organization first had to prove a need for its existence. "The need was very clear," says Bernstein, "because the arts community was divided. The groups felt they were all competing for the same dollars. There was no medium which could intercede on their behalf and be impartial."

Not all California counties were as successful as Santa Clara in developing the state arts council's initiative. According to John Black, president of the Cultural Council of Santa Clara County (now part of the arts council), a major factor in Santa Clara's success was the backing of local government. County supervisor Rod Diridon (along with his colleague, supervisor Suzanne Wilson) played a key role in establishing political aid for the project in its earliest stages. Diridon sponsored a county ordinance to create a local arts council—without any initial funding. The council now enjoys widespread political support and receives $100,000 annually from the county. In addition, says Black, the business community was brought into the process through the recruitment of major corporate leaders. Says Bernstein, "We built our broad base of support through appointed members and elected members." This included top corporate people as well as arts leaders and individual artists.



The solicitation of political and corporate support has played a key role in the financial success of the Arts Council of Santa Clara County. The council is in the process of awarding $40,000 in grants (up from $26,000 in its first year of operation) and has gone from an initial budget of $83,000 to one of over $310,000. Furthermore, says Black, the council is in such stable financial condition that it is able to reappropriate annual funds it receives from the state into the arts community. In two years, the council has accomplished—and in many cases exceeded—the goals for the first three years of its master plan and is now developing a new plan.

The current master plan calls for the arts council eventually to provide support for all arts organizations, as well as individual artists, throughout the county. Through its grant programs, the council is able to provide financial backing for individual artists as well as arts groups—something that sets the Santa Clara arts council apart from many others.

Last year, beneficiaries of the arts council included the Triton Museum of Art, the Hispanic Arts Council, the South Bay Dance Alliance, the San Jose Civic Light Opera, the Valley Institute of Theater Arts (for its Shakespeare festival), and the San Jose Symphony Association (for a program of music performances and demonstrations in the schools).

Yet the granting of funds is only a small part of the council's arts support programs. According to Bernstein, the council "does a lot more in terms of services" by acting as a go-between or catalyst for arts organizations seeking funding. One of the main thrusts of the master plan is to link corporate and private money with the arts groups that need funding. The arts council, through the Music and Arts Foundation, will undertake fundraising for arts organizations in the county. All the administrative work for such projects is undertaken by the foundation, allowing arts groups to reap the benefits of

The Plan

According to Michal Bernstein, executive director of the Arts Council of Santa Clara County, the political and economic dynamics of a community will dictate the best approach for organizing a comprehensive arts council, and what works in one area may not work in another. However, she does offer these basic suggestions:

1. Be sure of a need. If other groups are providing support services, the development of an arts council may only lead to a duplication of services and possible "turf wars" between groups competing for the same funding.
2. Be sure that you have the support of the arts groups themselves, political officials, and arts patrons. Bernstein stresses the importance of involving all components of the community. "Each group has to feel that a part speaks to them."
3. Establish a broad base of support. Having potential support is not enough. That potential must be tapped and developed in a way that will best serve all the arts in the entire community.
4. Have a long-range plan. "Without long-range planning, communities . . . move from one crisis to another," says Bernstein. □

SAN JOSE SANTA CLARA COUNTY

© 1985 Arne Folkedal

Julia Lord's Giselle ou le Wilis *in front of the San Jose Convention Center. Mikhail Baryshnikov was the model for the sculpture.*

Santa Clara County has devised an ingenious Master Plan for the Arts.

The Arts Council of Santa Clara County has a plan. Called—quite accurately—the Master Plan for the Arts, the program calls for the council to act as both an administrative body and a catalyst to develop a broad base of support for all the arts in the thirteen-hundred-square-mile county.

The Master Plan, now beginning its third year, had its origins in a California Arts Council project. Hoping to get communities to think in terms of local programming and local needs and to build financial backing at the local level, the state arts council granted all California counties seed money in the form of planning grants. Santa Clara County took this initiative and developed it into an umbrella program for countywide arts support.

According to Michal Bernstein, executive director, "the key was building a very large base of community support." Says Bernstein: "First of all, you need to do a very thorough needs assessment of the entire county." The arts council, then known as the Cultural Council of Santa Clara County, approached the community through both surveys and public meetings, soliciting responses from community groups such as PTAs, Rotary Clubs, and so forth, in order to establish an idea of what the community

©1983 Beatriz Schiller

Trisha Brown's eclectic repertoire includes Line-Up *(1977), which incorporates verbal text.*

ject of the game was to do so as accurately as possible, without allowing the actions to become muddy or to slip out of time.

Problem solving and the transmission of information seem to fascinate Brown, whose dances often suggest complex, mathematical games. The structure of her works is strikingly intellectual, but the movement can be strikingly beautiful. Alan M. Kriegsman, Pulitzer Prize-winning critic of the *Washington Post,* wrote in 1983 that Brown's *Son of Gone Fishin'* "was like a metamorphosis of clouds, forming and reforming in answer to invisible but real forces." Deborah Jowett of the *Village Voice* wrote about *Set and Reset,* "As the seven wonderful dancers . . . flood and catapult and leak their way in and out of the dancing, I think I see things that happen one way, start again, but turn out differently." The fluid, constantly shifting patterns of Brown's recent works demand great attention but repay it with unending surprises.

During the past few years, Brown (like other postmodern dancers) has sought more-complex methods by which to express her original concerns. Collaboration with adventurous visual and musical artists is one technique; working in conventional theaters without permitting those spaces to make the dances themselves conventional is another; increasing the movement vocabulary is a third. The body and the mind, form and structure, continue to influence this highly intellectual art, yet it is becoming more accessible to the general public. Brown, the brilliant devisor of problems, is inventing more-complex problems for herself to solve, and the solutions fascinate the mind while pleasing the eye. □

Trisha on Tour

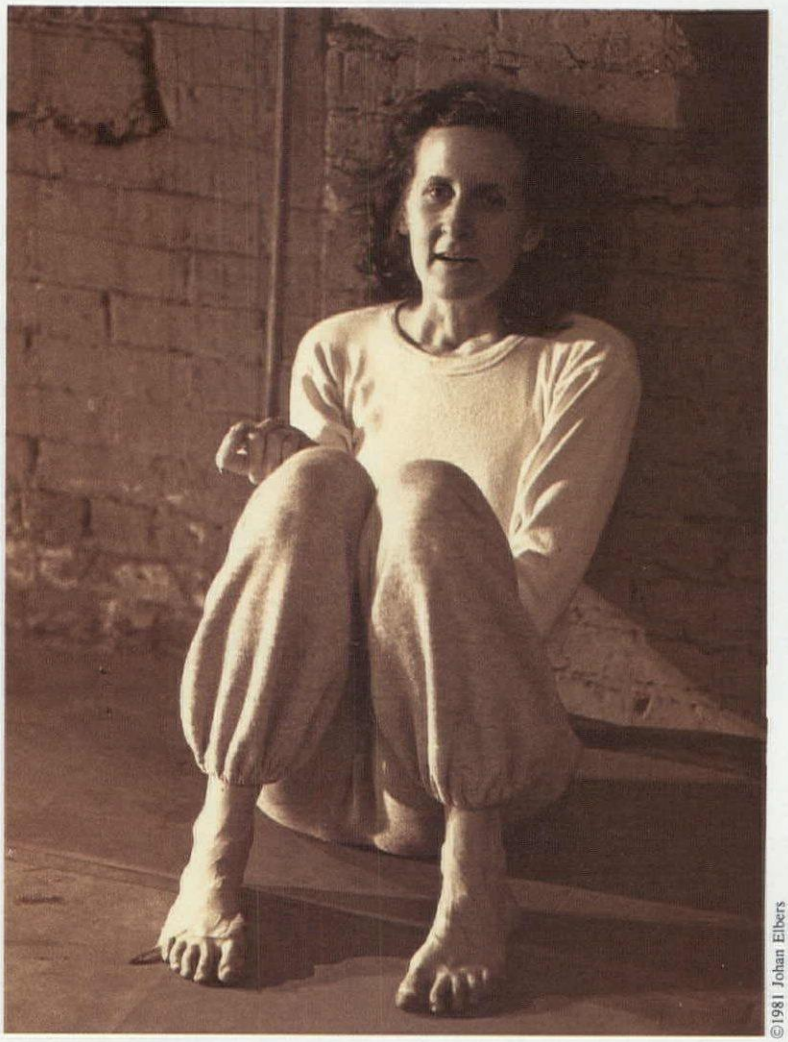
Confirmed dates for the Trisha Brown Company tour include the following:

Through September 7	Walker Art Center Residency and Performances; Hamline University Theater; Minneapolis, Minnesota
September 10-12	University of Illinois; Krannert Center; Urbana, Illinois
September 17-22	City Center Theater; New York, New York
September 24-26	Festival International de Nouvelle Danse; Salle Marie-Gerin Lajoie; Montreal, Canada
November 17-27	Min Zhu Wen Hua Gong Theater; Beijing, China
TBA	International Arts Festival; Taipei, Taiwan
February 10-19	University of California performances and *Lateral Pass* filming; Los Angeles, California
February 20-22	University of California; Davis, California

TRISHA BROWN

Dancing on the Rooftops

By Joseph H. Mazo



©1981 Johan Elbers

Trisha Brown is a one-woman history of post-modern dance—from its shoestring start to its current international success. Two seasons ago, Brown's company could not get more than five weeks of work; this year, it is fully booked and will celebrate its fifteenth anniversary by making its first appearance at New York's historic City Center Theater.

Instead of walking up walls as they used to, Brown and her dancers will perform on a proscenium stage; instead of moving in silence, they will use scores by such important contemporary composers as Laurie Anderson and Robert Ashley; instead of adapting her work to specific environments, Brown will display "visual presentations" by Nancy Graves, Donald Judd, and Robert Rauschenberg. She is even planning a gala benefit performance—something no self-respecting artist would have done in 1962, the year Brown became a founding member of the iconoclastic Judson Dance Theater.

None of this means that the forty-nine-year-old dance maker has become conventional in her approach to art. It merely means that she, like other choreographers of her generation, is broadening the range of expression available to her and is reaching out to—and being accepted by—a wider audience. In a recent article in *Dance Magazine*, Brown is quoted by Camille Hardy (who asked her about the surging interest in her work) as saying, "I'm just guessing that people have learned to look at form and structure in my work and, in looking, have caught up with me."

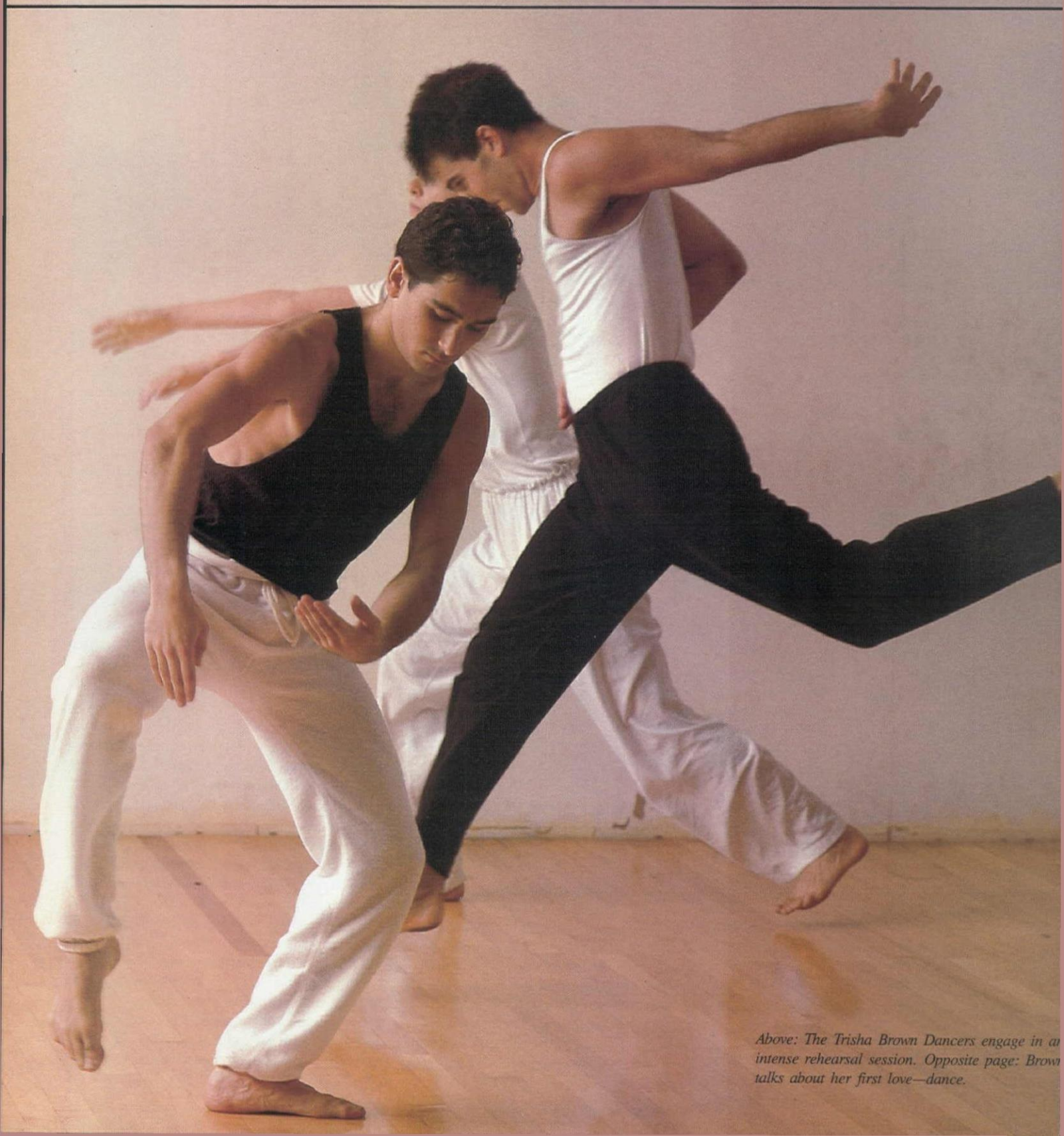
Form and structure are essential elements of post-modern dance (so named to differentiate it from the modern dance of Martha Graham and Doris Humphry). The young choreographers who performed at Judson Memorial Church during the 1960s dedicated themselves to avoiding the very values Graham emphasized—theatricality, dramatization, evocation of emotion, and virtuosity. Instead, they concentrated on the actions of the human body (trained or not) moving within a given environment.

Nothing prevented a choreographer from modifying an environment—or a body—though, and Brown achieved notice for her *Equipment Pieces*, in which she employed ropes, pulleys, cables, and even an immense pegboard. In 1971, at New York's Whitney Museum, she showed *Walking on the Wall*—a piece which delivered precisely what its title advertised. She has been quoted as saying, "I always feel sorry for the parts of the stage that aren't being used. . . . It's perfectly good space. Why doesn't anyone use it?"

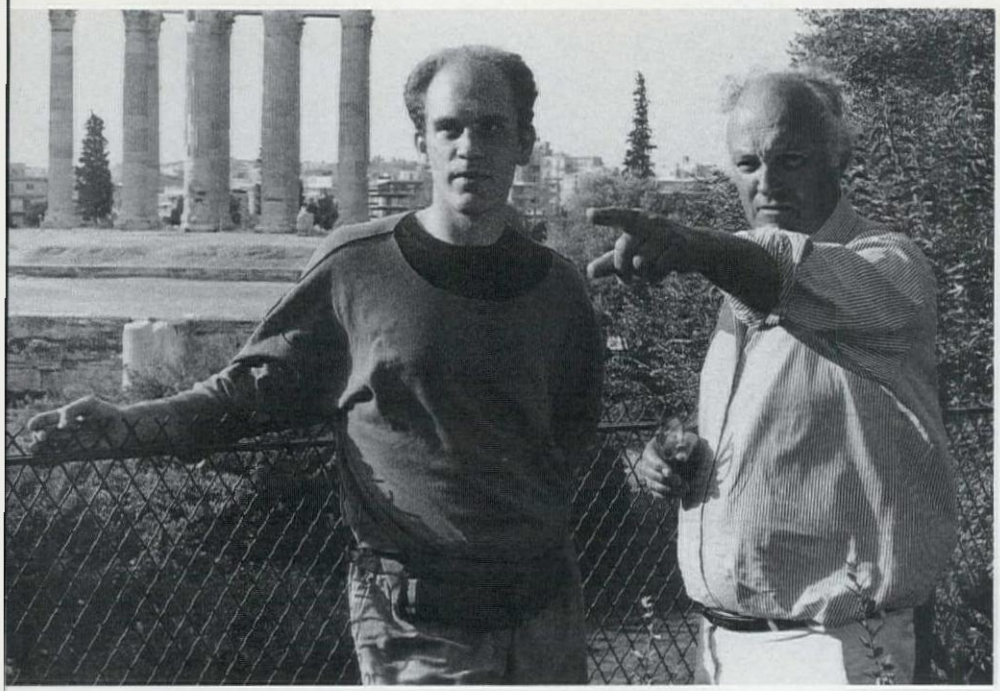
It was also in 1971 that Brown set her dancers atop twelve rooftops in Lower Manhattan for a work called *Roof Piece*. The performers transmitted movement signals to one another, and the ob-

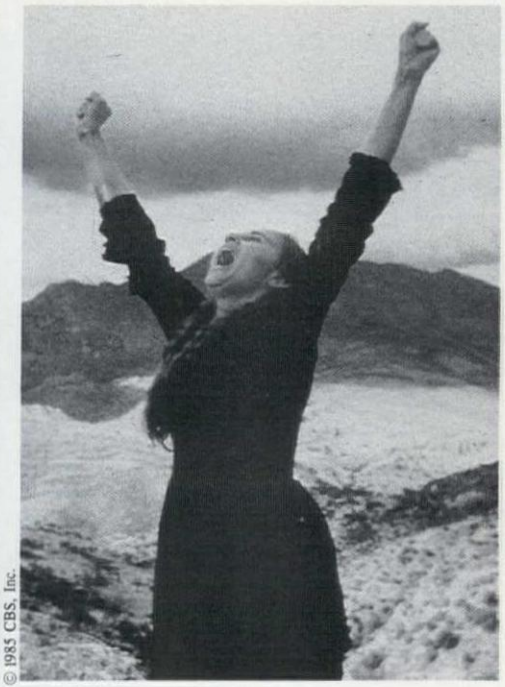
Joseph H. Mazo is the dance critic for Women's Wear Daily.

Trisha Brown's dancers often suggest complex mathematical games that have been cast into physical form.



Above: The Trisha Brown Dancers engage in an intense rehearsal session. Opposite page: Brown talks about her first love—dance.





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Above left: Peter Yates and John Malkovich in Athens. Above: Eleni shouts triumphantly—"My children!"—upon learning that they are free. Below: Thirty years after his mother's death, Nicholas Gage (John Malkovich) confronts the man responsible for her execution.

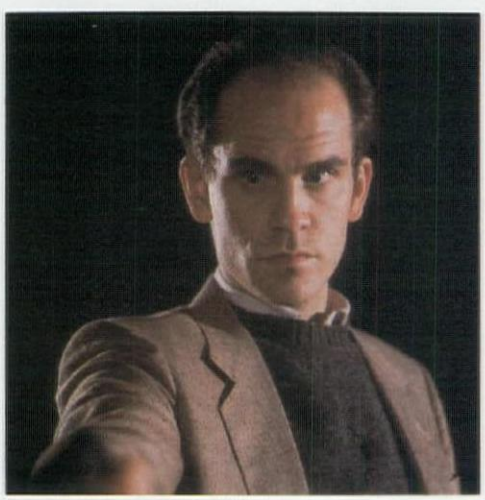
would have been nice if I'd cuffed one of them. I wish he'd said that before we shot the scene—I would have loved to do that!"

John Malkovich, who last year won a best-supporting-actor Oscar nomination for *Places in the Heart* and also appeared in *The Killing Fields*, says that much of his grasp of his character came from spending time with the real Gage. "It's been helpful being around him, to pick up on his feelings on a lot of different things—both about life in general and the specific events and issues dealt with in the film." Through his conversations with Gage, Malkovich found himself confirmed in his opinion, reached earlier from his research on Cambodia for *The Killing Fields:* left-wing revolutions too often "don't lead to much that's interesting," but rather to "dogmatic idiots murdering women and children." But the special bond between women and their children is a different story. Malkovich says, echoing Gage and Teisch, "My own mother has always been my favorite person."

Malkovich also picked up on the specific ways in which Gage expresses himself, and in the film uses hand gestures that Gage is aware of making while conducting interviews. Malkovich says the imitation is "probably a little conscious and a little unconscious," while Gage notes it gave him a "very eerie feeling" the first time he saw it. But the actor maintains he feels no anxiety about playing Gage under the journalist's scrutiny. "It somehow gave me a greater sense of responsibility. It makes me want to work a little harder, having him there, and knowing it's a true story about him and his family."

Kate Nelligan, of the film *Without a Trace* and the Broadway play *Plenty*, has the considerable responsibility of playing Gage's mother, but she too welcomes his presence on the set. "He can tell us *everything*," she says. "I was playing the scene where I say good-bye to Nikola [the nine-year-old Gage, played by Andreas Laskaris], and I asked Nick, 'Was she crying or was she holding it back?' He said, 'The sun was behind her, so I couldn't see, but I know her hand was trembling.' That's a wonderful detail to have."

Gage admits that when he saw rushes of this scene he "lost control" for the first time since the



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memorial service for his mother held in Lia in 1969. "So it is painful for me and there are certain things"—such as the scenes of Eleni's torture and execution—"that I can't watch them film."

The torture and execution scenes were particularly taxing for Nelligan, who fasted to the point of physical collapse to achieve the emaciated exhaustion of the character. "But then," she reports, "I asked myself, Are you being silly—or what?" Conserving what little energy she had left, she relied on her mimetic skills to get her through the scenes, as she'd done earlier when playing Eleni as a robust, bare-feet-on-the-earth farmwoman.

"For me," Nelligan continues, "this part is the whole deal. Not only do I get to use a different physical vocabulary than I have in playing ladies with college degrees and very good clothes, placing the body angularly and *spreading* it rather than containing it. I also am offered the chance to do the entire range of human emotions. Of the two, the physical part was more worrying, because human emotions are understandable; they belong to all of us. They may be hard to achieve, but they're not new."

Achieving Eleni's ultimate self-sacrifice without sentimentalizing it is perhaps the hardest task for Nelligan. The living testaments to that sacrifice—the real Eleni's children and grandchildren, who are leading "very good, very useful lives"—are what Nelligan says keep her "putting one foot in front of the other" in the grueling business of making the film. But she is aware of the pitfall of portraying Eleni, extraordinary as she was, as a martyr.

Martyrdom is the last thing Nicholas Gage wants for his mother, "a simple woman who tries to keep her family together and realizes that in the end the only way she can do this is to sacrifice her own life."

Whatever their differences on the large and small points of bringing *Eleni* to the screen, Peter Yates has always agreed with Gage on this one. "I would like audiences to realize," he says, "that you don't have to be a saint to feel for other people. That, contrary to what you so often hear in the media these days about looking after yourself, it is possible to consider other people, without necessarily sacrificing yourself as Eleni did, and not belittle yourself. I would like the film to be about someone who thought about other people." □

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Above: Kate Nelligan feels that Nicholas Gage's presence on location was beneficial. "He can tell us everything," *she says. Right: Linda Hunt (second from left) plays Katina, Eleni's close friend. Below: The actual Gatzoyiannis family. Eleni (seated) holds young Nikola's hand.*

because when you lost a character, you were losing someone who really lived, and someone Nick knew, in many cases a relative."

Furthermore, Gage understood why Tesich felt he had to invent a new character, and make her what Tesich calls an "instinctively political" friend of Eleni, and the first to embrace and the first to question policies of the Communist guerrillas. The character, whom Linda Hunt plays in the film, contrasts sharply with the apolitical Eleni, though, ironically, they end up sharing the same awful fate.

Lastly, Gage acknowledged the necessity of finding a cinematic equivalent of his book's shifting narrative voice. In the book, a third-person reconstruction of Eleni's life in the 1940s is interspersed with the adult Gage's first-person reflections on that period. The first-person narrator eventually takes over entirely to describe his pursuit of Eleni's sentencer in the late 1970s. Tied to the question of two narrative voices and two time frames was a question of structure: how do you organize a story in which the two principal characters—Eleni and the adult Gage—can never meet on screen?

Early on, Tesich, Yates, and Gage, decided to intercut, throughout the film, the story of Eleni in the 1940s with that of the adult Gage in the 1970s. To link the two parallel narratives—and to connect more closely Eleni's triumph over external adversity with her grown son's triumph over internal turmoil—Tesich invented scenes between the adult Gage and his family.

In doing this, he was essentially following Yates's reasoning that "restaging what actually happened isn't always to the advantage of a film; you're sometimes better off with something a bit more theatrical, but more accurate emotionally." But he was also potentially treading a minefield where Gage himself was concerned.

In general, Gage's attitude toward the invented scenes was: "There may be things that did not happen [included] for dramatic purpose, but I wanted them to be things that fit into our lives."

More specifically, and somewhat surprisingly, he had no objection to Tesich's fictional notion that his obsession with finding out the truth of his mother's death and avenging it played havoc with his life as husband and father.

In one exchange that did not fit into his or his family's lives, Tesich had Gage's father, played by Steve Plytas, saying, "She [Eleni] loved you very much," and Gage replying, "It's hard being loved so much."

It was a line that Gage found offensive. "First of all, I never felt that way, and second, for a character to say that after his mother's given her life for him I thought was completely out of rhyme. It would have suggested that this woman died in vain. They understood that and eliminated it."

The political stance of *Eleni* was another potential source of contention between Gage and the filmmakers. For even though Yates says, "I don't make political films; my knowledge of politics isn't good enough," he admits that the unavoidable background in *Eleni* is political. To prepare himself for presenting that background, he read histories of the Greek Civil War told from both the Communist and Nationalist points of view. He also met with Greek Minister of Culture Melina Mercouri, the former film actress best known for *Never On Sunday* and *Topkapi*.

Yates recalls Mercouri telling him, "A time of civil war in any country is not a time that one is particularly proud of, because all sides behave badly and the people who suffer are the people who are caught in the middle." Accordingly, the director resolved to present a balanced view of the Greek Civil War. "So we have Nationalist troops behaving badly and [Communist] guerrillas behaving badly, and Nationalists behaving well and guerrillas behaving well."

Gage is understandably less concerned than Yates with balance, reiterating the plain fact, "My mother was killed by left-wing guerrillas." But he gives assurances that "if she had been killed by right-wing guerrillas, I would have written the same story about right-wing guerrillas. . . . I'm like Susan Sontag—equally against the totalitarianism of the left and the totalitarianism of the right."

Gage had "negative veto" as to the casting of the major roles in *Eleni;* that is, he could nix a proposed actor he found unsuitable, but he could not impose his own preferences on Peter Yates. He heartily approved of Kate Nelligan and John Malkovich for Eleni and his adult self, but these performers, and others in the cast, say he has been mostly reticent about offering suggestions on their interpretations.

In fact, British actor Ronald Pickup, who plays a guerrilla schoolteacher, says he wishes Gage would be more assertive: "Coming out of rushes of the scene where there's an air raid and the kids rush out of the classroom, he suggested that it

Journalist Nicholas Gage relives the most traumatic event of his life during the filming of a new motion picture, *Eleni*. Was it worth it?

By Donald Chase

Eleni Gatzoyiannis, in the period of civil strife in Greece following World War II, arranged the seemingly impossible escape of her children from the Communist-guerrilla-held village of Lia. The five children—a nine-year-old boy and four older girls—eventually joined their father in Worcester, Massachusetts. Eleni, however, did not long survive her triumph. In fact, it was considered a crime by the Communist guerrillas, who tortured, tried, and executed her for it in 1948.

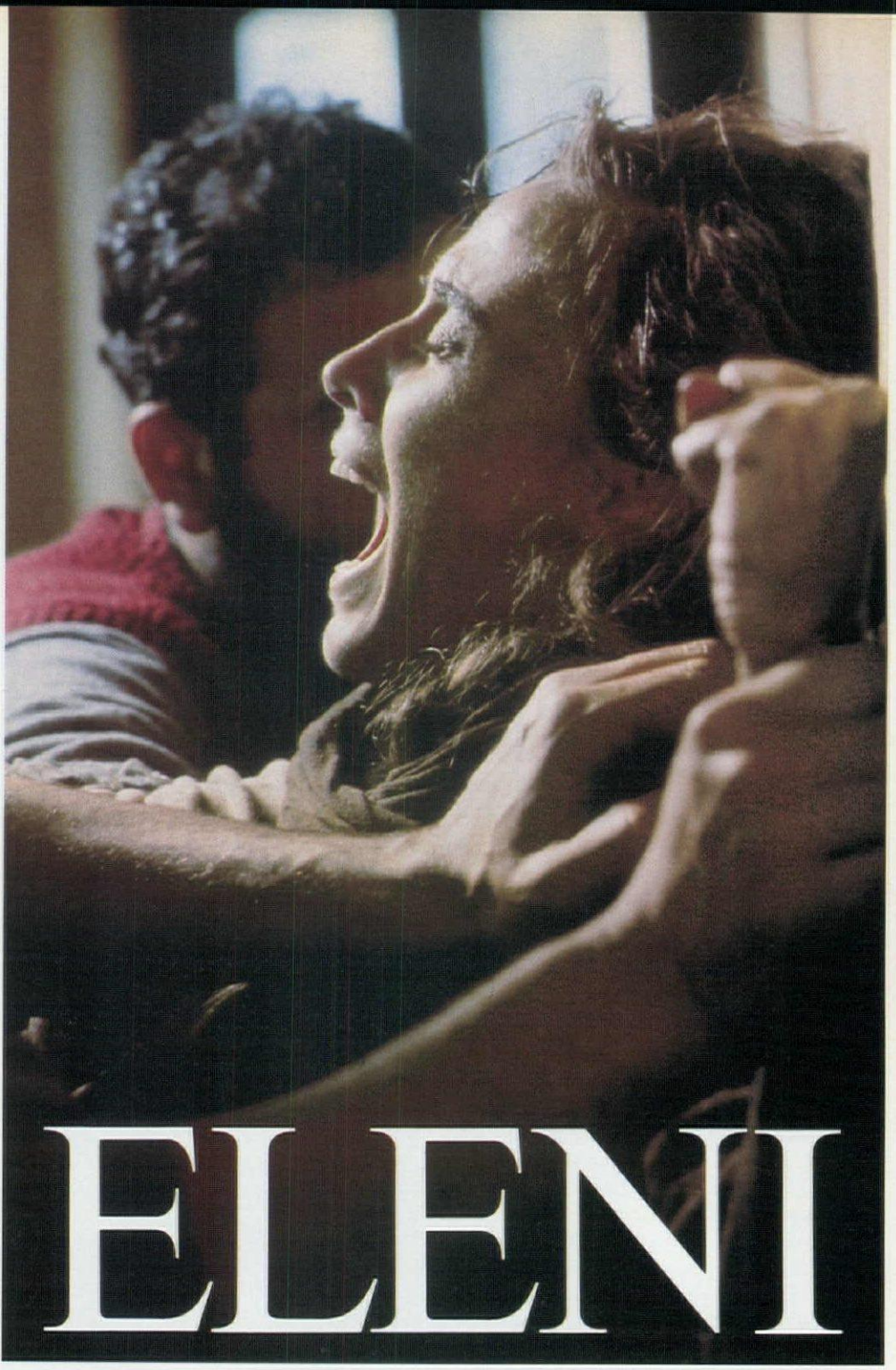
Thirty years after her death, consumed by revenge toward the judge who sentenced her, Eleni's son, Nicholas Gage, tracked the man down, pointed a Walther PPK at him—and decided not to pull the trigger. What he had learned about his mother while pursuing the judge—learned about her sacrifices for his and his sisters' futures—convinced him not to sacrifice the futures of his own wife and children by carrying out a personal vendetta.

Instead, Gage, a *New York Times* investigative reporter, told his story in the international bestseller *Eleni*. As coproducer and technical advisor on the new film of his book, he is standing by watchfully as it is retold by director Peter Yates, screenwriter Steve Tesich, and actors Kate Nelligan (Eleni) and John Malkovich (Gage).

"It can't be easy for Nick," acknowledges Yates, on location in Algatocín, Spain, twenty miles north of Costa del Sol. Here, production designer Roy Walker built a thirty-structure, $500,000 replica of Lia on an olive-tree-covered mountainside, when the actual Lia proved impracticably remote and too cold. In some ways, though, the actual filming of *Eleni* may be easier for Gage than the scriptwriting period that preceded it. "There were arguments and disagreements about what was to be included and how it was to be presented," Yates admits. "But I think that if you meet people and love them to start with, you can be in trouble by the end of the picture. It's much healthier to be suspicious of each other to begin with and then slowly develop a respect and a trust."

"That's pretty much what happened with me in working with Peter and Steve," says Gage. He is quick to add that, after deciding he was "too tied to the material" to write the *Eleni* script himself, he had no argument with Steve Tesich's suitability for the assignment. Tesich, whose script for the Yates-directed *Breaking Away* won a 1979 Oscar and who subsequently wrote Yates's *Eyewitness*, has a background similar to Gage's. "He was born in Yugoslavia, came to the United States at a relatively early age, and had a very supportive mother, about whom he has none of the ambivalent, blame-your-parents-for-your-troubles attitudes you often find in American-born people of our generation," Gage says.

Tesich's task of compressing a six-hundred-page book into a screenplay one-fifth that length was enormous. "I just had to be merciless," Tesich says, "as I had to be in adapting *The World According to Garp*. Only here it was more difficult



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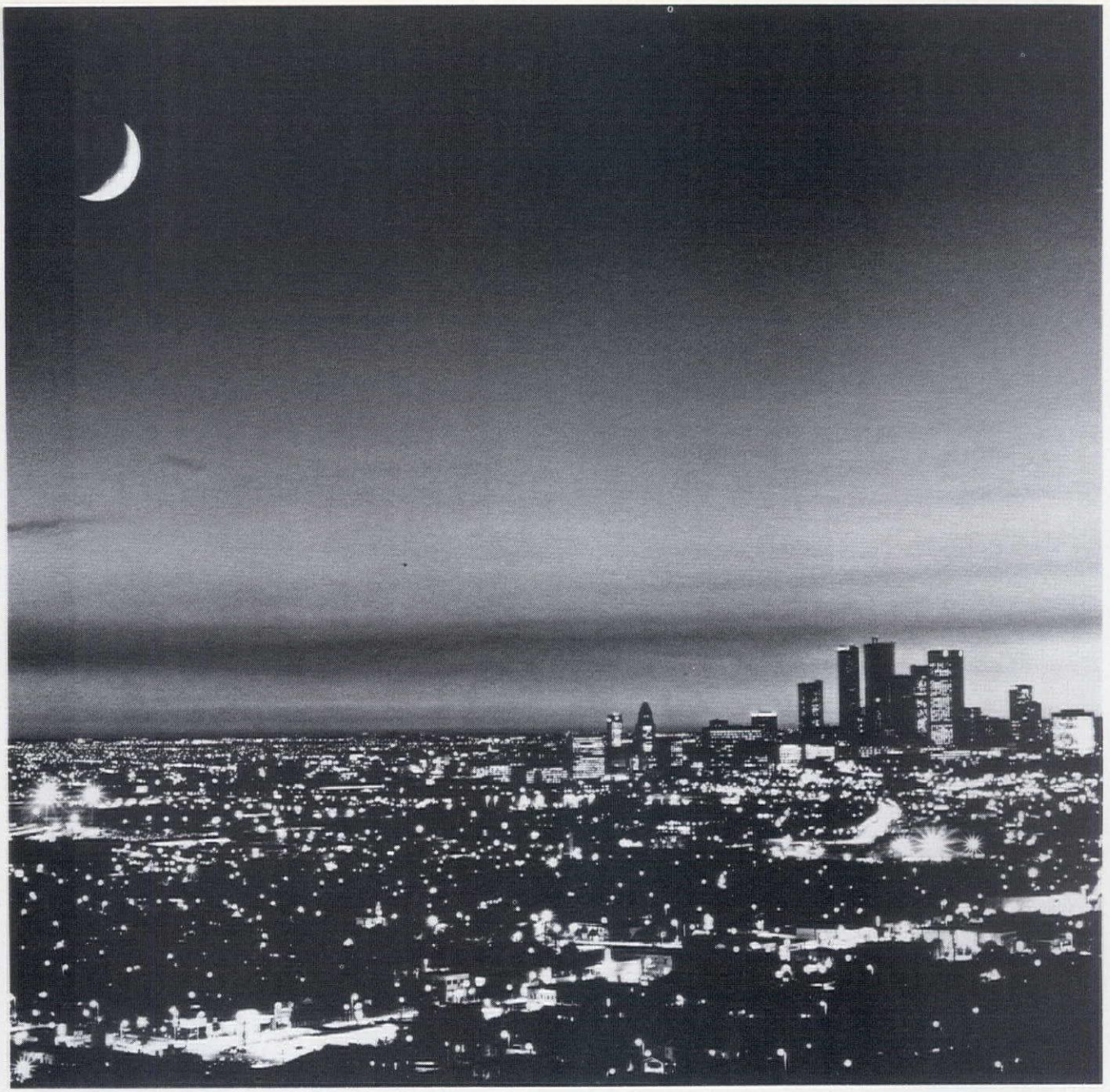
Eleni Gatzoyiannis (Kate Nelligan) pays the ultimate price for her children's freedom.

Donald Chase worked with Nicholas Gage on the Boston University News *college paper.*



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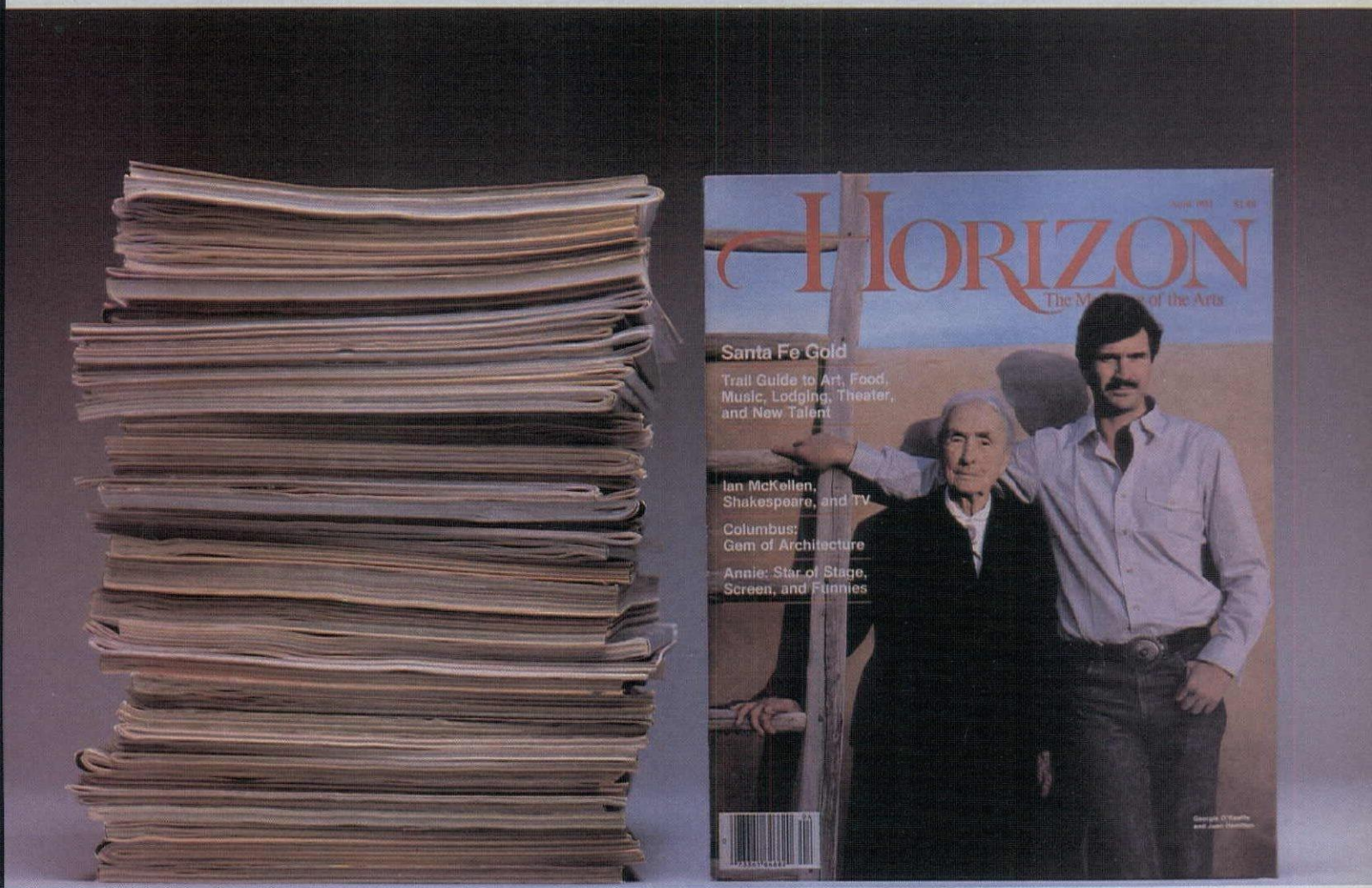

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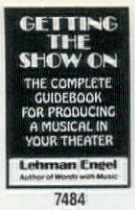

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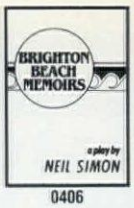

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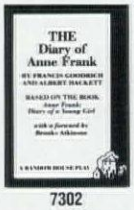

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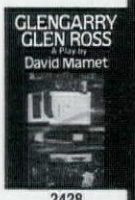

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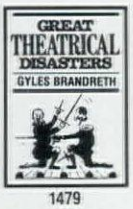

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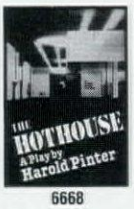

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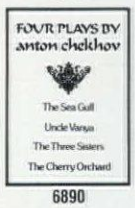

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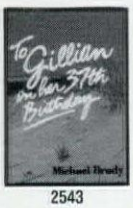

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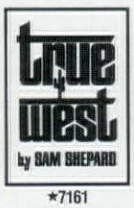

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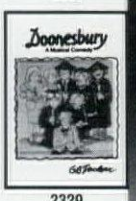

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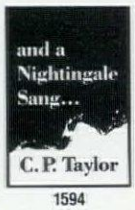

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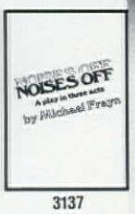

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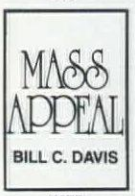

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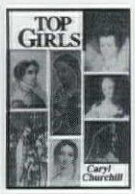

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"Anne Tyler is one of our most prolific and accomplished novelists. She has been turning out books on a pretty regular basis since 1964, when she was all of twenty-three years old. Her ninth and most recent was *Dinner at the Homesick Restaurant,* which made her famous.

"The many readers of that book responded to the warmth and poignancy of a story about a family who couldn't live with each other or without. Those readers will naturally expect to find Miss Tyler's hallmarks on anything else she writes: depth, compassion, a fine eye for details, language that wouldn't embarrass your grandmother, and, of course, a story set largely in Baltimore, Maryland, where Miss Tyler lives herself. Those readers will not be disappointed in her tenth novel, *The Accidental Tourist.* Far from it.

"But getting back to Baltimore, I would say that Miss Tyler doesn't just live there. She is at home there, and she makes us at home with a group of characters who are as real as your own family. And you know how it is with family. You grow up with them. You get a certain idea about your Uncle Fred, and that idea doesn't change much. You don't even want it to change. If Uncle Fred turns out to be a bank robber or a Republican—well, if that's the way he was going, that's the way he should go. Anything else would be too unsettling.

"And here is the one real reservation I have about *The Accidental Tourist:* Miss Tyler is just first-rate at creating these fully rounded people who all their lives have seen no reason to change, who have made resistance to change a sort of negative philosophy. Why, even the dog, Edward, who is a fully rounded dog, is also resistant to change. But the nature of life sometimes forces us into changing, whether we want to or not. That's one of the things Miss Tyler's story is saying. But she's done such a bang-up job of making me believe in the fixed qualities of her

© Diana Walker

Anne Tyler, author of The Accidental Tourist

people that I had a few bad moments when some of the characters did begin to change, when the ice broke up around them and they started floating back to the mainstream of life, so to speak.

"For example, the central character hates the thought that he might get involved in talking to strangers on planes or trains. He always takes along a 1,198-page novel called *Miss MacIntosh, My Darling* and dips into it at random whenever trouble threatens. This strikes me as a highly practical idea; so, late in the book, on a bumpy flight, when this man actually engages in conversation with a frightened old lady and smiles to reassure her, I must confess to wishing that he still had his nose in *Miss MacIntosh.*

"This will tell you that I am a grumpy sort of a fellow and not easy to please. When I add that Miss Tyler does finally make me believe in the changes she's bringing about—cheer for them, almost—you will see how much she's accomplished. In fact, I will go as far as to say that, with the publication of *The Accidental Tourist,* the fall publishing season can be counted a success.

"*Dinner at the Homesick Restaurant* is a bigger book, and, in ways, more ambitious. But I had the feeling that the grown-up characters in it didn't have much relation to the children they were when Miss Tyler first introduced them. They were like wonderfully detailed portraits pasted over the snaphots of somebody else. In *The Accidental Tourist,* Miss Tyler is working on a smaller canvas, but the portraits are all of a piece.

"The new book is also very funny, much more so than its predecessor; and because it's a very touching book as well, there is something about the alternation of laughter and tears that puts me in mind of the great Victorian novelists. And I will go way out on a limb here and admit that the novelist I have especially in mind is Charles Dickens. There is almost that kind of size and eccentricity to Miss Tyler's characters. Her writing has a lot of Dickens's humanity, too, as well as a certain lack of fear, which came more easily to his own century that it does, alas, to ours.

"By this I mean that Miss Tyler isn't afraid to be sentimental—what other modern writer gives us views of dead characters enjoying a happy afterlife?—and she isn't afraid to be hopeful. Not exactly optimistic. This is a sober, elegiac hopefulness, but it's still in a class by itself. These days, the few good writers who also dare to be hopeful provide themselves with the safety net of an ultimate worldly cynicism (like John Irving). Miss Tyler does her act without the net.

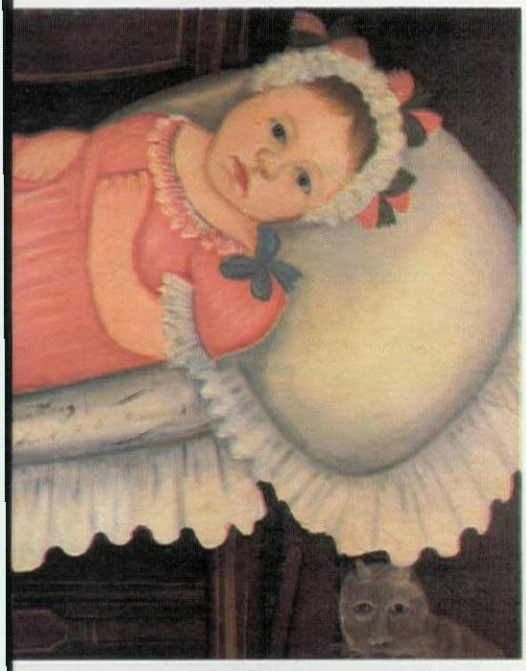
"You will be wondering if this book has a plot, and so it does, mainly concerning the author of the *Accidental Tourist* travel guides. When his young son is murdered in a perfectly senseless fashion, the man's wife leaves him and the man himself returns to the bosom of his family—two brothers and a sister, all living in their grandparents' home.

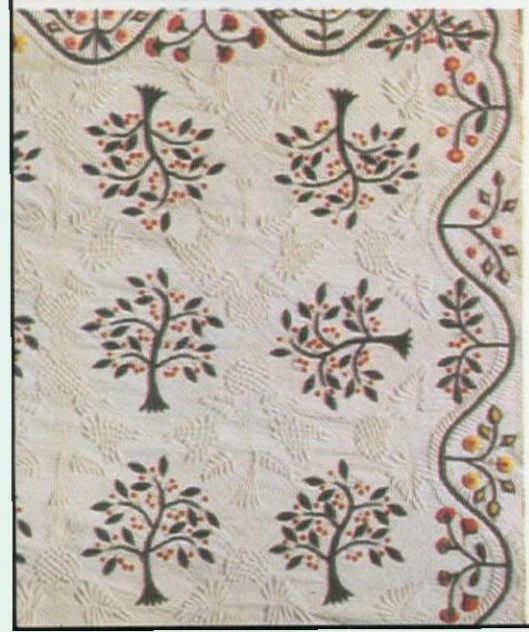
"The brothers are both divorced, while the sister, who never married, is the kind of person who has her kitchen alphabetized, so that the allspice is next to the ant poison. After dinner, the siblings play Vaccination, a card game they invented as children which is so difficult that no outsider has ever gotten the hang of it. There, at home, our hero might linger till the end of his days, loveless, but safe—except for that well-rounded dog I mentioned, who has started biting people.

"And that's all I'm going to tell you. When traveling, it's all very well to be prepared for the road ahead. But there are some discoveries you'll enjoy more if you make them for yourself. One thing for sure, if you haven't discovered Anne Tyler yet, you should.

"*The Accidental Tourist* is being published by Alfred A. Knopf for $16.95, but a Berkley paperback will be along eventually. A lot of Miss Tyler's books are already out in paperback, so you can read them while you wait." —*Joseph Mathewson*

the old south.





If your view of the old south is "Gone With The Wind," New Orleans jazz and pecan pie, look again at the pictures to the left. They are a small sample of the artistic treasures recently retrieved from out-of-the-way corners of the real old south. You'll find them all in a fascinating new exhibition titled "Southern Folk Art."

Now, for the first time, we are able to view the arts and the lives of those almost forgotten folks who settled the "back country" and made it the "Sun Belt." In their works—in 90 major pieces of painting, sculpture, textiles, furniture and pottery—we can discover some of the skill and artistry, the good humor and good sense, they brought to their task. They endowed the land, and us, with a Southern folk art based on still flourishing cultures as varied as Afro-American and Appalachian hill country, English and French, Spanish and German, Irish, Scottish and Welsh. And they left us their portraits and their stories to remind us of who they were, and who we are.

That's one reason we sponsored this exhibition, and why we urge you to see it at the times and places listed below. In our business, as in yours, we need to be reminded that we, too, must leave a record—and that the only record that will count is that which we have created by our own individual initiative, our individual creativity and our individual innovativeness. Sponsorship of art that reminds us of these things is not patronage, it's a business and human necessity.

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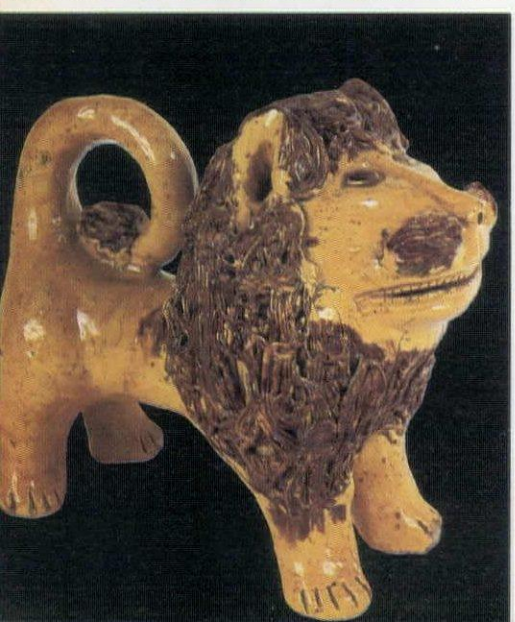
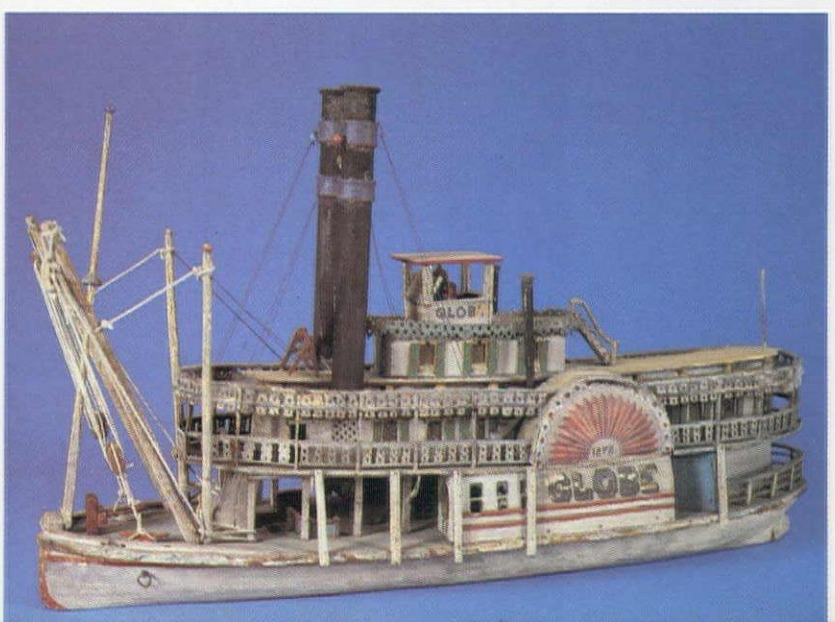
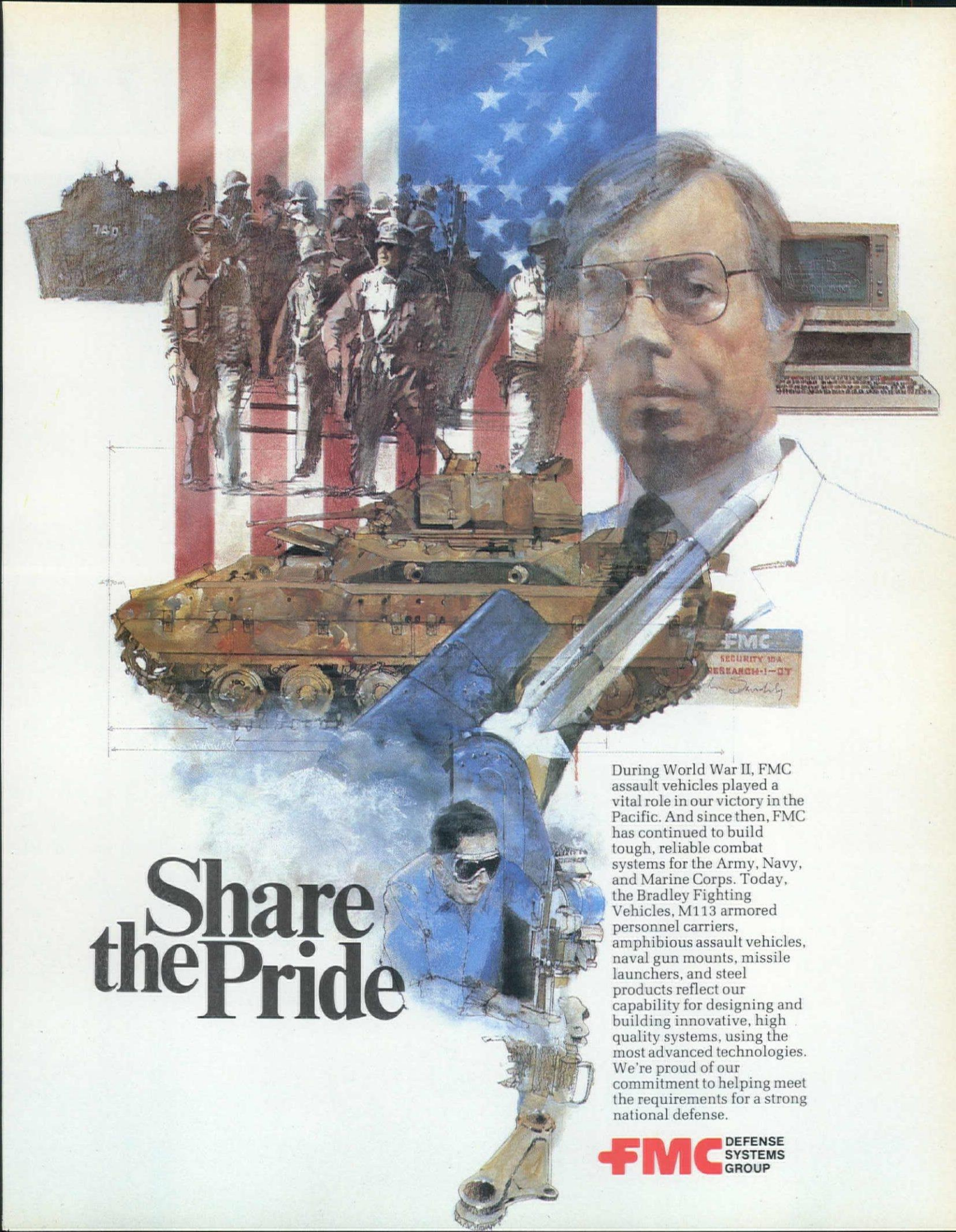
Museum of American Folk Art, New York, N.Y., May 15-August 25, 1985.
Birmingham Museum of Art, Birmingham, Ala., October 17-December 8, 1985.
Tennessee State Museum, Nashville, Tenn., January 9-March 8, 1986.
The Mint Museum, Charlotte, N.C., April 5-May 25, 1986.
Valentine Museum, Richmond, Va., June 17-August 30, 1986.
J.B. Speed Art Museum, Louisville, Ky., September 28-November 30, 1986.

(top left) A FULL VIEW OF DEADRICK'S HILL, Rebecca Chester, Jonesboro, Tennessee, 1810, Tennessee State Museum.
(top right) PORTRAIT OF ELIZABETH JANE CARUTHERS, Artist unknown, Talladega County, Alabama, Dated 1835, Collection of Barbara Grabhorn.
(center right) CHEST, Maker unknown, Decorated by Johannes Spitler, Shenandoah Valley, Virginia, c. 1800, Private Collection.
(bottom right) QUILT, Maker unknown, Kentucky, c. 1850, Huntington Galleries.
(bottom center) MODEL OF THE SIDEWHEELER "GLOBE," A.C. Payne, Tennessee, 1872, Tennessee State Museum.
(bottom left) REDWARE LION, John Bell, Waynesboro, Pennsylvania, c. 1850, Private Collection.

New view of







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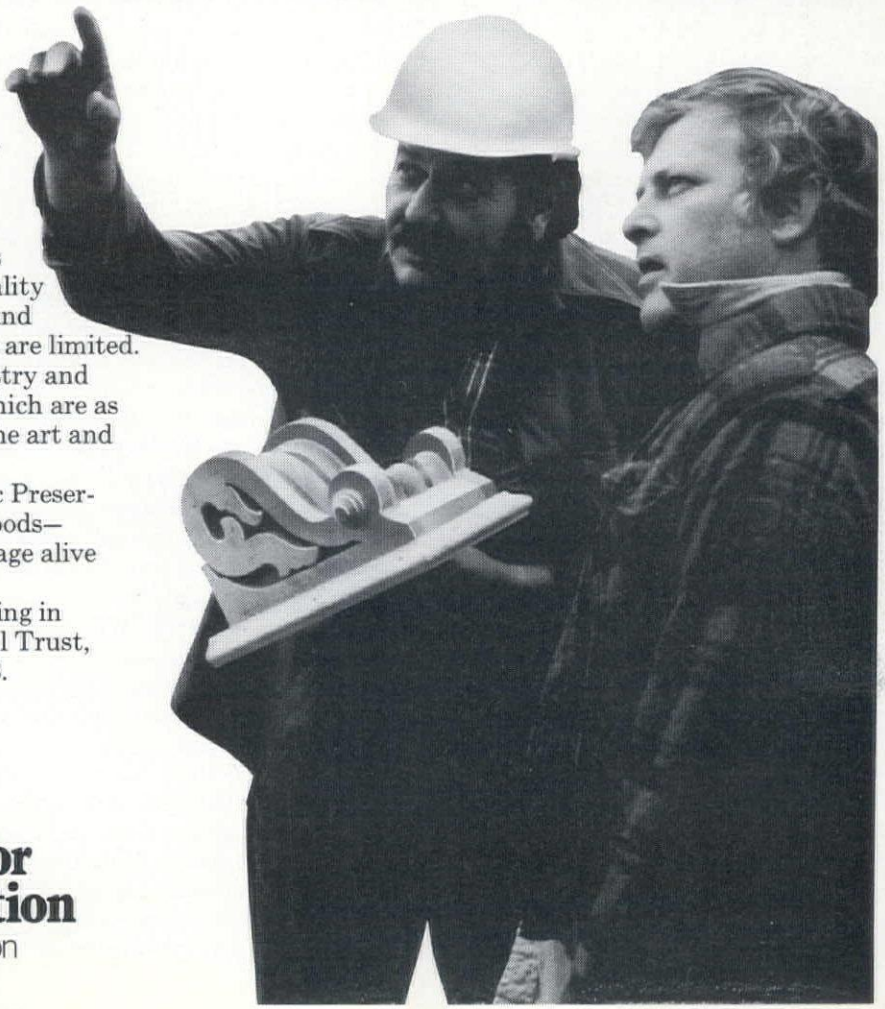


National Trust for Historic Preservation

Preservation builds the nation

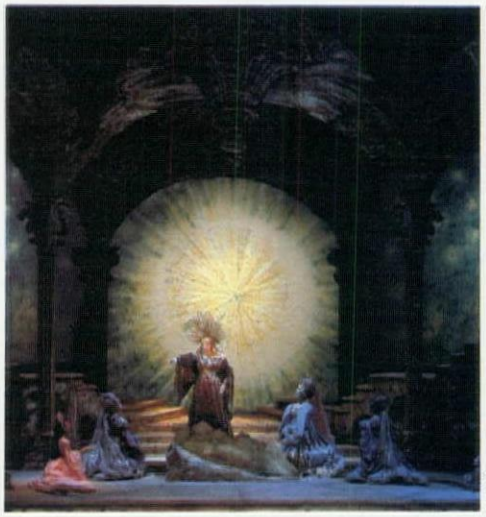
The Prompter's Box

Do You Sing English?

Most of us are raised with the maxim not to discuss religion or politics. Opera lovers have a third no-no to avoid: opera in English. For some reason, it is a subject that, once broached, is guaranteed to send tempers soaring. Even with the immunity of a column in a monthly arts publication, it is to be approached with some temerity. Only a rash person advocates that an opera be sung in the language of the audience attending it.

The idea of performing opera exclusively in the language in which it was written is a fairly recent one. The great composers of the nineteenth century would have found such a notion ridiculous. Verdi and Wagner not only sanctioned but took great interest in the translations of the librettos of their operas into the languages of the great opera houses of the world. When Verdi's *Otello* was first performed at the Opéra in Paris, his librettist fretted over the French adaptation as fiercely as he had toiled over the original Italian. It was inconceivable to either man that a Parisian audience, no matter how sophisticated, would sit still for a four-act opera in a language incomprehensible to it. If the purpose of art is to communicate ideas and feelings, then Verdi and Boito were clearly on the side of the most direct communication possible. Opera is words and music; you can listen to one without understanding the other at no little peril.

And yet this is precisely the situation at the great international opera houses today. When the Metropolitan Opera opens its new season this September, a largely English-speaking audience will be listening to a Spanish soprano singing Puccini's *Tosca* in its original Italian. The success of the evening will largely depend on the soprano's voice —especially her rendition of "Vissi d'arte, vissi d'amore," Tosca's great second-act aria. So perhaps it is irrelevant to wonder how much more meaningful her aria might be if the audience knew what Tosca was actually singing about. A well-sung B-flat at the climax of the aria guarantees a five-minute ovation for the diva, no matter what language she is singing in. Besides, the audience has a pretty good idea of what Tosca is singing about. She's clearly unhappy. Her lover (the tenor) has been dragged away to be executed, and the man who gave the order (a baritone—so clearly the villain) is making unwelcome advances to her. Since she sings the aria on her knees with clenched hands and eyes raised to heaven, it's probably a prayer. This kind of approximate comprehension of the dramatic situation is what most opera audiences settle for. I wonder what Puccini and his librettists would have thought. All their careful work in creating a specific character in a specific situation—the words and music painstakingly stitched together to sound seamless—and all the audience at the Metropolitan is getting is Fat Lady with Good High Notes in General Distress!



Beth Bergman

One of the most successful English versions of a foreign-written opera is Andrew Porter's translation of Mozart's The Magic Flute, *here performed by the New York City Opera.*

Can one imagine a contemporary dramatist, lyricist, or composer being satisfied that an audience in Japan or Helsinki was getting the gist of his material? That we allow these great nineteenth-century operatic masterpieces to be performed in languages we don't understand is our way of condemning them to museum status and denying them the immediacy and vitality they still possess.

There also are arguments against opera in anything but the original language, of course, and some of them are pretty persuasive. Wagner heard a specific sound when he set his words to music, and once those words are translated into any language other than German, their unique relationship to his music is indelibly changed. Round One for the purists. But once a decision has been made to change Wagner's text to English in the interest of dramatic-emotional comprehension (for audience and singer alike, it should be pointed out), how closely can we expect to capture the sense and sound of the original? Pretty darn closely, if the translator approaches his task with the skill, imagination, and sensitivity of an Andrew Porte whose labors on behalf of Wagner's *Ring* cyc seem almost as epic as those of Wagner himse Round Two for the not-so-pure.

Another argument against opera in English w tell you that the great international singers will n bother to learn their roles in any language oth than the original. If you plan to hear Luciano Pav rotti open the Met in *Tosca,* you are going to he him tell you "E lucevan le stelle"—not that the sta were shining—in his third-act aria. Perhaps the a swer to this argument is simply that no one h ever made one of these operatic superstars an c fer they couldn't refuse. If it's true that the Suthe lands and Domingos rush from theater to airpo to theater in pursuit more of the dollar than of ar then perhaps they could be paid to learn their rol in more than one language. Domingo bothered learn English to pursue his career as a pop recor ing artist and Carson-show guest. Or are his M appearances "art" and his talk-show appearanc "commerce"? The battle lines in Grand Opera well as in Grand Ole Opry are increasingly blurre

The current solution to the problem is subtitl flashed on the proscenium. The response to the has generally been enthusiastic, just as the subtitl flashed on the television screen during the "Liv from the Met" telecasts have widely been haile for increasing the opera audience. People who ru opera houses are slowly coming to the conclusic that audiences prefer to know what is going or

This solution gets everyone off the hook—singe and purists. What it doesn't do is address the prol lem: opera is about singers communicating in wor and notes with one another and with an audienc Titles take the pressure to communicate off th singers. I would like to attend a musical theat where the pressure is on that much more becaus the singers are communicating in a language mu tually intelligible to them and to their audienc Anyone who thinks this an unlikely vision of th lyric theater has only to attend a performance the English National Opera, either in London during their next visit to these shores. Their con mitment to opera in English is 100 percent, and th comprehension of singers and audience alike what is being sung comes very close to approachin that figure. To hear a relatively unknown opera- such as Donizetti's *Mary Stuart* or Debussy *Pelleas and Melisande*—sung in clear English is t become familiar with it in a way that no amour of Italian or French performances, no matter ho well sung, can equal. As a playwright, I can't hel but think that the composer would have approve 100 percent!

—Terrence McNal

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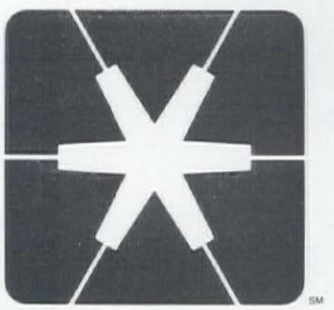

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Exhibitions

NORTH

Newark Museum (New Jersey), "Twentieth-Century Afro-American Artists: Selections From the Permanent Collection," through October 14. This exhibition features works by such major artists as Jacob Lawrence, Charles White, Henry O'Tanner, Barbara Chase-Riboud, and Sam Gilliam.

New York Public Library at Lincoln Center (New York City), "Made in America: Modern Dance Then and Now," through September 14. This pictorial history of modern dance—from 1896 to the present—includes rare images of Lois Fuller in 1896, Ruth St. Denis in 1906, Merce Cunningham, Twyla Tharp, and Martha Graham.

Storm King Art Center (Mountainville, New York), "Mark Di Suvero: Twenty-five Years of Sculpture and Drawings," through October 31. Approximately fifty monumental and smaller-scale works, constructed of materials ranging from driftwood to steamrollers and tank cars.

Whitney Museum of American Art (New York City), "Drawing Acquisitions: 1981-1985," through September 22. This exhibition includes Jonathan Borofsky's 1979-80 self-portrait, Roy Lichtenstein's 1977 *Figures in Landscape,* and Thomas Hart Benton's *House in a Cubist Landscape,* c. 1914-20.

Museum of Modern Art (New York City), "Kurt Schwitters," through October 1. Pure abstraction and free use of materials in the collages, drawings, sculptures, prints, and photographs by German-born Schwitters. Travels to the Tate Gallery in London and to the Sprengel Museum in Hanover, West Germany.

SOUTH

Birmingham Museum of Art (Alabama), "Chinese Gold and Silver from the Tang Dynasty (A.D. 618-907) in American Collections," through September 22. Beaten gold and silver, with some gilt bronze, from one of the most cosmopolitan cultures in history.

Center for the Fine Arts (Miami), "Art Deco from the Ileana and Michael Sonnabend Collection," through September 22. An ensemble of pieces dating from about 1925 to 1930, at the end of the classic art-deco period in France. On view will be rare forms by Pierre Chareau, Marcel Coard, Jean-Michel Frank, André Groult, Eugène Printz, and Emile-Jacques Ruhlmann—including an entire suite of bedroom furniture.

Chrysler Museum (Norfolk, Virginia), "Larry Burrows: Vietnam, 1962-1969," September 17 through November 10. The classically composed and beautiful images recorded during the late *Life* magazine photographer's nine years in Vietnam.

J. Van Huysum's Flower Still-Life, *part of "Masterpieces of the Dutch Golden Age."*

Columbia Museum (South Carolina), "Selections of Nineteenth and Twentieth Century American Watercolors," through October 6. Sixty-three paintings from the collection of Houston's Transco Energy Company, from the early 1800s to the modern era. Artists include John Singer Sargent, Winslow Homer, Edward Hopper, and Andrew Wyeth.

High Museum of Art (Atlanta), "Masterpieces of the Dutch Golden Age," September 25 through November 10. Virtually every artist and phase of the greatest period of Dutch painting are included in this exhibition featuring the landscapes, portraits, and still lifes by such masters as Rembrandt, van Goyen, Hals, De Hooch, Steen, and van de Velde.

CENTRAL

Minneapolis Institute of Art, "The Yellow Book," September 7 through January 19, 1986. A rare showing of the journal published from 1894 to 1897 which shocked its staid London audiences with radical design and content. Instrumental in bringing Beardsley's nouveau style to public attention, *The Yellow Book* also printed the work of John Singer Sargent, Henry James, and W. B. Yeats.

Spencer Museum of Art (Lawrence, Kansas), "The American Scene: Graphics of the 1930s and 1940s," through September 29. Seventy prints photographs by Reginald Marsh, Ansel Ada Walker Evans, Russell Lee, and others demonst the social realism and idealism that flourished d ing America's depression years.

EAST

National Building Museum (Washington, D.C "Building A National Image: Architectural Dra ings for the American Democracy," September through December 29. The first exhibition at new National Building Museum, featuring one h dred drawings for such national icons as the Uni States Capitol, the Library of Congress, the L coln Memorial, and federal courthouses.

Walters Art Gallery (Baltimore), "From El to Damascus: Art and Archaeology of Anci Syria," September 5 through October 27. Potte sculpture, mosaics, cuneiform tablets, ivories, a other objects document the development of Syri writing, religion, trade, crafts, and urban life, fr 900 B.C. to the Middle Ages. Travels to Denv Los Angeles, Cincinnati, Detroit, and Washingt D.C.

WEST

Crocker Art Museum (Sacramento, Californi "The Extension of Tradition: Contempor Northern California Native American Art In C tural Perspective," through October 6. Works Brian Tripp, Karen Tripp, Del Castro, Frank Da George Blake, and others, are augmented historical and traditional photographs, songs, a legends.

Los Angeles County Museum of Art, "Pri by Erich Heckel and Karl Schmidt-Rottluff: A C tenary Celebration," through September 15. T lithographs, woodcuts, etchings, and illustratio of two German artists who helped raise printma ing to a major art form in the twentieth centu

Museum for Photographic Arts (San Dieg "Masters of the Street, Part II," through Octob 3. The unique styles of André Kertész, Hel Levitt, William Klein, and the late Lisette Mod are showcased in this look at the street as a stag

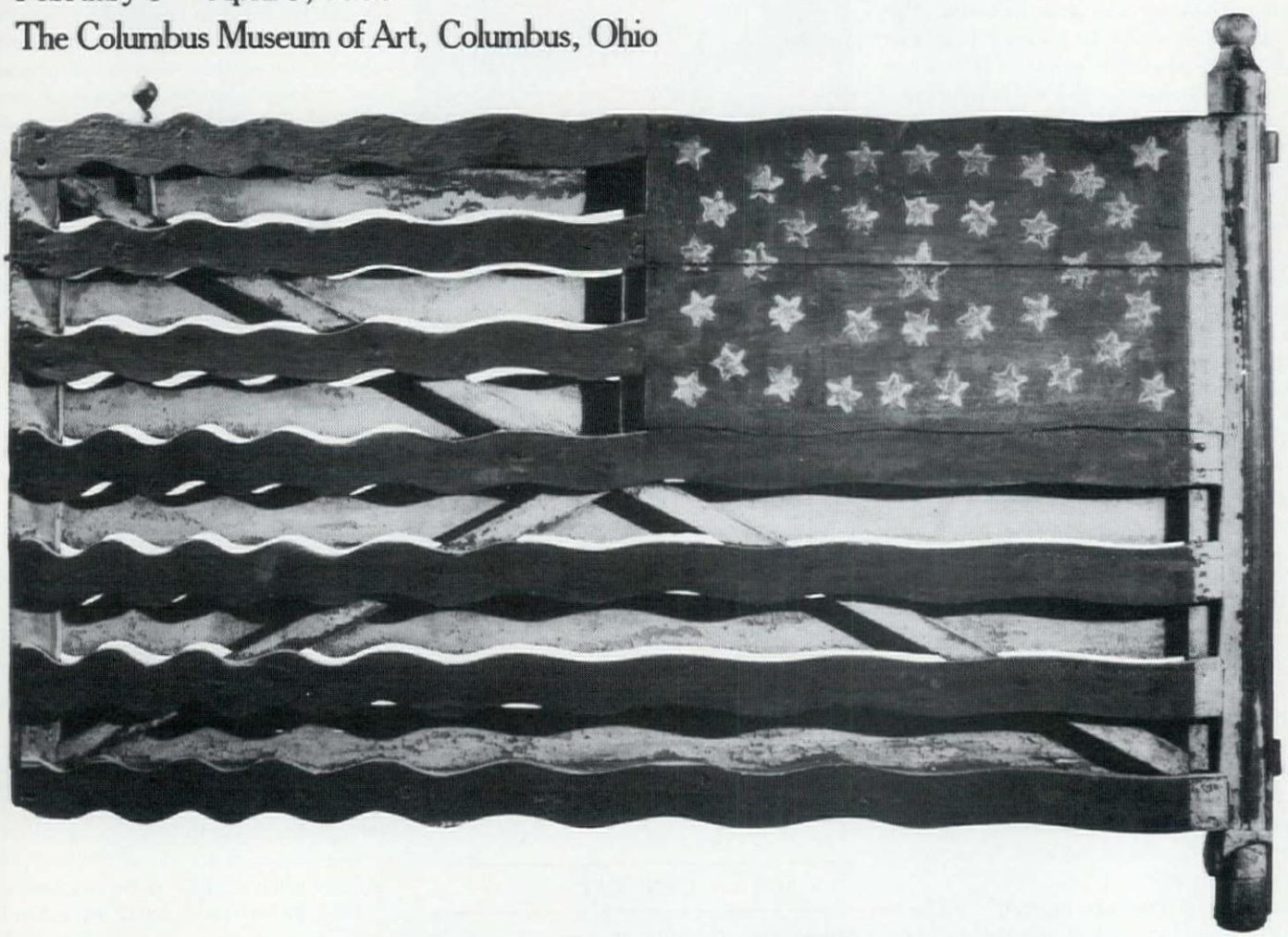
San Antonio Museum of Art (Texas), "Chine Export Silver: A Legacy of Luxury," through O tober 7. Seventy candelabra, tea sets, ornamen boxes, and items of jewelry produced between 17 and 1885 by Chinese artisans for English a American markets.

AMERICAN FOLK ART

EXPRESSIONS OF A NEW SPIRIT

October 17, 1985 – January 5, 1986
Seattle Art Museum, Seattle, Washington

February 9 – April 5, 1986
The Columbus Museum of Art, Columbus, Ohio



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ACA: A View From The Field

Budgeting Funds for the Arts

September seems to me a month of turning points. The equinox strikes a brief balance between light and darkness. Summer verges on winter. And as anyone with school-age children knows, the nine-month cycle of trial and anticipation begins again.

In the business of presenting and promoting the arts, the anticipation hangs on another event: the finalizing of corporate contributions budgets.

I would like to believe that the years of accomplishment and the ever-increasing public demand for the arts would be enough to ensure their place in those budgets. No doubt, many of the corporations in question would also like it if their laurels made a bed deep enough to rest on for a while, free from the pressures of stockholders, government regulators, and overseas competition. In such a peaceable kingdom, the lion lies down with the lamb and the muses whistle Bach, not "Dixie."

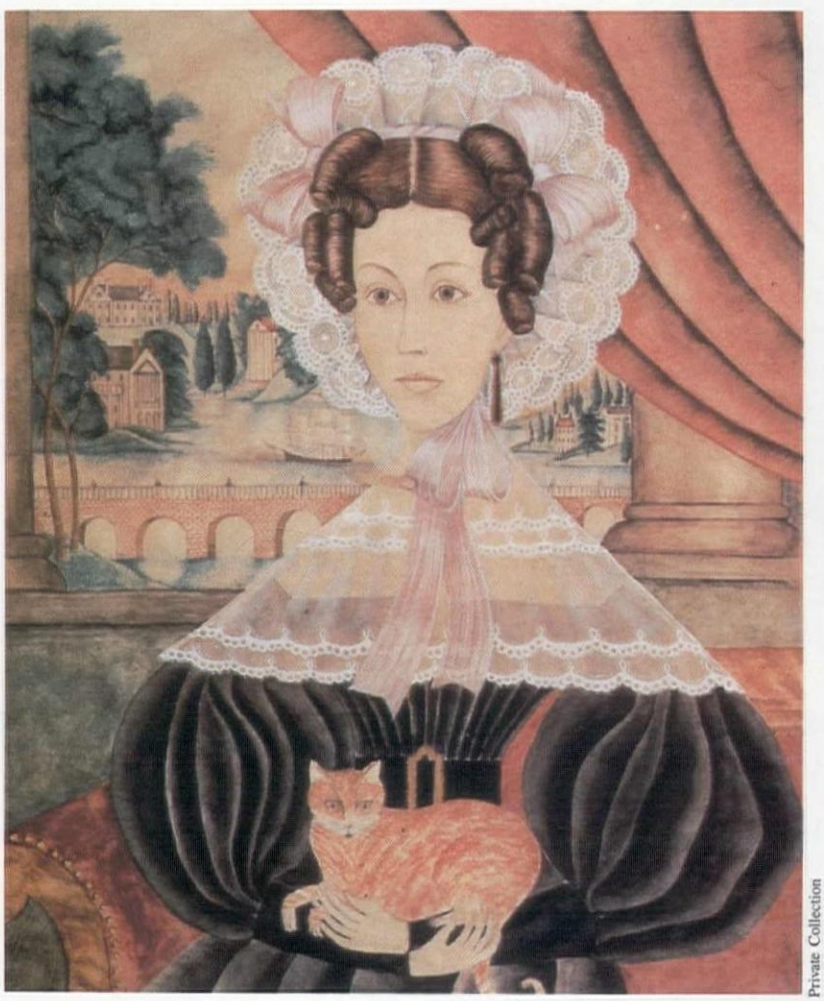
No matter what the wish, reality has a way of being otherwise. Each year, therefore, those of us in the arts have an obligation to come up with fresh ideas and fresh arguments to support our requests for funding—just as those on the for-profit side of the desk have an obligation (and, in most cases, a real desire) to consider and respond. With luck, something bigger than all of us results.

That "something," by the way, is not just more money (though that matters, too). It's a certain vitality that infuses the contract between donor and donee, between one sector of our society and another. It's a sense of possibility, of value shared equally, and, in some respects, of risk.

In my first column for HORIZON, I wrote that "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."

If the arts are not worthwhile, they are nothing. And if they are free of risk, then they are free of promise as well. (Stravinsky surely understood this when, at the 1913 premiere of his most famous work, *Le Sacre du Printemps*, he turned to the booing audience and said so eloquently, "Go to hell!")

Within the context of corporate budget-making for the arts, this means recognizing how important cultural-venture capital really is. And for arts organizations, it means helping corporations find the best mechanisms for making risk possible.



Private Collection

Portrait of Mrs. Keyser *(1834), from the Philip Morris-sponsored "Southern Folk Art" exhibition.*

There are many options. Funding arts activities out of a corporation's marketing or advertising budget, for example, places those activities in a promotional, rather than a charitable, light and emphasizes *impact* (albeit the right kind of impact) over immediately apparent public benefit.

Another option is workplace giving, one of chief merits being that it makes corporate supp a more democratic process, validated by employees' sense of value. In effect, the risk shared, and the success of the gamble can measured by the increase (or decrease) in emplo gifts in subsequent years.

Similarly, artist residencies inside corporati bring the arts home, employ tists directly, provide immedi benefits to company personn and make it possible for the c poration to test the response t work in a less-public setting.

United Arts Funds provide "risk" mechanism for corpo tions by acting as funding agen redirecting support to activit which might otherwise go u noticed or which a corporati may feel ill-equipped to judg

Of course the list could go o And of course there are potent problems and pitfalls associat with each of these options. The are not panaceas, after all, t points of departure for the di logue between donor and recipie —a dialogue that is the conditi of health in this peculiarly Ame ican, stimulating, beneficial r lationship.

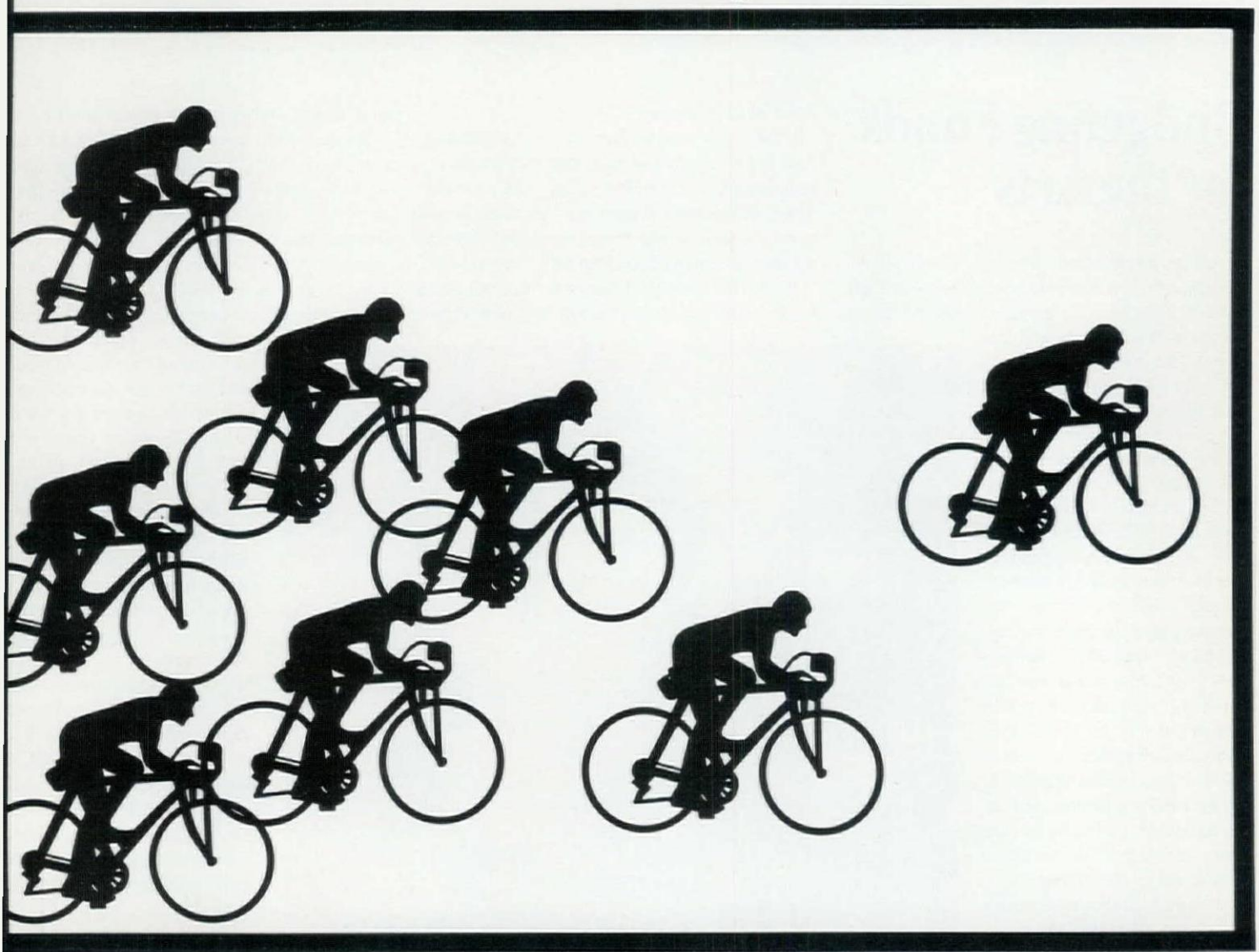
This relationship deserv nothing less than continued cul vation. And this fall, once agai the cycle of cultivation begi with a budgeted contribution f the arts.

—Milton Rhodes, Preside American Council for the A

Wish you had signed up earlie There may still be time for you to attend ACA national "Issues in the Arts" conference Washington, D.C. And if your organization is co sidering starting a united campaign, ACA's Unite Arts Fundraising conference in Cincinnati has session designed especially for you. Call o membership office *today*—212/354-6655.

Coming in the October issue of HORIZON: "Th Arts and Education: Where Are We Now?"—a sp cial supplement available only to members of th American Council for the Arts.

No One Appreciates More The Quest For The Best.



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HORIZON
The Magazine of the Arts

Team Work

This issue of HORIZON is the crystallization of a concept we have been evolving for seven years, since acquiring the magazine in 1978. Along with the regular line-up of feature articles and columns, it is a particular pleasure to offer you an issue-within-the-issue, "The Art of Patronage." This thirty-two-page publication is a fascinating capsule view of twenty years of arts patronage—public, private, federal—with a special anniversary salute to the National Endowment for the Arts. We are proud to have the opportunity to produce this commemorative edition for National Arts Week.

Additionally, you will read a status report on arts in the Silicon Valley, with our USArts close-up on San Jose/Santa Clara County. From film to architecture, design to drama, this month's table of contents presents the full spectrum of HORIZON's editorial vision: to provide you with lively, succinct, and timely coverage of people and ideas that shape our current cultural history, then giving you information to gain access to all the arts.

Accomplishing this goal takes the talent and commitment of a superb publishing team. And I am delighted to welcome a new art director, Bill Thomas, to the pages of HORIZON this month. Bill, a graduate of the art program at Louisiana State University, brings solid magazine experience and a total appreciation of artists and their work to HORIZON. As this issue indicates, he will continue our tradition of graphic excellence as we present you with stunning photographs and illustrations that accompany each article.

Working closely with Bill on development of this issue were Jennifer Graham and Bill Golightly, two veteran staff members who form the core of our in-house editorial department. The entire production/editorial crew (including Sue Harris, Denise Yanaura, Mary Boettger, Joe Forsthoffer, Iris Williamson) and the support team of typesetters, proofreaders, and researchers guided the intricate flow of information and materials to prepare the NEA salute along with the other editorial components. Thanks to each of you for the extra effort.

•

To clarify a point in last month's USArts/Brooklyn, here is a letter from Edward Livingston of Consolidated Edison Company of New York.

Dear Gray,

Once again, you've captured the spirit of a community and made it come alive in the pages of HORIZON. Your special Brooklyn section was spectacular, and I'm pleased to say Con Edison supports all of the big and most of the small arts institutions you profiled.

Permit me one correction. You gave credit to another utility for a major Con Edison economic development program—Renaissance. In six years, Renaissance has coordinated twenty-one projects for a total of 685 cooperative units in thirteen Brooklyn neighborhoods. That represents $47 million of private investment, and if we weren't so proud of it I wouldn't bring it to your attention.

Congratulations again on your continuing splendid coverage of the arts.

Sincerely,
Edward W. Livingston

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HORIZON

Volume 28 *Number 7* *September 1985*

Cover: Details from Michelangelo's Medici Tombs *(1524-34) in Florence, monuments to the family which symbolizes patronage to the arts. Photographs courtesy of Art Resource.*

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Trisha Brown By Joseph H. Mazo 22
For fifteen years, Trisha Brown has been proving that you don't need a stage to dance.

USArts: Strategies for the Eighties 25
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The Art of Patronage Between pages 32 and 33
The vitality of America's artistic resources is ensured by unique public-private partnerships that forge our tradition of arts patronage. In this commemorative publication, celebrating the twentieth anniversary of the National Endowment for the Arts, we look at the people who are underwriting America's cultural heritage. Enjoy this permanent guide to "The Art of Patronage" and the keepsake pull-out poster for National Arts Week, designed by architect Michael Graves.

Santa Clara: Arts in the Silicon Valley By Chuck Myer 33
Stretching along the San Francisco Bay Peninsula, Santa Clara County is one of America's fastest growing, most affluent areas, where the arts have joined forces to meet the needs of a dynamic, upscale population.

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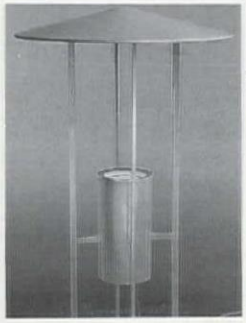
A library, an elementary school, a solar retirement village, a museum: these are among the dozen buildings awarded by the American Institute of Architects this year.



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A racy skit about baseball and other American pastimes.

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From vacuum cleaners to dining tables, a new exhibition at the Whitney Museum surveys a century of American design.