The Magazine of the Arts

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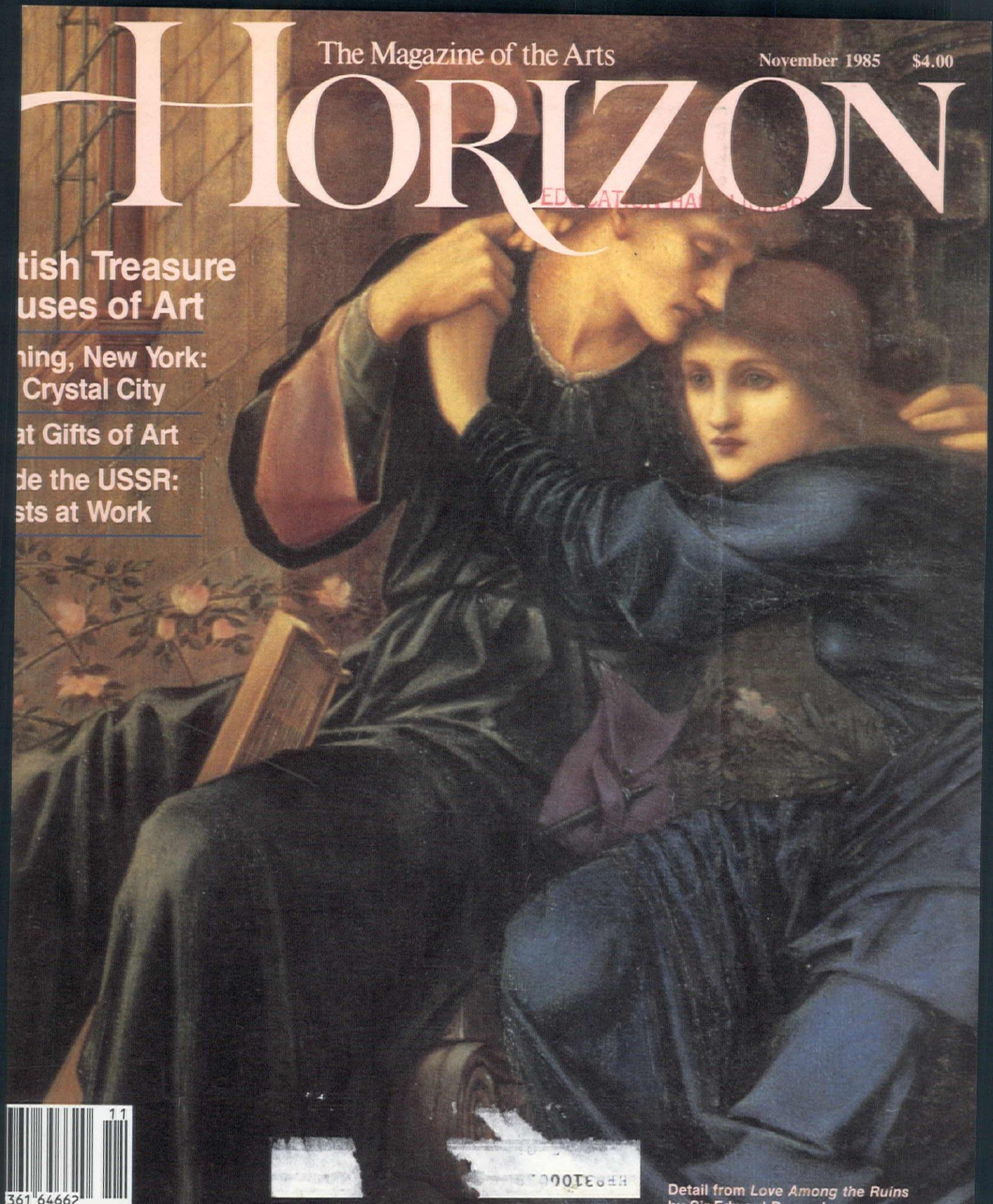
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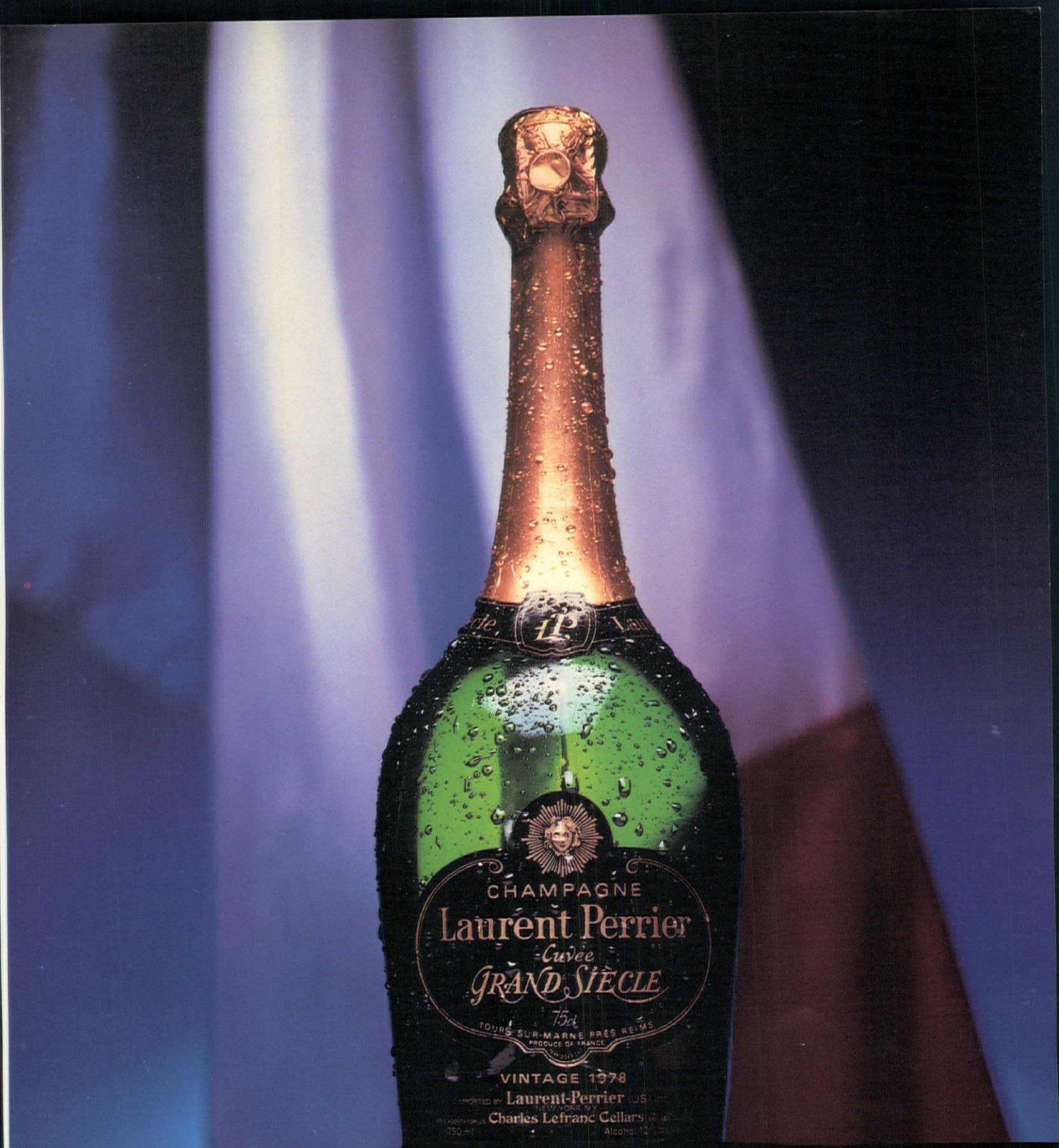
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Detail from *Love Among the Ruins*



Laurent Perrier,
le grand champagne de France.



HORIZON

Volume 28 *Number 9* *November, 1985*

Cover: Detail from Love Among the Ruins *by Sir Edward Burne-Jones, from Wightwick Manor, Staffordshire, and included in the "Treasure Houses of Britain" exhibition. Courtesy of The National Trust, Bearsted Collection.*

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HORIZON
The Magazine of the Arts

A British Legacy

We are very fortunate to partake of an extraordinary museum experience beginning this month. "The Treasure Houses of Britain," opening November 3 at the National Gallery of Art, will be remembered for many decades as the most elegant, eloquent statement of our English decorative arts heritage. Whether you enjoy it vicariously through the pages of HORIZON, or experience it directly at the National Gallery, your feelings about Great Britain's legacy of art and design will take on new dimension.

There's a special majesty that envelops an English stately home. It begins as you first glimpse the magnificent profile of its walls and turrets, and it lingers long after you have bade your hosts farewell. The fine old family portraits that fill a long hall, or the umbrella stand that's chockablock with walking sticks and parasols, perhaps the superb marble mantle that brims with everything from Faberge frames to Battersea boxes: each corner is a vignette of design periods and wonderfully personal touches.

This exhibition has added significance. After the British Council suggested the concept of a major exhibition of British art, J. Carter Brown of the National Gallery responded by suggesting its focus: the British country house. As Brown envisioned, this exhibition would stimulate greater interest in these houses, many of which are open to the public as their owners struggle to meet huge maintenance expenses and taxes.

As you visit the exhibition or read about it, your appetite for first-hand experience will become ravenous. I encourage you to give into your senses, and make a visit to the fine stately homes of England in the year ahead. You'll discover some of my favorites, like Penshurst Place or Knebworth House, and undoubtedly fall madly in love with some special house that will never leave your memory. The entire group of places featured in "The Treasure Houses of Britain" is superb testament to the breadth of Britain's contribution to American life. I hope you will enjoy it fully.



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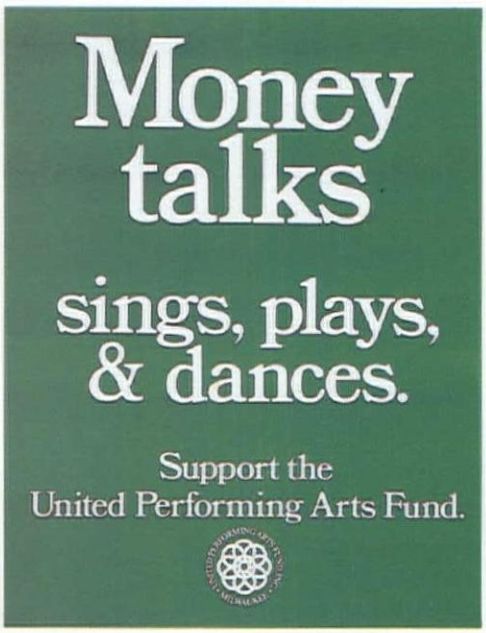
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ACA: A View From The Field

Giving at the Office: Operating Support from Employees



A number of years ago, Milwaukee's United Performing Arts Fund—an organization that has inspired more "slogan cloning" than perhaps any other—came up with an especially effective message. "Money Talks, Sings, Plays, and Dances" the banners, posters, and fund-drive literature proclaimed. It was an instant success. In Milwaukee, and later in a dozen other communities, whole paragraphs explaining why support was needed and how it would be spent were reduced to one brief, attention-getting statement.

As we all know, however (and as they knew in Milwaukee), appeals for public support require elaboration, once the crowd is listening. So it should be. Making the case for support is part of the process of accountability, and accountability demands explanation, responsiveness, and performance.

But many arts institutions these days are faced with a real problem. As the costs of their activities increase, how can they best account for their need for increased levels of general operating support? How can they meet that need when many funders prefer to restrict their support to special projects instead?

Having just returned from ACA's fourteenth-annual United Arts Fundraising (UAF) conference (hosted this year by Cincinnati's Fine Arts Fund), I know how pressing this issue has become. At the same time, it is clearer than ever that united arts campaigns represent one of the major hopes for solving this problem.

Why? What do united campaigns have to offer that other fund-raising mechanisms do not?

The answer is *access*. Access to the most important, but still largely untapped, source for new, broad-based arts contributions. Access to employees.

Look at the numbers. Rarely does an arts group earn more than 60 percent of the income it needs. This has nothing to do with efficiencies of operation. The arts are a labor-intensive enterprise, and each performance, each event, is a one-of-a-kind affair. Whereas in industry it is possible to reduce costs through automation and high volume, the arts are a different story. The audience for a particular concert, for example, is limited by the number of seats in the hall; and the high cost of musicians, rehearsal time, promotion, and so forth must be absorbed within those limits. Earned income and expenses in the arts have grown at comparable rates over the last ten years. But, because the cost of presenting the arts is greater than the income from ticket sales, this operating deficit increases in real dollars as the audience grows. The result is an increasingly larger income gap—one that can be filled only through increased contributions.

Enter the united arts campaigns. Recognizing that corporate contributions have a limit, a number of united arts funds began to seek—and to get—the same access to employees that the United Way has long had. (In 1984 alone, United Way campaigns in 2,200 communities raised 62 percent of their support through employee giving—more than $1.3 billion!) The result among UAFs that have established such giving has been phenomenal. Last year, fifteen of the fifty-eight united arts funds nationwide conducted workplace solicitation, raising $3.18 million in 57,450 gifts from employees at more than one thousand companies. Cincinnati's campaign was the most successful, with some $1.7 million, or 48 percent of its arts fund total, generated from nearly thirty thousand individual employee gifts—roughly one-third of them through payroll-deduction plans.

As this practice slowly becomes more established, the benefits are becoming clearer, and old argumen against workplace solicitation are being addressec Employees do not resent the community-spirite appeals that united arts funds are making, nor are the contributing to the arts in place of the United Wa Employee participation in the arts has grown alon with their support, and employers have appreciate the endorsement that employee giving provides thei own contributions. Finally, with the maturing of th united arts fund movement since the first campaig some thirty-five years ago, the funds have establishe their value—to their communities, to donors, and t the groups they help support.

What arts institutions throughout the country s desperately need now is stability—the stability that steady base of ongoing operating support provides Broad-based support through workplace solicitatio is one of the best and fairest means to that end, as wel as being one of the most effective ways to increas community involvement in the arts. That's a winning combination, as Federated Department Stores Vice-Chairman Donald J. Stone recognized in his remark at this year's United Arts Fundraising Conference.

"When you get the privilege of utilizing a payroll-deduction plan in a large corporation," said Stone, "and you are able to mount a well-organized drive, then you have the opportunity to involve many people as new givers to the arts. The reason this is important, in addition to raising more money, is that when people have 'invested' their own money, they tend to pay more attention to that investment. Hopefully, their investment will grow and, with it, their interest and involvement in the arts."

Those are good words for an idea that needs more action and wider acceptance by business and community leaders nationwide.

—Milton Rhodes, President
American Council for the Arts

United Arts Fundraising: 1984 Campaign Analysis, compiled by ACA with the generous support of C. W. Shaver and Company, contains complete details of the 1984 fundraising performance of the fifty-eight united arts funds nationwide. To obtain your copy, send $20 plus $2 shipping and handling to ACA Books, American Council for the Arts, Department 11-H, 570 Seventh Avenue, New York, New York 10018. □

Coming in the December issue of HORIZON: "Connections: The Arts in a Changing Society," a special report on ACA's recent conference in Washington, D.C., that's available only to members of the American Council for the Arts.

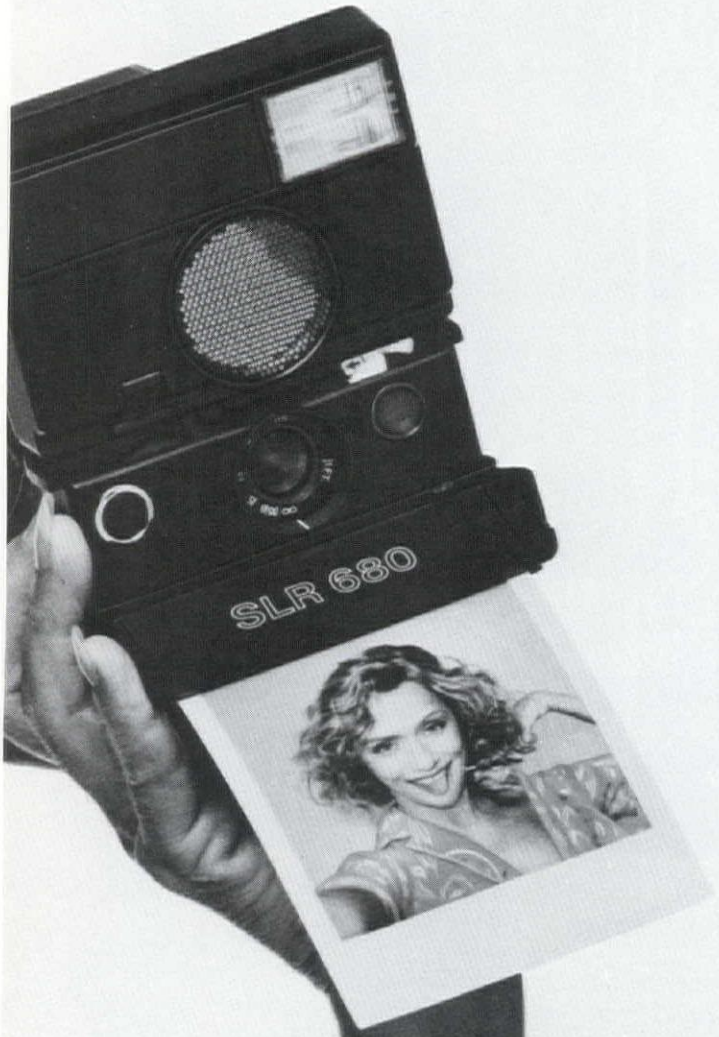


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The Prompter's Box

Whose Opera Is This, Anyway?

When I first started attending performances of live opera in New York in the late 1950s, people would talk about the Callas *Tosca* or the Tebaldi *Tosca* or the Milanov *Tosca*. All this seemed rather ultra-sophisticated to someone who grew up in a smallish city in Texas where the only access to opera besides Texaco's Saturday afternoon Metropolitan broadcasts was a Columbia 360 phonograph and cherished recordings of Toscanini's *Bohème, Traviata, Otello,* and *Falstaff.* This summer I attended Peter Sellars's *Giulio Cesare* and Andrei Serban's *Norma.* Only last spring Zeffirelli's *Tosca* was telecast nationwide.

When was the last time anyone referred to these masterpieces by their rightful names? Surely at its world premiere it was known as Puccini's *Tosca.* Toscanini was a relative fledgling when he conducted the first performance of the same composer's *La Bohème.* Verdi's new operas were awaited with the same eager anticipation as is the next Steven Spielberg project today. Handel's telling of the Caesar and Cleopatra story made him as much the man of the hour at London's Haymarket Theatre in 1724 as Samuel Barber's creation of the same characters did for the opening of the new Metropolitan Opera House at Lincoln Center in 1966. Bellini's *Norma* was the sensation of La Scala's Christmas season in 1831.

The simplest reason almost no one refers to an opera by its composer's name is that everyone knows who wrote *Aida* or *Madama Butterfly* or *Tristan und Isolde* or *Don Giovanni.* Riccardo Zandonai had a bit more luck when the Metropolitan revived his seldom-heard *Francesca da Rimini* two seasons ago (it will return this year), and Bellini's billing will again be prominent when Lyric Opera of Chicago presents his *I Capuleti ed i Montecchi* (that's *Romeo and Juliet* and another reason I'm in favor of opera in English) this month. One way, it would seem then, for a composer to keep his name on everyone's lips is to write unsuccessful operas that are only occasionally revived. It will be forever Francesco Cilèa's *Adriana Lecouvreur.*

Another reason we talk about Von Karajan's *Ring* or Sutherland's *Lucia* or Peter Hall's *Carmen* is that we are perhaps so overfamiliar with these eternal masterpieces that we are inured to their genius and beauty and look to a great conductor or singer or stage director to reawaken us to the wonder we felt when we first encountered them. Someone who knows *Rigoletto* well doesn't want to hear just another performance of it. It needs the genius of a Tito Gobbi in the title role or the animal excitement that a great tenor singing the Duke can bring to Verdi's immortal, if too familiar, melodies.



Cecilia Gasdia will play Juliet in Bellini's I Capuleti ed i Montecchi *at the Lyric Opera of Chicago.*

As long as the standard operatic repertory consists of the same thirty-odd works (it's true; count them yourself), it seems to me that an audience is going to be very bored with what is going on up on that stage unless the conductor, the singers, or the stage director (and sometimes all three in the same performance) are doing something very special with the very familiar material at hand.

There is nothing inherently wrong with the continual recreation of works written in another era. The days when opera meant new music are gone (but not that long gone; many operagoers have to be reminded that Puccini and Strauss are twentieth-century composers), and it would be an empty opera house that performed nothing but comtemporary operas or Verdi's *Alzira* or Wagner's *Die Feen* or Mozart's *Mitridate.* We want and need our masterpieces at the Metropolitan Opera as much as we do at the Metropolitan Museum.

The museum, unlike the opera house, does not have to reinterpret a masterpiece. A Rembrandt, a van Gogh, a Picasso is there for all time for all the world to see. *We* interpret it. We are in no dang of catching it on an off day or a bad night.

But what were the audiences who saw *Tosca* the Metropolitan or *Giulio Cesare* at Pepsico Sur merfare in Purchase, New York, or *Norma* at t New York City Opera to make of their experience In the first instance, the operagoers saw one of t great roles of Verismo opera woefully undersu by a soprano who was woefully miscast (sm wonder the lobbies were filled with reminiscenc of Callas, Tebaldi, et al.) in a production that w so opulent it might well have swamped even a mo commanding singer in the title role. Even wi Plácido Domingo as Cavaradossi, the evenir scarcely qualified as Puccini's *Tosca.* Zeffirelli' yes; the soprano's, no way.

Handel and Bellini were even less well serv by their new interpreters. Star billing and focus all the press interest this time went to the sta directors. Great singers and conductors seem especially short supply lately, so it is perhaps i evitable that so much is being made of the men wh stage the operas. Does anyone know who stage the first performances of those thirty-odd staple of the standard repertory? On the basis of the pr ductions that Peter Sellars and Andrei Serba served up I would say that they had equal loathin for the operas they were directing and the singer who had been engaged to perform in them.

The Sellars *Giulio Cesare* was facetious in tone Handel's opera, as I remember it when the City Oper revived it for Beverly Sills, is grave, noble, and deeply moving. Nothing Sellars did elucidated what Hande had written. Instead, it called attention to Sellars "Look, ma, I'm directing" is the name of the schoo of direction. I'm sure it wins prizes at summer camp Handel was nowhere present during the four-hour plus performance.

Serban's *Norma* was anti-musical, anti-dramatic anti-anything suggestive of human feelings. The characters wore masks to suggest their "public" selves, except when they had especially difficul music to sing and the masks were whipped off like a bothersome pair of sunglasses. Everyone wore black for three hours. The soprano who labored long and finally unsuccessfully with the most difficult role ever written for the female voice was costumed and be-wigged so unbecomingly that one wondered if there were no friends backstage to tell her how awful she looked. I felt sorry for this Norma; it's a role that has defeated many a soprano. I felt sorrier for Bellini. Someone coming fresh to this production would have no idea he or she had encountered one of the supreme masterpieces of the lyric theater.

—Terrence McNally



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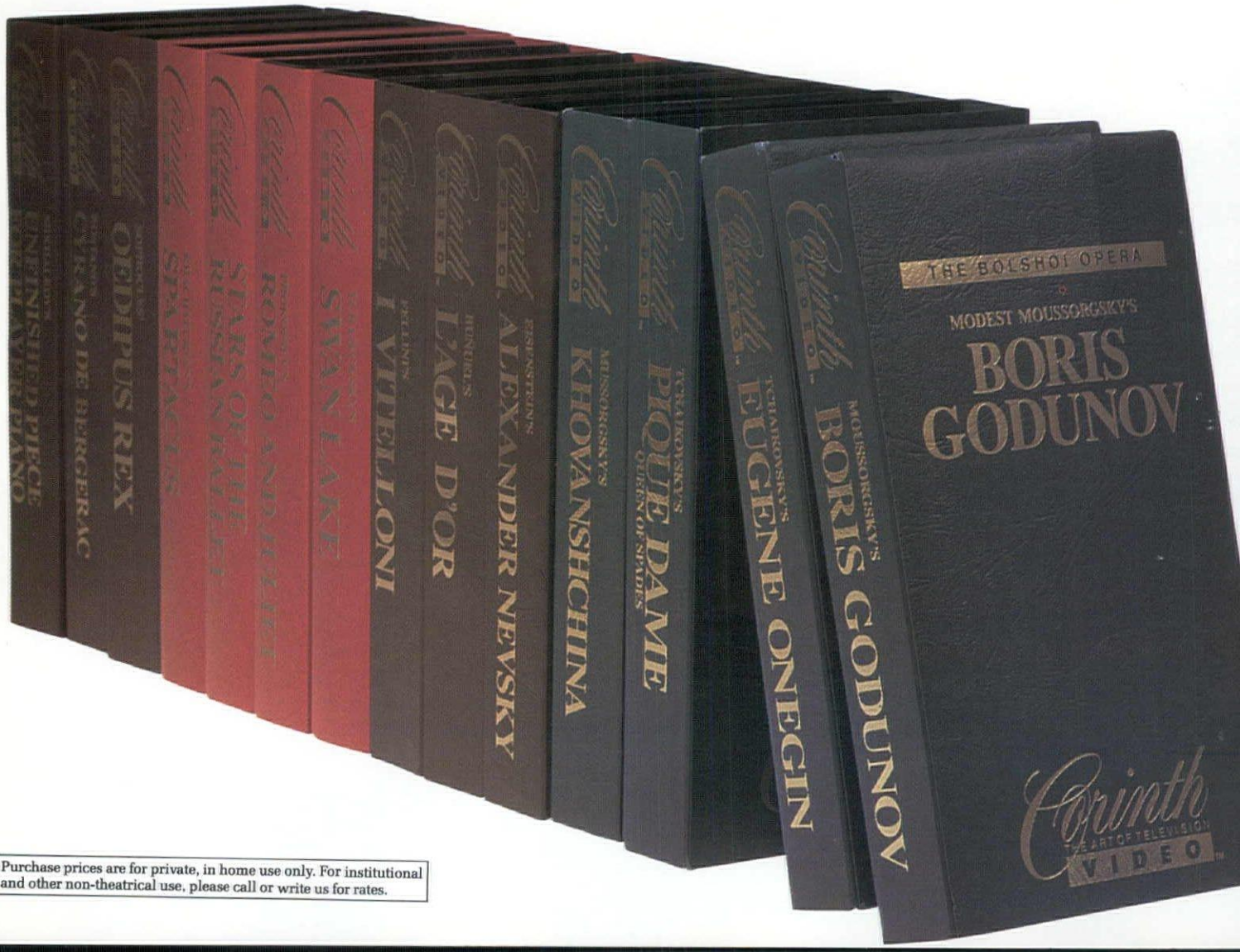
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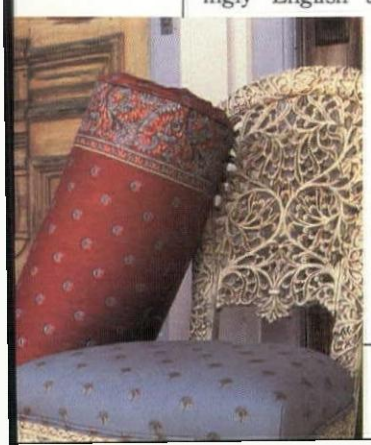
Paisleys, paisleys, paisleys— and other decorating ideas from India— conquer the West.



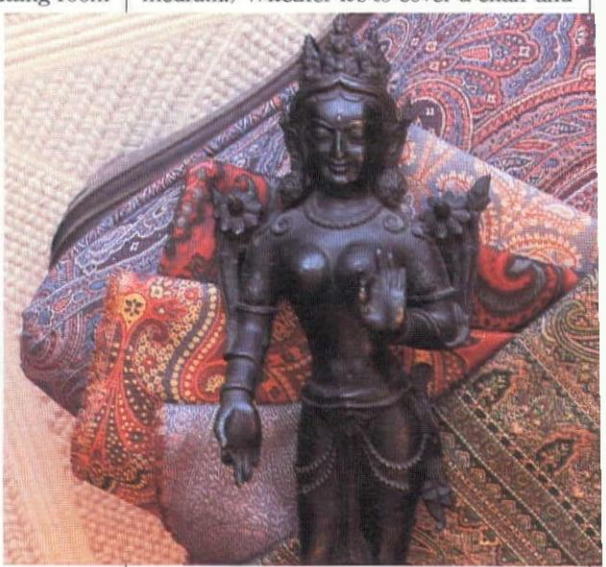
OPULENTLY designed shawls from Kashmir—some with richly embroidered borders, others with all-over patterns—took the fashionable world by storm in the mid-1800's. Soon, mills in the obscure Scottish town of Paisley were turning out their own versions. (These, in their turn, proceeded to take the world by storm to the tune of one million pounds sterling per year; they have become sought-after antiques, and are collected world-wide, today.)

Despite its Scottishness, the name Paisley continues to be often mistakenly identified as a region in India. But there's no mistake about the design motif: warmly exotic, distinctive and appealing, every swirl of every paisley says "India." Surprisingly, this passage from India—a native design coming to belong to the rest of the world—has been going on for some three thousand years.

For a start, the whole technique of printing on fabrics was invented in India; sophisticated methods for printing and dyeing in a range of colors that seemed to know no inhibition were well developed when Europe and even Japan were mostly monochromatic and purely primitive. The list of other decorative ideas from India extends all the way from such homey things as seersucker (from *shir-o-shakar,* literally milk and sugar) and calico (from *Calicut,* India) to such surprisingly "English" things as chintz and such "American" discoveries as the bungalow. And then there's also sturdy khaki, luxurious cashmere, today's ubiquitous dhurries, kindly crewel, and the ever-popular madras cottons. Probably no other culture can show as pervasive an influence on the fabric inventory of the world as does India—and the influence continues as dynamically as ever, even in today's volatile times.



In the San Francisco bed-sitting-room shown here, interior designer Scott Lamb has brought the warmth and design exuberance of India to a typical San Francisco Victorian room. He transforms it with a romantic mixture of raj, courtly and native India and achieves a 1980's version of stylish comfort and lush informality. The day-bed is upholstered in *Faner,* a herringbone-woven cotton stripe, that recalls the sturdy peasant work-fabrics of India, though it's actually woven in Schumacher's own New Jersey mill. The curtains are *Srinigar,* a pure silk with an embroidered-looking windowpane check that's an exclusive Schumacher import from India. The wing chair and the onion-dome-shaped screen are covered in Schumacher's companion fabric and wallpaper *Khyber,* based on an authentic embroidery motif. The Victorian-looking rug is another import from India, also exclusive with Schumacher. But the key to the room's special ambience is the paisley-bordered fabric *Rajah,* in Indienne red, made into a table cover and also dressing up the bolsters. The same fabric, in indigo, can be seen in the lower left picture on the upholstered seat of a carved antique chair from Goa.

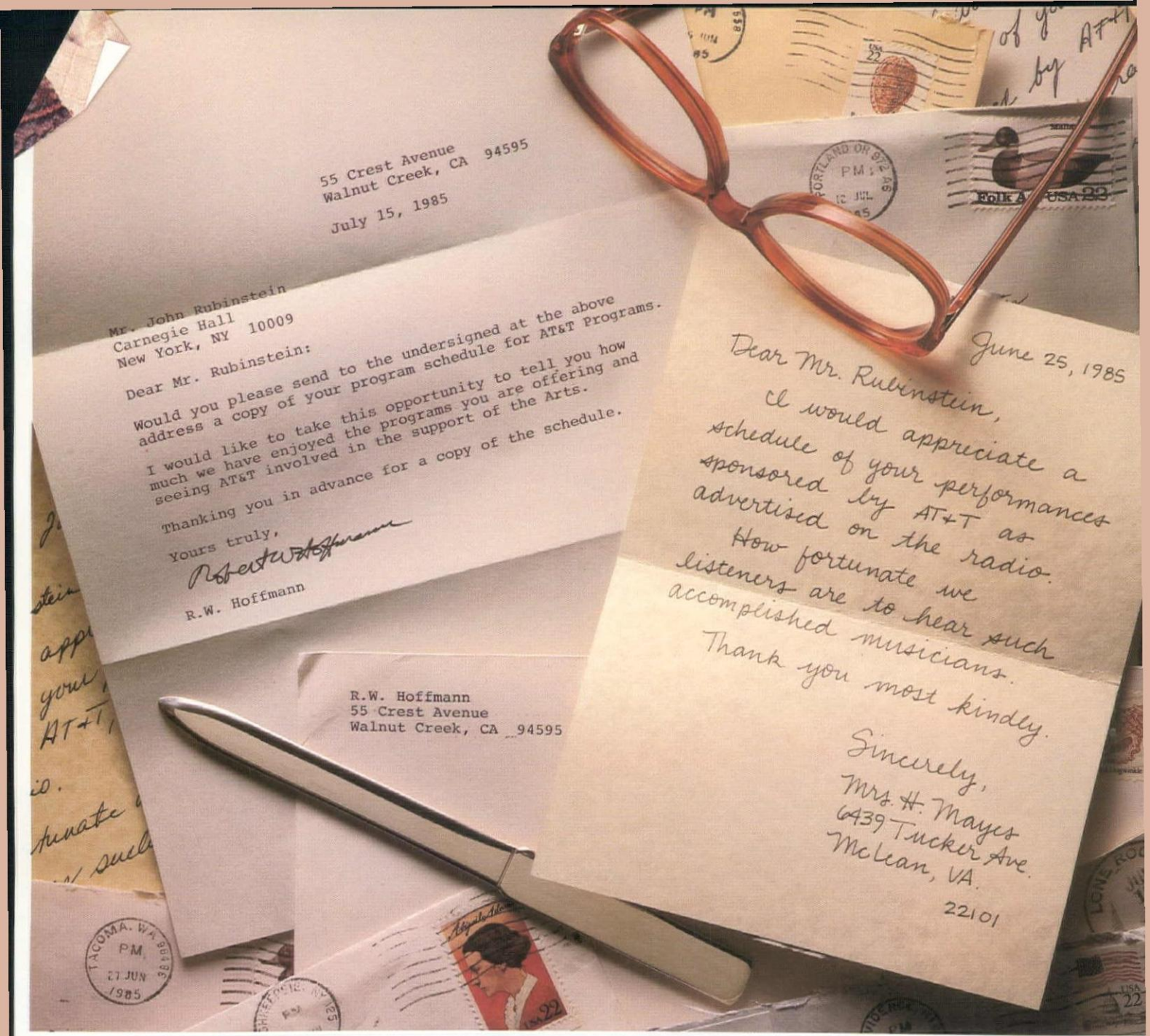


A sampling of the wide range of colors, the lavish variety of motifs and the subtle design that paisleys are heir to, can be seen in the center picture on this page. The jewel-like colors, the seemingly endless catalogue of sensuous swirls—are all controlled by a very sophisticated design intelligence. (The wool rug in the background of this picture, incidentally, is a happy translation of the crisp texture of straw matting into a more lasting medium.) Whether it's to cover a chair and brighten up a dark corner or to create a sensational sofa in an elegant living room; whether it's bedroom, kitchen or bath; there's no place that a paisley can't help. With drama, with color, with enthusiasm. No wonder Scotland and then the world were conquered. No wonder the conquest continues to this very day.

From just about the time that paisleys from Paisley had become well established as a fashionable household word, F. Schumacher and Co. has been supplying America's interior designers and architects with the world's best for the comfortable, fashionable household. Importing, producing, commissioning, and inspiring—fabrics, wall-coverings, rugs and carpets. Wherever today's ideas are coming from, knowing professionals looking for infallible choices seem invariably to agree that the one place not to be missed is "surely, Schumacher."

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Treasure Homes of Art

A landmark exhibit brings the British country house and its art treasures to America.

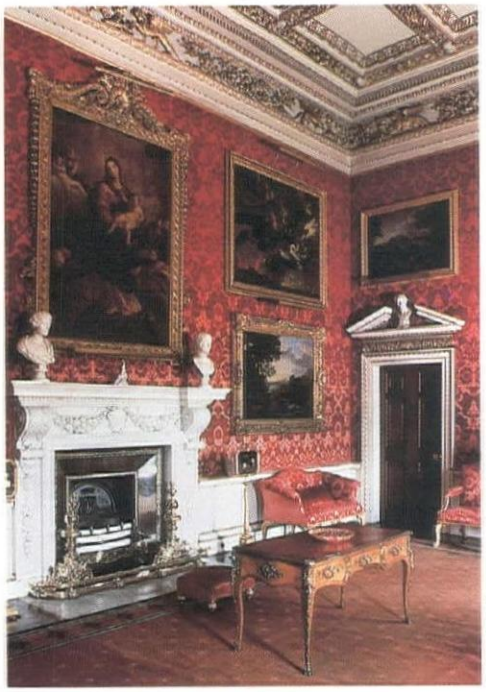
By Hope Ridings Miller

The most extensive assemblage of privately acquired art ever shown under one roof: the phrase in superlatives describes quite precisely an exhibition scheduled to open this month at the National Gallery of Art, Washington, D.C. Entitled "Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collection," this landmark show will present through incredible variety and nuance the contribution that the great country house—quintessential status symbol of privileged British life—has made to Western civilization. Their Royal Highnesses the Prince and Princess of Wales are patrons of the exhibition, which will open November 3 and remain on view through March 16, 1986.

More than seven hundred works, from over two hundred country mansions in England, Scotland, and Wales, with art holdings comparable to those in the world's leading museums, will occupy the entire mezzanine and the two upper floors of the Gallery's East Building. Featured displays will include a number of rarities never before seen outside their permanent homes, as well as some from houses that are never open to the public.

The National Gallery of Art and the British Council collaborated to organize the exhibition, which was made possible by a monumental grant from Ford Motor Company and supported by indemnities from the United States Federal Council of the Arts and Humanities and Her Majesty's Treasury. Further British assistance has been given by the National Trust for Places of Historic Interest or Natural Beauty, UK, and the Historic Houses Association, with members whose private collections will also be represented in the exhibition.

"Treasure Houses" follows a chronological pattern, displayed in seventeen major rooms reflecting the extent and quality of art collecting and private patronage that Britain's landed gentry has engaged in from 1485 to the present time. Among celebrated artists whose paintings will appear are Titian, Rubens, Van Dyck, Rembrandt, Hogarth, Canaletto, Velázquez, Reynolds, Gainsborough, Romney, Turner, Constable, Landseer, and Sargent. There will be sculptures by Praxiteles, Bernini, Canova, Flaxman, Epstein, and Moore; furniture by Adam, Kent, Boulle, and Chippendale; porcelain from Meissen, Sévres, Chelsea, Bow, Derby, and Worcester, as well as Oriental pieces; notable examples of art glass, rare books and manuscripts, tapestries, jewelry, armor, and silver. Other remarkable works include a doll's house designed by Thomas Chippendale and James Paine.



National Gallery of Art/James Pipkin

The saloon at Holkham Hall in Norfolk, hung with masterpieces collected on the Grand Tour.

A Tudor/Elizabethan room and a ninety-foot-long simulation of a typical Jacobean "long gallery" will form the first two sections of the exhibition. The next two rooms with period paintings and furniture will highlight the Anglo-Dutch taste and Restoration opulence that followed the austerity of England's civil war (1642-52). Displays in the next six rooms will bring to life collections that were made on the Grand Tour, 1714-70, the nobility's traditional *de rigueur* indulgence after coming down from Cambridge or Oxford.

In the "Waterloo Gallery" the visitor will see the epitome of late-eighteenth and early-nineteenth-century collecting, with Canova's life-size *Three Graces* from Woburn Abbey as the centerpiece—and around it paintings by celebrated British artists and an array of European Old Masters. Among the exhibits here will be some exemplary Boulle furniture, and gilt and gilt-bronze busts collected by the first Duke of Wellington for his country house, Stratfield Saye; Flaxman's Greek Revival *Shield of Achilles* from Anglesey Abbey; and an exquisite jewelry case containing English, Russian, and Italian tiaras from Blair Castle and Woburn Abbey.

The exhibition's last section, The Romantic Vision (1830-1985), will illustrate how Queen Victoria's frequent residency at Balmoral Castle in Aberdeen and the tremendous popularity of Landseer's Scottish paintings stimulated the Victorian quality of the Scottish Highlands. The Landseers come from Alnwick Castle, Blair Castle, and Chatsworth, while other treasures in this section include Winterhalter's famous portrait, *The Duchess of Sutherland,* from Dunrobin Castle; an antler settee and matching chairs from Osborne House; and torchères from Balmoral, lent by Her Majesty the Queen.

This final section will also contain works by artists who belonged to the Pre-Raphaelite Brotherhood and some who adopted its idealistic philosophy; bronzes by Jules Dalou and Alfred Gilbert from Castle Howard and Sandringham; silver designed by William Burges for Cardiff Cas-

Author and journalist Hope Ridings Miller lives in Washington D.C.

a handsome 1905 secretaire designed by
Washington Jack, on loan from Ickworth.
this section's last room, the theme of Edward-
Elegance and the Continuing Tradition will bring together celebrated works by John Singer Sargent, including his largest single painting, *The Marlborough Family,* which never before left the Red Drawing Room at Blenheim Palace since it was hung there in 1905. Here also will appear Munnings's *The Princess Royal on Horseback* from Harewood House, and Rex Whistler's *View of Haddon Hall*; a fancy case filled with Indian silver, ivory, and other objects collected by British Viceroys and Governors-General, from Kedleston and Knebworth; Pietro Annigoni's portrait of the Duchess of Devonshire, from Chatsworth; and sculptures by Jacob Epstein and Henry Moore, from Dalmeny House and Castle Howard.

The exhibition's epilogue is designed as a narrative that illustrates life in the British country house, as recorded by the camera. The photographs begin in the 1830s, at the time the camera was invented, continue through the era of photography exemplified in works by Lewis Carroll and Julia Margaret Cameron, and on up to the sophisticated artistry of Cecil Beaton, Lord Snowdon, and Lord Lichfield.

There are aspects of this exhibition with significant connections to the United States, which will be of special interest to viewers from around the country. For example, the role of Britain's National Trust in collaborating on the show will be doubly appreciated by Washington gallery-goers who know something about the genesis of the Trust and its connection with an older counterpart in the United States. (Dating from 1895, the United Kingdom's National Trust was modeled after the Massachusetts Trustees of Public Preservation, an organization established in 1891, and was a sponsor of our National Trust for Historic Preservation, chartered by Congress in 1949.)

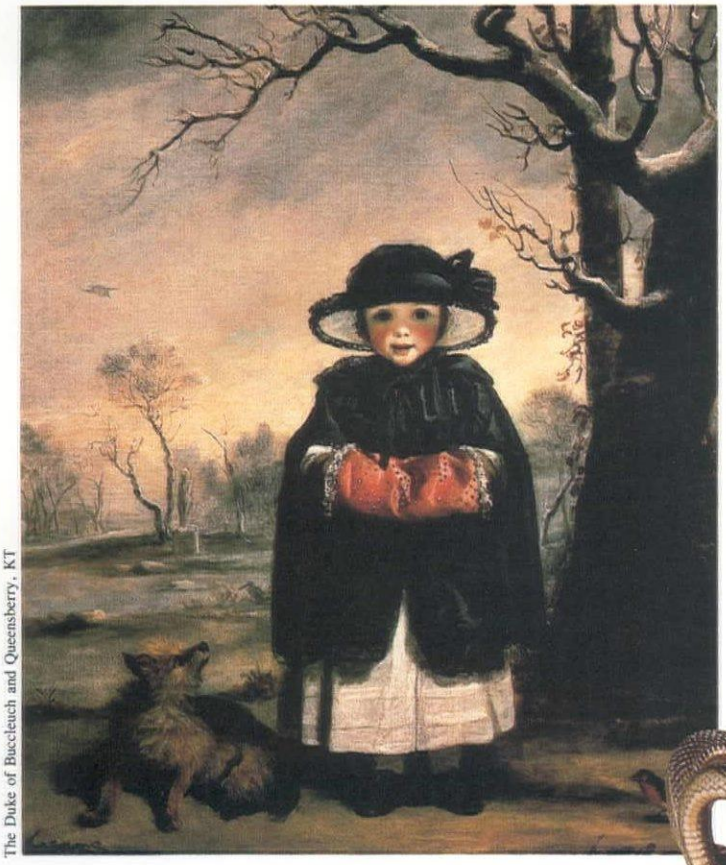
Both Trusts have preserved (as museums) numerous mansions threatened over the years by demolition because of constantly escalating taxes and maintenance costs. The British Trust now owns more than a thousand such properties; over thirty of them are represented in "Treasure Houses."

American antiques fanciers who dote on Thomas Chippendale's works will be delighted to find so many of his masterpieces in the show. One that is especially beautiful is the Harewood Commode of inlaid satinwood dating from 1773. It was just at that time that "Chippendale style," generated by the famous designer's book, *The Gentleman and Cabinet-Makers Director,* swept America, inspiring such gifted Philadelphia craftsmen as Thomas Affleck, Thomas Randolph, and William Savery to create "American Chippendale" pieces that are among our most cherished antiques today.

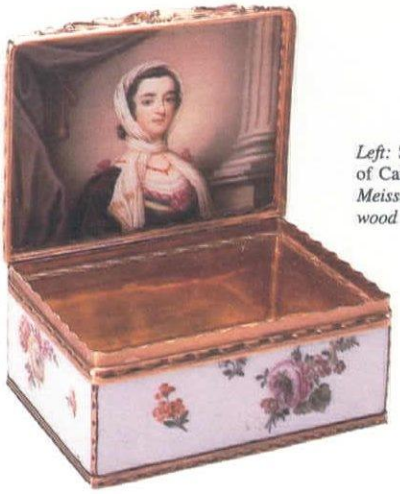
The immense painting of *The Marlborough Family* (1905) by the renowned American portraitist John Singer Sargent is the culmination of his series of country-house commissions, rivaling those of Van Dyck and Reynolds. Designed to be a pendant



The Duke of Marlborough



The Duke of Buccleuch and Queensberry, KT



The Earl of March and Kinrara

Left: Snuff box with miniature of Caroline Lennox *(1748), Meissen porcelain, from Goodwood House, Sussex.*



Right: Vase "pot pourri a dauphins," *Sévres porcelain, from Boughton House, Northamptonshire.*

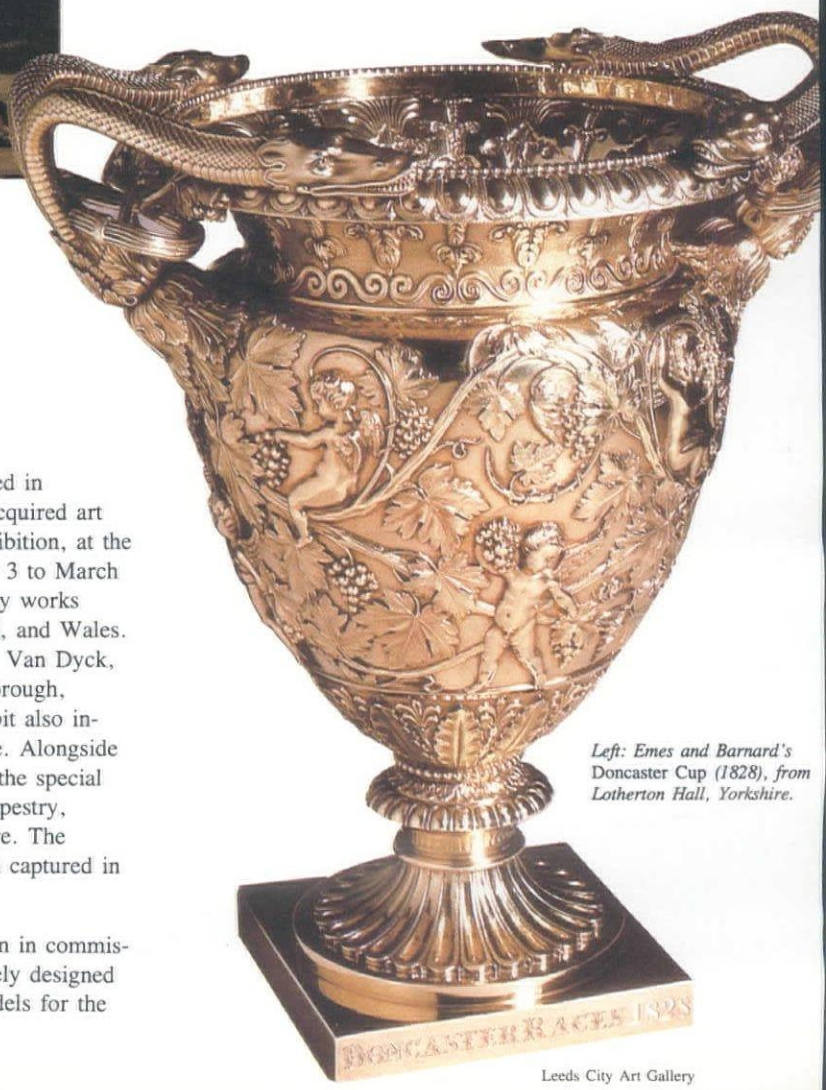
The Duke of Buccleuch and Queensberry, KT

Left: Sir Joshua Reynolds's Lady Caroline Scott as "Winter," *from Bowhill, Roxburghshire.*

Five Hundred Years of Private Patronage

The Treasure Houses of Britain exhibition can only be described in superlatives: It is the most extensive assemblage of privately acquired art ever shown under one roof. The curators of this landmark exhibition, at the National Gallery of Art in Washington, D.C., from November 3 to March 16, 1986, have culled more than seven hundred museum-quality works from over two hundred country mansions in England, Scotland, and Wales. The roster of artists represented is astounding: Titian, Rubens, Van Dyck, Rembrandt, Hogarth, Canaletto, Velasquez, Reynolds, Gainsborough, Romney, Turner, Constable, Landseer, and Sargent. The exhibit also includes sculpture by artists such as Bernini, Epstein, and Moore. Alongside these masterpieces of art are the decorative objects that create the special ambience of a British country mansion—porcelain, art glass, tapestry, jewelry, armor, silver, and a fabulous array of antique furniture. The houses themselves and the people who lived in them have been captured in photographs dating from the 1830s.

The owners of these country houses established a great tradition in commissioning, collecting, and caring for art treasures. From exquisitely designed jewelry to Old Master paintings—these treasure houses are models for the modern museum.



Left: Emes and Barnard's Doncaster Cup *(1828), from Lotherton Hall, Yorkshire.*

Leeds City Art Gallery

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NOVEMBER 3, 1985–MARCH 16, 19

The TREASURE HOUSES of BRITAIN



AN EXHIBITION
AT THE NATIONAL GALLERY OF ART
WASHINGTON, D.C.

NOVEMBER 3, 1985-MARCH 16, 1986

This exhibition was made possible by a grant from FORD MOTOR COMPANY

or a group portrait by Copley, it was hung in the ted Drawing Room at Blenheim, which already ontained Reynolds's painting of the fourth Duke f Marlborough and his family, and a number of ther outstanding works. The Sargent masterpiece epicts the ninth Duke of Marlborough and his Duchess, the American heiress Consuelo Vanderilt, and their sons, John (later the tenth Duke of Marlborough) and Lord Ivor Spencer-Churchill, nd their Blenheim spaniels of the line bred on the state since the eighteenth century.

In her 1953 memoir, *The Glitter and the Gold*, he former duchess recalled, "When Sargent came o Blenheim at my husband's invitation and was told hat he was to paint a picture including eight rooms nd three dogs, he was in no wise daunted. We were herefore depicted standing in the great hall with columns on either side, and over our heads the Blenheim Standard, as the French Royal Standard captured at Blenheim had become known. I was placed on a step higher than Marlborough so that the difference in our heights—for I was taller than he—would be accounted for."

Her book further recounts that the artist chose for her a black dress with sleeves lined in deep rose satin in the manner of attire traditional for Van Dyck portraits. He refused to allow her to wear pearls because he admired her long neck and thought jewelry would detract from it.

The American-born artist Charles Robert Leslie, a popular painter in nineteenth-century England, will be represented in the show by his group portrait, *The Grosvenor Family* (1831). This depiction of the second Earl of Grosvenor and several members of his family was made at the time of his elevation to the Marquessate of Westminster, and the Duke of Westminster has loaned the work to "Treasure Houses." (Leslie's fine portraits of John Quincy Adams when he was American Minister in London, and his wife hang in the elegant John Quincy Adams State Reception Room in Washington, D.C.)

The Roman marble, *Triumphal Relief from the Arch of Claudius*, dating from the first century A.D., is on loan from Hever Castle, in Kent. This historic house, Anne Boleyn's birthplace, dating from the fourteenth century, was one of several important properties, including Cliveden, which the wealthy William Waldorf Astor purchased after he left New York City in the early 1900s to live permanently in England. In 1916, Astor became the first native-born American to be ennobled in that country since the founding of the republic, and the following year he was elevated to the rank of the first Viscount Astor. Meanwhile, his son Waldorf, who married Nancy Langhorne of Virginia in 1906, resided with his family at Cliveden. The Roman marble object in the exhibition is one of an extensive collection of antiquities which the first Viscount Astor acquired for Hever Castle.

The scheduled exhibit with perhaps the most obvious American connection is the pen-and-ink *Plan for the City of New York and Its Environs* (1775), dedicated to General Thomas Gage, the last colonial

Sargent refused to allow the Duchess of Marlborough to wear pearls because he admired her long neck.



National Gallery of Art/James Pipkin

Opposite: The White and Gold Room at Petworth House in Sussex features Van Dyck's Countess of Bedford. *Above:* The Marlborough Family, *painted by John Singer Sargent in 1905, includes the spaniels traditional to the estate.*

Governor of Massachusetts, who became Commander-in-Chief of British forces in the colonies in 1775. Recalled to England later that year, he took *The Plan* along with other papers to Firle Place, his ancestral home in Sussex, where his portrait by Hugh Barron hangs in the staircase hall today.

National Gallery director J. Carter Brown's conception of "Treasure Houses of Britain" is: "For half a millenium the British 'country house' has been the locus of an extraordinary phenomenon in the history of world culture. Their owners have made these great castles and houses, often with surrounding parks, works of art in their own right, and have filled them with priceless objects, either commissioned or collected. The resulting 'temples of art' prefigured the modern museum in the extent and quality of objects brought together. It is these objects and the history of their assemblage that form the subject of this exhibition."

One of the exhibition's most enthusiastic early supporters was Lord Howard of Henderskelfe, former chairman of the Historic Houses Association of Britain. In an interview in his study at Castle Howard shortly before he died last November, Lord Howard predicted that the show would be "one of the most important events of its kind in this century." Moreover, he expressed delight that his Henry Moore masterpiece, *Seated Woman on a Bench*, would be included as an example of twentieth-century British taste in art collecting.

Britain's Ambassador to the United States, Sir Oliver Wright, some time ago envisioned the forthcoming exhibition as "a celebration of five hundred years of history, culture, civilization, power, and influence such as we might otherwise never have the privilege of seeing for ourselves in such a comprehensive and significant form. It is a common heritage which we are proud to share."

Americans who see these marvelous works of art, generously lent by their owners for several months following a journey across the Atlantic, will surely echo the ambassador's expression of pride in the culture which we, too, are proud to share.

J. Carter Brown, who in 1979 initiated the conception of this exhibition, is chairman of its steering committee, with Julian Andrews, director of the fine arts department of the British Council, as vice chairman, and other members including D. Dodge Thompson, chief of exhibitions; Gaillard F. Ravenel and Mark Leithauser, chief and deputy chief, respectively, of design at the National Gallery; and Gervase Jackson-Stops, on leave from his post as architectural advisor of the National Trust to serve as curator of the exhibition and editor of the catalogue.

Hours for the exhibition will be 10 A.M. to 5 P.M. Mondays through Saturdays, and noon to 9 P.M. on Sundays. Admission to the National Gallery will be free, as always.

A pass system during crowded periods will enable visitors to enter the museum after a comparatively brief waiting period. At the exhibition entrance, individuals may obtain passes for the same day on a first-come, first-served basis. Groups of twenty or more may reserve passes in advance by telephone or mail.

A limited number of hour-long guided tours will be conducted at 9:15 A.M., Tuesdays and Thursdays, forty-five minutes before the gallery opens to the public. Early-morning tours on Monday, Wednesday, and Friday will be reserved for school groups.

There will be a thirty-minute slide lecture affording an overview of the exhibition twice a day, at 10:30 A.M. and 1:30 P.M., for groups of no more than twenty people who book in advance. Afterward, these groups may tour the exhibition on their own. A recorded tour narrated by J. Carter Brown may be rented at a nominal cost.

Special activities to be offered in connection with the show will include: an extensive film series, Sunday lectures by scholars, and special festivities related to the Christmas holiday season.

Reservations for blocks of free passes, arrangements for group discounts for the recorded tour, and appointments for early-morning guided tours may be obtained by writing the National Gallery's Education Department, Washington, D.C. 20565, or by telephone: 202/842-6246. □

THE MUSEUMS OF *Rajasthan*





Discover the fabulous museums in this exotic Indian province.

By Jessica Harris

During this year and the next, as the United Stat celebrates the Festival of India, Horizon *continu its own celebration in a series of articl highlighting India and its arts.*

Rajasthan in northwestern India is a region rich history and in color. Known as the "Abode Kings," this area combined the artistic traditio of the Moghuls and Rajputs with the bellicos heritage of the warrior kings, or maharajas. Ar in landscape, the region made up for its geo graphical shortcomings with what was perhaps th densest concentration of princes and kings in In dia. As of December 1971, the glory ceased; th hereditary title of maharaja was abolished.

Today, only the palace museums remain a witnesses to past glories. They are repositories o treasures that astound, not only with their uniqu conception and execution, but also with their lavis and intricate use of precious stones and metals. Th museums are shadows of former times, which the preserve in amber, showing as they do only a frac tion of the maharajas' prodigious wealth.

Jodhpur is the capital of the Marwar dynasty. Th City Palace and museum are located inside th fifteenth-century Mehrangarh Fort, which i perched atop a hill and dominates the whole land scape. Beyond the forbidding front gate, the roa climbs to the main entrance. Inside is not on palace, but several that are joined in a labyrinth o color and design that would confuse even Ariadne.

The exterior is a dizzying mix of architectura

Jessica Harris is South Asia editor of Travel Weekly. *She is also the author of* Hot Stuff, *a cookbook recently published by Atheneum.*

2080

ıe City Palace at Jaipur (below right) was ıilt for the Maharaja Jai Singh II. The Sandar ıuseum, in the Rajasthani city of Jodhpur, ıaintains an extensive collection of art and ·tifacts such as Celestial Female *(opposite ıge, top) and* Vishnu *(opposite page, lower).*

Beneath the maharana's apartments, mosaic glass peacocks glitter in the sun.

yles; airy pierced-work windows look out onto enellated ramparts. Inside, color runs riot. Rooms e decorated with blue and white designs in asterwork; others have floor-to-ceiling murals epicting festivals, religious ceremonies, and court fe; still others fragment reality in a multitude of nages created from intricate mirror mosaics. It ems as though every available inch of space has een decorated.

The visitor is caught up in a sensuous assault: fleeting glimpse of a saffron sari is caught through n archway; a hint of patchouli perfume recalls a rgotten princess; a jingling ankle bracelet echoes ıe sound of a cooling fountain.

As with any museum, it is impossible to catalogue ıe riches. Individual rooms and works detach ıemselves from the whole and imprint themselves n the memory. In the Deepak Mahal, or Children's alace, the princes' carved wooden cradles remind isitors of the importance of the dynasty, while the Moti Mahal, where the ranis resided, is feminine vith its mirrors and gold work.

A room is devoted to traditional Rajasthani instruments and has taped music to illustrate the ound of each. In the miniature section, Krishna an be seen frolicking with the gopis, or herd girls. The flute-playing god, rendered in luminous blue, evels with the maidens in a gilded setting straight rom the Kama Sutra. In another gallery, a painting of a hunt shows several cunningly rendered igers. Rather than being an indication of an abundance of game, this is the result of an artistic convention that enables the viewer to follow the progess of the hunt.

In another area of the palace, a carriage museum lisplays solid silver howdahs, purdah coaches, and a gilt jewel box of a palanquin captured by Raja Abhaisinghi of Jodhpur in 1730. The collection even ncludes a display of jewel-studded robes.

Udaipur, site of the Mewar dynasty, is the location of many palaces. The Jag Niwas has been ransformed into the Lake Palace Hotel. The Shiv Niwas and Laxmi Vilas have also become hotels. The Monsoon Palace and Jag Mandir await plans. The City Palace, though, is owned by the government of Rajasthan and is open to the public as a museum.

Like its Jodhpur counterpart, the City Palace in Udaipur is a rabbit warren of rooms. However, where Jodhpur's crenellated walls are indications of the palace's genesis as a fort, in Udaipur, inner courtyards and peacock arches create a more peaceful atmosphere. In the Peacock Courtyard, beneath the maharana's apartments, mosaic glass peacocks sparkle in the sun. Inside, tiny bits of mirror embedded in plaster split the world into myriad

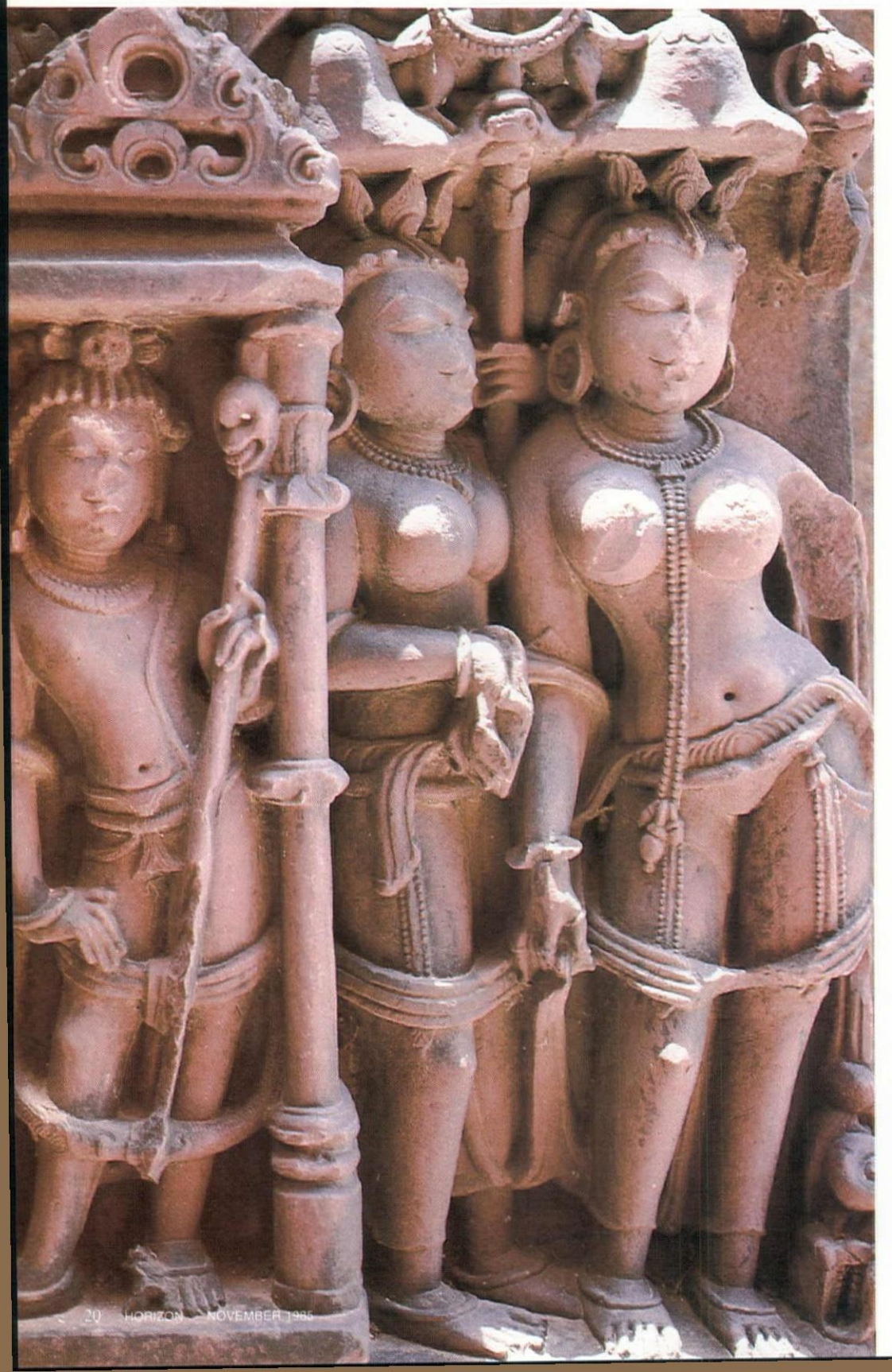


Patricia Corrigan

Blue and white Chinese and Delft plates cover every inch of wall and ceiling in the Chini Chitrashala.



Michael W. Meister



Left: Udaipur's City Palace. Below: Ornate sculptures in the Government Museum at Ko

images. Blue and white Chinese and Delft pla cover every inch of wall and ceiling in the Ch Chitrashala. The Krishna Vilas is decorated honor of a famous princess with intricate miniatu of palace scenes. An adjoining room is hung w portraits of Mewar rulers, with their typical combed beards and mustaches.

A painting in a courtyard shows a royal gath ing. The courtyard in the painting, with its tr and central pool, catches the eye. After contemp tion, it becomes clear that the courtyard depic is the one in which the picture hangs.

Textiles, armor, stone carvings, and a display turbans are also a part of the collection, as are t maharana's old carriages and cars.

While the city palaces at Jodhpur and Udaip are fascinating with their glimpses of the past, t Maharaja Sawai Man Singh II Museum in the C Palace at Jaipur astounds with the vastness of collections, overwhelms with their richness, a touches with their personal references. More th the others, this museum is a family collection

The collection is housed in part of the sti inhabited City Palace, which began constructi under Jai Singh II in 1728. It is made up of sever museums, each of which contains artifacts th would be considered treasures by any museum. T Mubarak Mahal houses the Textiles and Costum Museum, where displays of Rajput costumes ar textiles bring antique miniatures to life. The form coronation hall of the palace houses a collecti of early manuscripts, some of which are writte on the bark of the palmyra palm tree. There a over two thousand miniatures glowing wi pigments prepared from ground precious and sem precious stones; ragmala, or musical scores; J Singh's works on astronomy; and a collection antique carpets. A centerpiece of the collection the Takhat-al-Rawan, or movable throne. Th palanquin of gold and silver can be used only b the maharaja and has left Jaipur for the first tim to be a part of the Festival of India's "India" ex hibition at New York's Metropolitan Museum Art.

The Silekhana, or armory, is reputed to have th finest collection of arms in India and displays suc wonders as a sword so flexible it can be worn a a belt, polo balls that can be lighted for night play and lethal-looking daggers called katars.

The collection is constantly growing as the roya family cleans out its attics. The most recen discovery, made in 1979, is a collection of ove 2,500 glass negatives of old photographs. Many o them were taken by the Maharaja Ram Singh, and some of them detail life in the women's quarters They are on temporary exhibit at the museum.

Jodhpur, Udaipur, and Jaipur, though, are only three of Rajasthan's palace museums. Palaces a Bundi, Amber, Bikaner, Alwar, Kota, and Jaisalmer dazzle the visitor with their riches and offer glimpses into a princely past. □

Twain Today

The writings of Mark Twain have stood the test of time.

By Gary Stern

American literature, Ernest Hemingway once said, starts with Mark Twain's *Adventures of Huckleberry Finn.* One hundred years after the book was published, Twain's influence and popularity have not waned. A spate of new works adapted from Twain or about him reveals a revitalized interest in this American author. Whether this revival is based on the one-hundred-fiftieth anniversary of Twain's birth, the hundredth anniversary of the publication of *Huck Finn*, the seventy-fifth anniversary of Twain's death, or the recognition that Twain speaks to our time, interest in Twain is on the upswing.

Actor Hal Holbrook has dedicated much of the last thirty years of his performing career to touring with his one-man show *Mark Twain Tonight!* through Europe and the States. *Big River,* the Broadway musical adapted from *Huck Finn,* swept the Tony awards, winning seven accolades including best musical of the year.

Several years ago a Twain-influenced play, *The Boys in Autumn,* written by Bernard Sabath, was announced to open on Broadway, but its debut was deferred. Now producers think that the time is ripe for the play, which uses the imaginative conceit of Huck Finn and Tom Sawyer grown old. It is slated to open on Broadway in 1986.

Much of the renewed interest in Twain stems from the success of *Big River,* a sellout on Broad-



An illustration of Tom Sawyer whitewashing the fence in an early edition of Twain's Tom Sawyer.

The Bettmann Archive

Gary Stern writes frequently about film and theater for Horizon *and other national publications.*



Martha Swope

Above: Ron Richardson (Jim) and Daniel Jenkins (Huck) in Big River. *Right: The Mississippi River today. Opposite page: An engraving from the first edition (1892) of* Tom Sawyer.

way, and destined to run for years before it becomes a summer-stock standby. Turning *Huck Finn* into a musical happened almost spontaneously.

Producer Rocco Landesman and his wife heard Roger Miller perform at a Greenwich Village country-music club. Enthralled by Miller's performance and idiosyncratic Americana sound, Landesman said to his wife, "Why not do a musical with Roger?" His wife, coproducer Heidi Landesman, replied, "Why not *Huck Finn.*"

The Landesmans brought together a creative team consisting of composer Miller, theatrical director Des McAnuff, and novelist/dramatist William Hauptman (a friend of Rocco Landesman's from Yale Drama School who had not written a play in seven years), to adapt the novel.

Hauptman faced the difficult task of streamlining the quintessential American novel into a libretto. "Being an adapter," he says, "involves more than underlining with magic marker." He considers the musical true to the novel, though he did have to cut several scenes from the novel. *Big River* had opened in Cambridge's American Repertory Theatre and then moved to the LaJolla Playhouse as a three-hour musical. But the producers felt the commercial Broadway audience would only sit for two hours, so something had to be cut.

The scenes which Hauptman describes as "Twain's meditation on the Civil War and the Southern code of chivalry" were dropped for Broadway. Hauptman acknowledges that cutting these scenes makes him vulnerable. "The important thing that's left out is the explicit violence of the shooting. It would have been impossible to leave everything in a commercial production."

Miller blended Cajun, country, gospel, spiritual, and blues for the musical.

To give his libretto shape, Hauptman focused on the relationship between Huck and Jim. That relationship, says the librettist, serves as the main reason, the crucial metaphor, for the novel's immortality. "The story of a black man and a white man is the heart of the American story, the heart of our history, the essential ingredients of the American story," says Hauptman.

Director Des McAnuff, responsible for integrating the musical's various components, concentrated on what he terms "the play's most important theme" when he conceived the production: Huck's conscience. Both Twain's novel and *B River* concern "a society dictating a young boy conscience, the struggle of head over heart," sa McAnuff. To vivify Huck's struggle with his co science, composer Roger Miller concentrated c character and theme.

For example, the song "Guv'ment," sung b Huck's alcoholic, self-hating father, evokes Huck weak moral upbringing. Huck's relationship wi Sally and Widow Douglas, McAnuff suggest reveals Huck's longing and need for a moth figure. McAnuff rejected the notion that only novel can deal with a character's moral develo ment. He contends that "theater is the highe social, moral, and political platform."



The River Rolls On

National Geographic photographer Nathan Benn's new book, *God of the Country: A Voyage on the Mississippi River,* captures the life and soul of a river that for centuries has occupied a special place in the culture and literature of the United States. Recognizing the sesquicentennial of Mark Twain's birth and the centennial of the publication of *The Adventures of Huckleberry Finn,* the book contains passages from the river's best-known chronicler. Other excerpts come from F. Scott Fitzgerald, T. S. Eliot, William Faulkner, Herman Melville, Henry David Thoreau, Harriet Beecher Stowe, Walt Whitman, Eudora Welty, and others.

What began as a project on rural America evolved—over a ten-year period—into a moving portrait of the entire river and its people. Along its 2,350-mile reach, Benn made images that give a sense of where we're from as a nation and as a people.

God of the Country is available through most local bookstores and through the publisher: Thomasson, Grant, and Howell, 505 Faulconer Drive, Suite 1C, Charlottesville, VA 22901; 804/977-1780.



The Bettmann Archive

"*Huck Finn* concentrates on a society with a moral disease. It concentrates on how that disease cripples a great deal of the population morally and how that crippled, sick conscience is passed along to innocent Huck Finn. In terms of America, the novel concentrates on hypocrisy and institutions," says McAnuff.

McAnuff tried to maintain Twain's humor, despite the violence and inhumanity that Huck and Jim see and experience. Twain's humor enables the audience to accept the pain, rather than recoil from it. McAnuff says, "One of the things I learned about Twain that applied to the theater was, if you want to keep minds open, keep the audience laughing. That's something worth learning."

Although *Big River* won seven Tony awards, some critics felt that musicalizing *Huck Finn* was superfluous, a cheapening of a complex novel. McAnuff disputes this criticism, saying that *Big River* possesses only one thing the novel doesn't—music. Miller's blend of Cajun, country, gospel, spiritual, and blues underscores Twain's Americana themes, the director says.

In May of 1986, *Big River* will be joined on Broadway by the dramatic play *The Boys in Autumn*, first performed at San Franciso's American Conservatory Theatre. George C. Scott has been signed to play Huck Finn, and Cliff Robertson has been cast as Tom Sawyer.

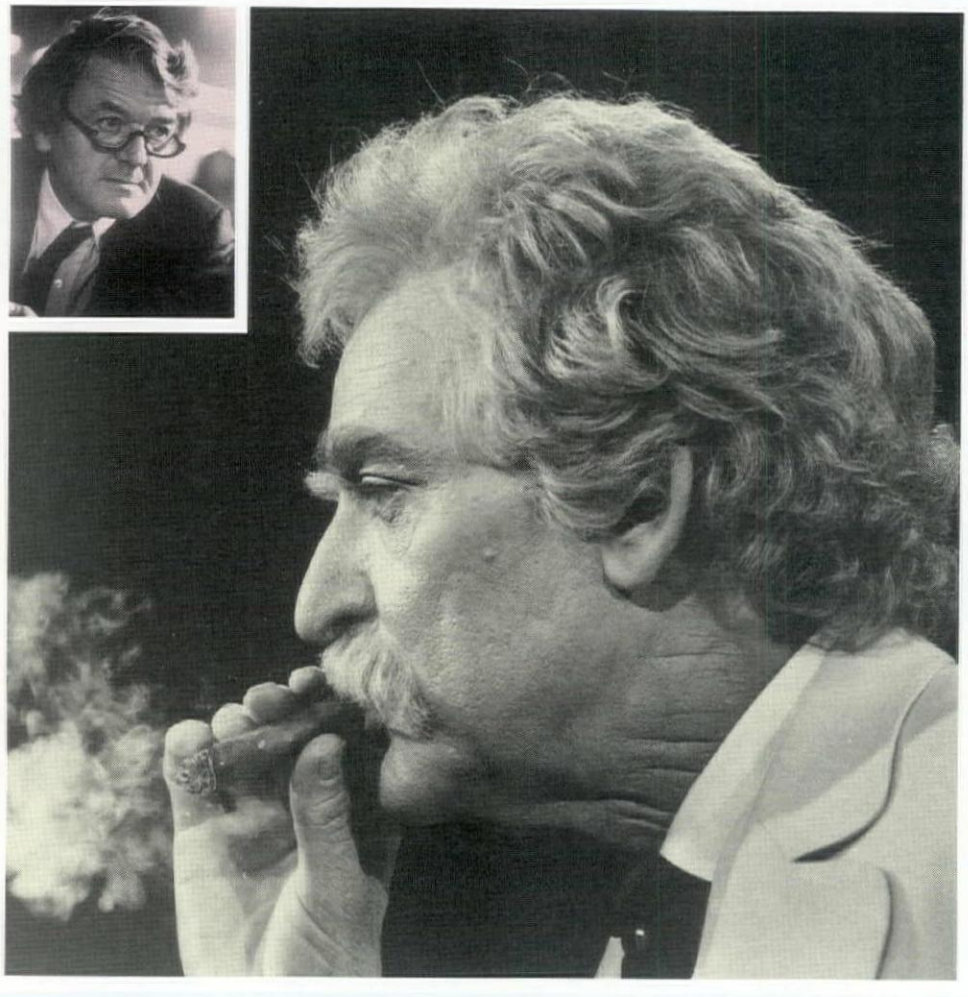
Ted Mann, the artistic director of Circle in the Square, the nonprofit theater that will produce the play, says "It's about Huckleberry Finn and Tom Sawyer in their sixties, meeting again for the first time in many years. It's a wonderful extension of the story of Huck and Tom, the curiosity about what happened to them in later life."

Thematically, he says, *The Boys in Autumn* concerns "all of us meeting people from their youths later on, reflecting on their lives, the changes, dreams gone awry, good reminiscences of the past."

Robert Pesola, Circle in the Square's literary manager, was fascinated by the quality of the writing. "It's very humorous and warm with serious underpinnings. The plot concerns Huck Finn, who goes by the name of Henry Finn and lives in Hannibal, Missouri. Henry lives alone, and a stranger, whom Finn does not recognize, comes to visit him." The stranger, of course, is Tom Sawyer.

Reluctant to divulge all of the plot, Persola reveals that "Huck Finn has become more conservative and traditional, whereas in the book he was more radical. Tom changes his name to Tom Grey and becomes a carnival barker." The play, Pesola says, is about "friendship and dealing with Huck Finn's feelings about being rejected by Tom Sawyer."

Hal Holbrook: "I construct my show in such a way that they never know what he's going to say next."



Hal Holbrook as Twain in his masterful, one-man show. Inset: Holbrook sans the Twain makeup.

What makes Twain as timely today as he was a century ago, says Pesola, is "his cynicism about how society runs versus how people really are; the two-facedness of people; man's hypocrisy."

Long before *Big River* arrived on Broadway and *The Boys of Autumn* emerged, Hal Holbrook became known throughout the world for his one-man show *Mark Twain Tonight!* In 1985 alone, Holbrook has toured London, Prague, Lisbon, Bucharest, Tel Aviv, Bombay, and New Delhi, and will venture nationally to San Diego; Colorado Springs; Galveston, Texas; and Aurora, Colorado, among many cities.

The derivation for the show started back in New York City in 1953 when Holbrook was a struggling actor unable to land many roles. In Holbrook's words, "I read enough about Twain to realize he went on the circuit to entertain people. I developed a show based on his writing." Rather than wait on tables, Holbrook decided to create a one-man show about Mark Twain and try to earn money from it.

Holbrook spent seven months developing his material, picking and choosing from Twain's novels, short stories, essays, and memoirs. He studied Twain while riding the Broadway IRT subway auditioning for acting jobs. Finally he conceived a two-hour show and convinced a Greenwich Village nightclub owner to let him perform it there.

After several months, a talent scout for the Ed Sullivan show attended this Village café, liked Holbrook's rendition, and signed him for an appearance. The national television exposure drew raves for Holbrook. For five years, in between stage or film roles, Holbrook would take his *Mark Twain Tonight!* on the road to America's cities and towns.

In 1959 he performed *Mark Twain Tonight!* off-Broadway, and in 1977 brought the show to Broadway, which led to a ninety-minute television specia Twain and Holbrook had become synonymous.

For his efforts as Mark Twain, Holbrook earne a Tony, a Drama Critics' Circle Award, an Obi and an Emmy, but he is constantly changing, fin tuning *Mark Twain Tonight!*, adapting it to th times. During the sixties, he used sections fro Twain that stressed civil rights; during the seve ties, he emphasized Twain's antiwar writings.

Holbrook interprets Twain as "a very sensitiv man. He had a keen sense of justice, a strong dislik for lying and for hypocrisy. His values were fro tier values—independence, both in thought and ac tion, standing behind your words, dealing with lot of serious situations by the use of humor."

Having performed his Twain show for over thi ty years, Holbrook has come to realize that muc of Twain's writing is about one subject—the morali ty or immorality of man and his actions. "That at the heart of everything," says the actor. Twain writing focuses on man's honesty. "Everythin relates back to: Do you mean it, or do you don't?' says Holbrook about Twain's sentiments.

How does Holbrook keep his audience involved "I use the audience," he notes. "The audience i the other actor. The audience is a total participant I'm talking to the audience, not an imaginary per son. Twain's humor, his individuality, his passions they're working with me.

"In a one-man show the real trick is trying t figure out how to create suspense. I construct m show in such a way that they never know what he' going to say next," says Holbrook. "Keeping th audience involved is a matter of surprising then with timing, humor, and ideas."

Holbrook sees many reasons for the Twai resurgence. After a period of internal unrest base on the Vietnam War and Watergate, Twain repre sents a return to patriotism. Twain, Holbrook says as much as any native writer, evokes the in dependence of the American spirit.

Wynn Lee, director of the Mark Twai Memorial, a house that Twain lived in for many years in Hartford, Connecticut, offers another ex planation for Twain's renewed popularity.

"The fascination with Twain is the fascination we have with the court jester. Twain did things and wrote things that everybody wishes they could say and do. A lot of the things he spoke out against are still problems we face today—racism, political corruption, and political graft," says Lee.

Like Shakespeare, Mark Twain has a staying power that continually manifests itself in art of this century and surely the next. Mark Twain *is* America. □

CORNING



© 1985 Charles Swain Photography

A 1972 flood in Corning turned out to be the dawn of a new era for Market Street, now listed with the Register of Historic Places.

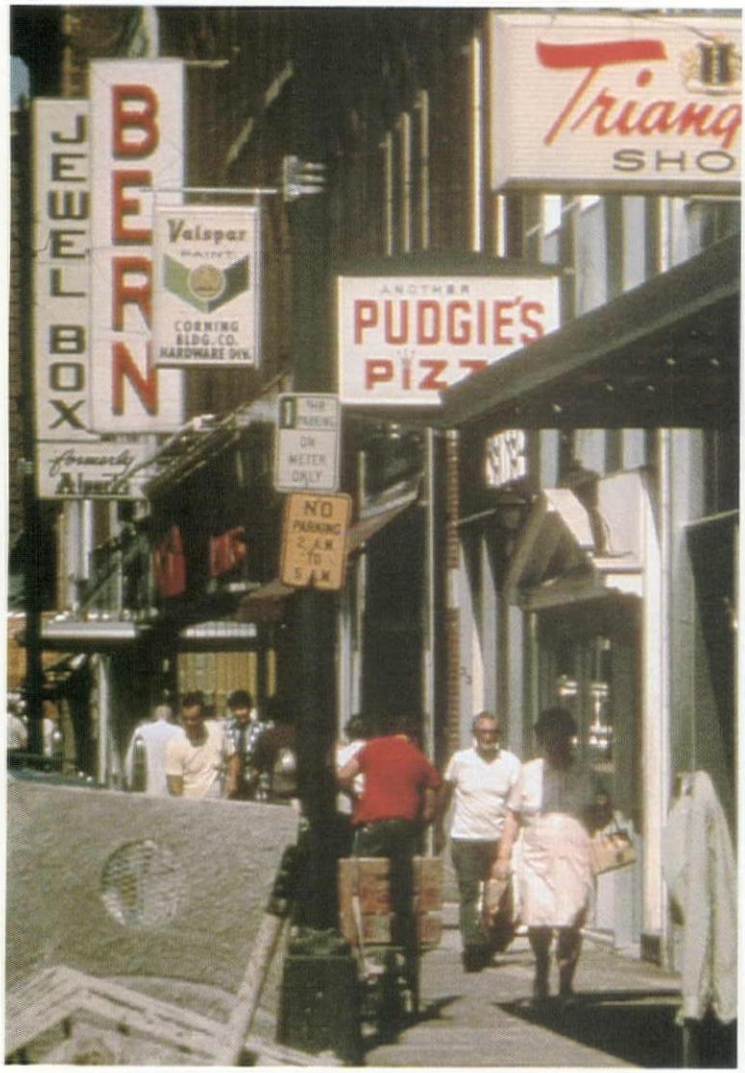
1972 flood waters revealed the original beauty of Market Street.

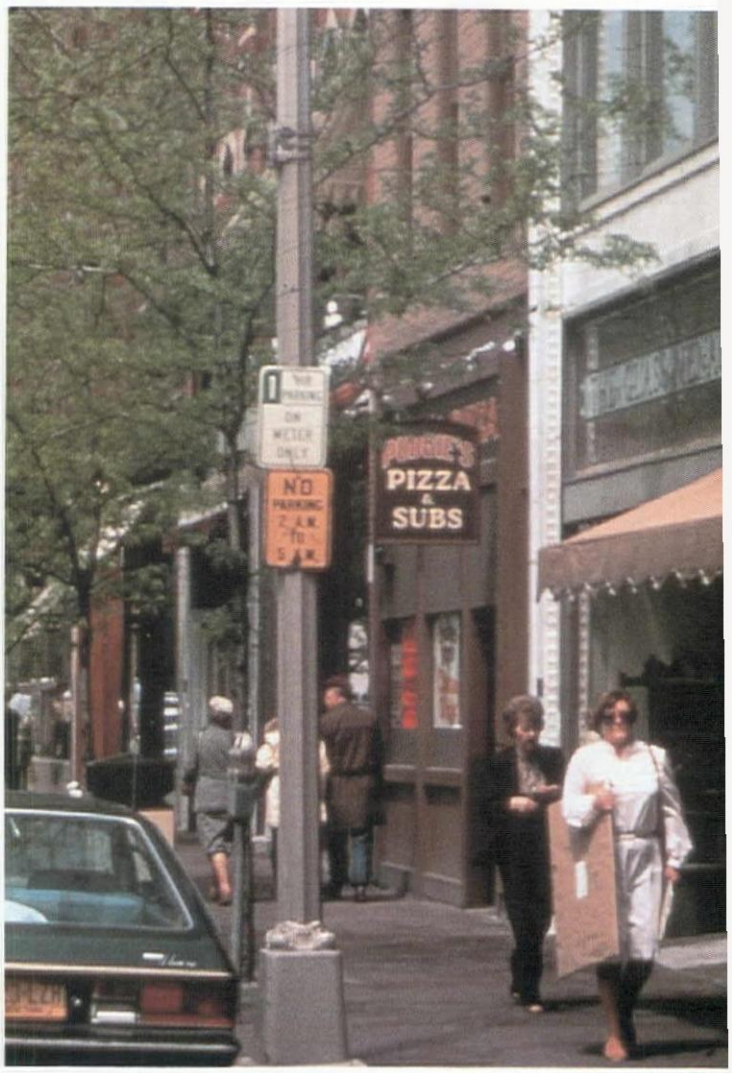
In 1972, hurricane-borne waters deluged the southern row of counties in New York State, causing $750 million in property damage. As the people of Corning looked around them after the flood, many were discouraged by their losses. The prospects of rebuilding the community seemed slim.

However, local officials, community leaders, and residents shook their fists at the receding waters and vowed to come back stronger than ever. And indeed, in retrospect, many Corning people view the catastrophe as an ironically positive turning point in the city's history.

Previously, Corning had been a fairly typical factory town—a safe and friendly place to live and raise a family. However, due to the flood, public-relief funds poured into the city for extensive urban renewal. This caused people to notice, in a new light, what was worth saving and what was not. Market Street, Corning's downtown area, was definitely on the "save" list. It was as if the flood waters had dusted off the buildings, taking away some of the modern trappings to reveal the beautiful turn-of-the-century architecture underneath.

Except for two gaps, the main four-block-long area is an uninterrupted stretch of two- and three-





story structures dating mostly from 1880 to 1930. The buildings are predominantly brick and stone, although the Victorian love of ornamentation prompted the addition of terra cotta to many.

In 1974, 35 percent of the 125 stores were vacant, mostly due to neglect and disrepair brought on by the flood. In 1985, despite the construction of a large shopping mall nearby, fewer than 10 percent of the buildings are vacant. Within a decade, a nice little town has been turned into a showplace of rehabilitated storefronts, adorned with festive banners and classy window dressings and exuding a contagious charm. Corning has grown up.

Two crucial steps which led to the transformation occurred in 1974. The first one was listing Market Street with the Register of Historic Places. This major undertaking increased public awareness of the city's historical and cultural assets and led directly to the second step, which was the formation of the Market Street Restoration Agency.

The Market Street Restoration Agency was funded by the Corning Glass Works Foundation to educate property owners about the social and economic benefits of historic preservation. The agency also offers a free design service to merchants who wish to make improvements. The design process involves the creation of a plan that will meet the numerous requirements of city officials, merchants, and other interested parties. It also includes making recommendations about materials and processes and providing technical assistance throughout the rehabilitation period.

To date, the agency has completed signs for almost all of the 125 stores. It has also designed fifty storefront reconstructions and twenty full facades (encompassing more than just the street-level construction). Doug Loescher, executiv director of the Market Street Restoration Agency points out, "Our efforts through the years resulte in a product—we call it Intown. Now we are in th process of refining it, developing it, and promotin it." Hence the formation in the late 1970s of Corn ing Intown Futures, an organization which ad dresses economic-development needs in the down town/Market Street area. Its mission is to enhanc the city as a cultural, commercial, and tourist are by working with public and private entities.

Intown Futures' main accomplishment to date ha been the formation and initiation of the Intown Square Development Plan. Over the next four years this program will stimulate over $31 million i public and private funds to sustain and expand th economic strength of Intown Square. Planne and/or implemented improvements include buildin

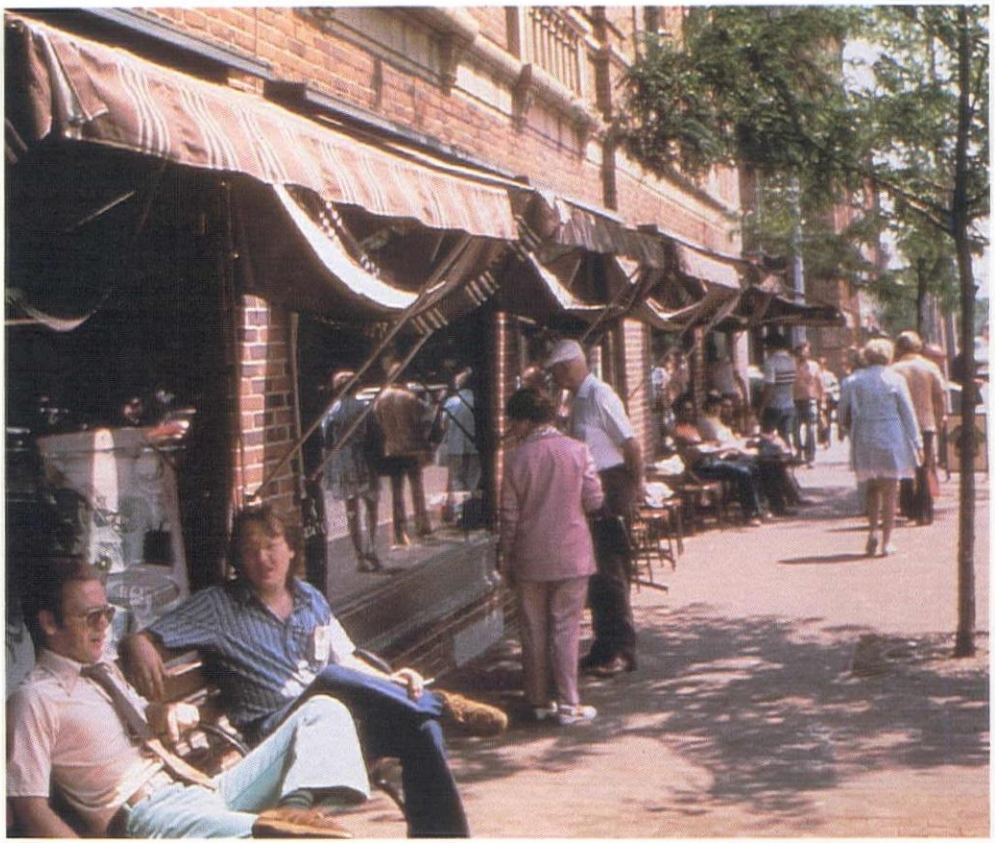
Opposite page: Market Street before (left) and after restoration. A double-decker bus (below right) makes stops on Market Street, including the popular Baron Steuben Place (right).

a new retail-office complex, constructing a five-hundred-car parking facility, and attracting new retail stores (such as the Cannon Mills and Van Heusen outlets) to Market Street.

A major part of the Intown plan is the restoration of the historic Centerway Bridge, constructed in 1921 but closed for use in 1981 due to severe deterioration. It will provide a critical pedestrian link between Market Street and the Corning Glass Center across the Chemung River.

Where the bridge meets downtown at Centerway Square, new public spaces will be provided. An amphitheater for large outdoor performances, as well as a smaller stage area for individual performers, is in the planning process. "These spaces will provide a home for outdoor performances, art and craft shows, festivals, and the like—in addition to allowing for further cultural advancements," a spokesperson for Intown Futures says.

These days, there's a slogan being batted around the offices of Corning's leaders. It goes something like this: "Corning . . . not just a location, it's a quality of life." *—Rhonda L. Morton*





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Street-Wise

The successful restoration of Market Street in downtown Corning is based on several fundamental guidelines that can be adopted by any town desiring a revitalization effort.

1. It is important to engage both public and private sectors in the program. Public improvements such as street furniture and landscaping alone will never make up for deteriorating buildings and closed stores. Merchants and property owners must "buy into" the improvement plan.
2. Once the private sector has committed itself, the restoration expert must acquire an understanding of each merchant's business and use diplomacy when making recommendations. Equal amounts of historic preservation and merchandising techniques go into each project to guarantee the program's overall success.
3. What should result is an improvement plan that respects the heritage and original design of each building while shunning pretentious and cost-prohibitive projects. □

Crafts on Loan

The Corning Crafts Project provides low-interest loans to artists in exchange for setting up open studios and shops.

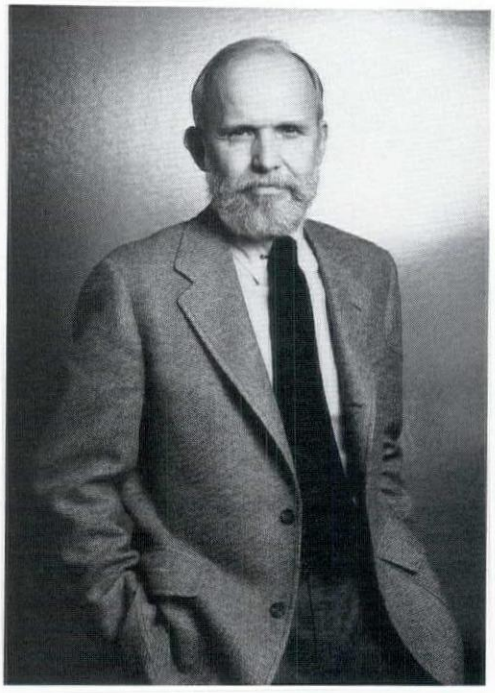
The idea of tying economic development to the advancement of the arts is an old favorite in Corning. However, this past summer, city leaders gave the concept a new twist. They packed both economic development and arts advancement into one business when Brand and Greenburg Glass became the first recipient in a low-interest loan program for leading American craftsmen and artists.

The loan program is known as the Corning Crafts Project and is under the aegis of the Chemung Valley Arts Council, with funding from Corning Glass Works. It gives artists the opportunity to obtain up to $25,000 at 2-percent interest in exchange for establishing an "open" studio and shop on or near Market Street, the main shopping district in Corning.

The Corning Crafts Project is the brainchild of Tom Buechner, vice-president for cultural affairs at Corning Glass Works. Buechner began working with Kevin Geoghan, executive director of the Chemung Valley Arts Council (an organization located in Corning and dedicated to the development of the arts in a three-county area), on the idea in the spring of 1984.

Their first step was to contact a group of highly respected people in the crafts field. "We wanted to know if we were on target in thinking of developing a program like this, since loan programs for individual artists are rare. It's a marriage of economic development and cultural development through funding artists," Geoghan says.

The responses to their letters of inquiry were enthusiastically positive. Howard Evans, director of the Haystack Mountain School of Crafts in Deer Isle, Maine, comments that he thinks the project is "an extraordinary and innovative plan and one that deserves considerable attention nationwide."



Tom Buechner, vice president for cultural affairs at Corning Glass Works, initiated the concept of the Corning Crafts Project in 1984.

With the crafts community solidly behind them, the next step was to locate a funding source. The arts council applied to Corning Glass Works in January 1985 and received a contribution of $100,000.

Before accepting applicants, the organizers presented the idea to the banking world for advice and comment. Consultants helped the arts council put together sound application forms. "They actually walked us through the whole loan process, from applying to collecting," Geoghan says.

Ironically, the hardest part has been finding the right crafts people to take advantage of this opportunity. Although the arts council has had numerous inquiries from places as far away as Montana, Arizona, California, and Florida, they feel that they would rather "proceed cautiously in the beginnin and keep standards high, rather than make hast decisions."

A loan recipient is chosen primarily on the basi of the technical quality and aesthetic excellence c his work. Other criteria include the stability an level of the applicant's current business or poter tial to launch a business, his personal financial posi tion, and his interest in interacting with "spectators and establishing production facilities accessible t the public.

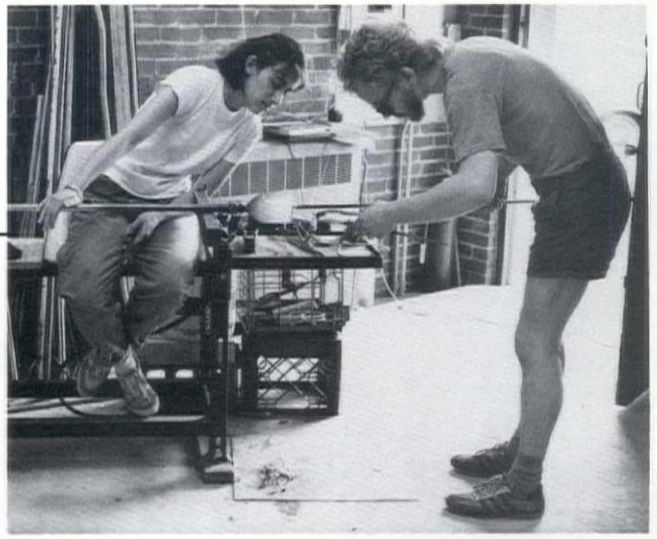
The benefits of the Corning crafts project ar numerous. For the general public, the outcome wil be an increased opportunity to view art in the mak ing and to gain an understanding of the resource and raw materials necessary to produce artwork

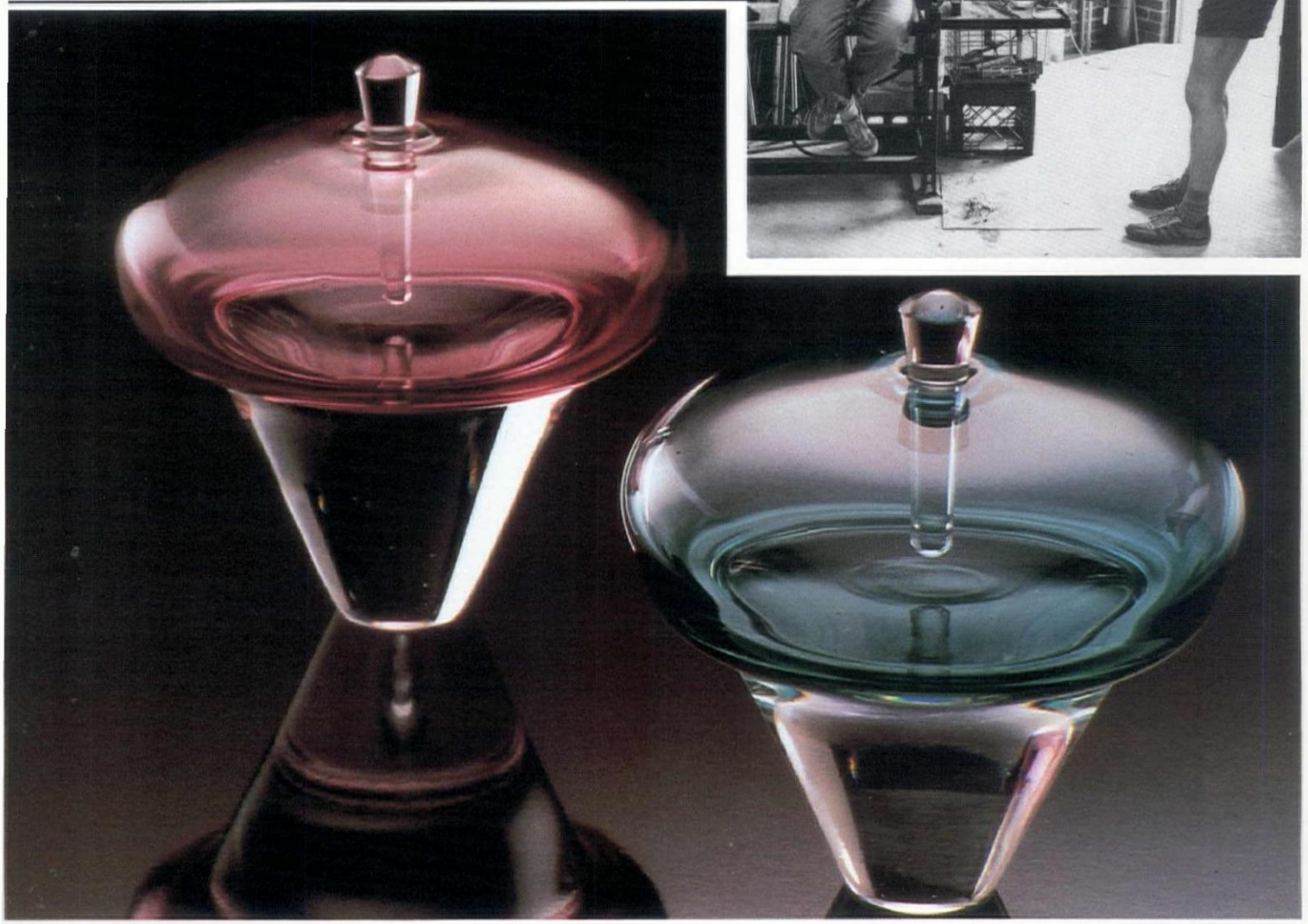
For the city, the project will further improve th already substantial tourist trade. By helping t establish a series of studios, the arts council look forward to developing Corning as a major Americai crafts center. In addition to improving the quality of life locally, the loan program is expected to at tract additional funding from state and nationa sources and, by locating active entrepreneurs in th Corning area, to provide a long-term boost to th local economy.

Perhaps the greatest benefit will be realized by the craftsmen and artists. The ultimate goal of th project, according to Geoghan, is "to establish a closely knit community of craftspeople where aesthetic excellence is at its highest level; where the sharing of ideas, criticisms, and support becomes a way of life for each member of the crafts community; and where one has every opportunity to grow and develop to his fullest potential."

Additionally, the arts council is exploring the possibility of offering supplemental workshops and seminars through the extension programs of colleges and universities in the region. Topics would include small-business operation, craft management, trade-show display, photography, and other subjects of interest to craftsmen and artists. Participating crafts people will be encouraged to offer master classes.

"For now, we are satisfied with having made one loan," Geoghan says. "The process is a new one for us. . . . It has meant a lot of research and learn-





© 1985 Patricia Darbee Weirich

Above right: Alex Brand and Ann Dee Greenburg, the first recipients of a Corning Crafts Project loan, at work in their studio, creating such treasures as these hand-blown perfume bottles (above).

ing. We've worked the bugs out of the system and expect to make more loans in the spring of '86."

Meanwhile, Brand and Greenburg, who formerly relied entirely on their wholesale business, are enjoying the fact that retail sales have covered operating expenses for their first months in business, allowing them more time for design and sculptural work. The community is happy to have the newcomers, and community leaders are contemplating other ways to link economic development to the advancement of the arts.

—Rhonda L. Morton

Cutting Through the Paperwork with Understanding

Since the paperwork in a loan program may at times seem overwhelming, it is good idea to have a thorough understanding of it.

1. Kevin Geoghan, executive director of the Chemung Valley Arts Council, suggests that anyone wishing to set up a loan program should "seek assistance from financial experts as early in the process as possible."

2. Geoghan also suggests, "Avoid jeopardizing your investments, acquire the services of a credit bureau to investigate a potential recipient's creditworthiness."

3. After the loans have been made, protecting them (in this instance) involves ongoing support and promotion of the artists' or craftsmen's work. But, of course, art centers ought to be accustomed to that; as Geoghan points out, "That's what we've always done best!" □

A Touch of Glass

Corning Glass Works is committed to the arts in its community.



Each year, the New York Business Committee for the Arts recognizes corporations which are exemplary in their support of the arts. Corning Glass Works and the Corning Glass Works Foundation have jointly won the award so many times that in 1983, they were given a Distinguished Achievement Award in honor of their outstanding long-term commitment to arts advancement.

Corning Glass Works is an international, technologically oriented company producing specialized products for science, industry, and the home. Perhaps best known for its cook-and-serve products, Corning actually turns out items to serve some fifty distinct markets—including aerospace, medicine, telecommunications, and electronics. To the business world, it is a diversified and highly successful company with a strong potential for growth. But to the arts community, the firm means even more.

A principal focus of the Corning Foundation is arts programming in Corning, New York (world headquarters for the company), and in other communities where the corporation has manufacturing facilities. As Richard Bessey, president of the foundation, points out: "Our interest in the arts stems from our desire to foster the best-possible living environment for our employees and their families. We believe the arts are an important contribution to the quality of life."

"There are two major museums in Corning—the Corning Museum of Glass and the Rockwell Museum of Western Arts," notes Michael Duty, Rockwell Museum director. "Two major museums in a city of twelve thousand residents is extremely rare. This is directly linked to Corning Glass Works's long-term commitment to the arts in this community."

During the past half century, the corporation has been gathering the most comprehensive collection of glass objects in the world. The unusual assemblage is housed in an equally unusual structure built in 1980. As a result of this corporate commitment, the Corning Museum of Glass is an acclaimed resource for artists, scholars, and collectors throughout the world—as well as a major tourist attraction.

The Rockwell Museum's Western-art exhibits are based on the collection of Robert Rockwell, a longtime Corning resident. To provide a home for it, the old city-hall building was restored with the support of Corning Glass and community backers. The Rockwell also hosts major special exhibits, lecture series, and children's programs.

The 171 Cedar Art Center is another beneficiary of Corning Glass's philanthropy. Laura McGrath, executive director, believes corporate generosity is complemented by a "giving mentality" on the part of Glass Works employees.

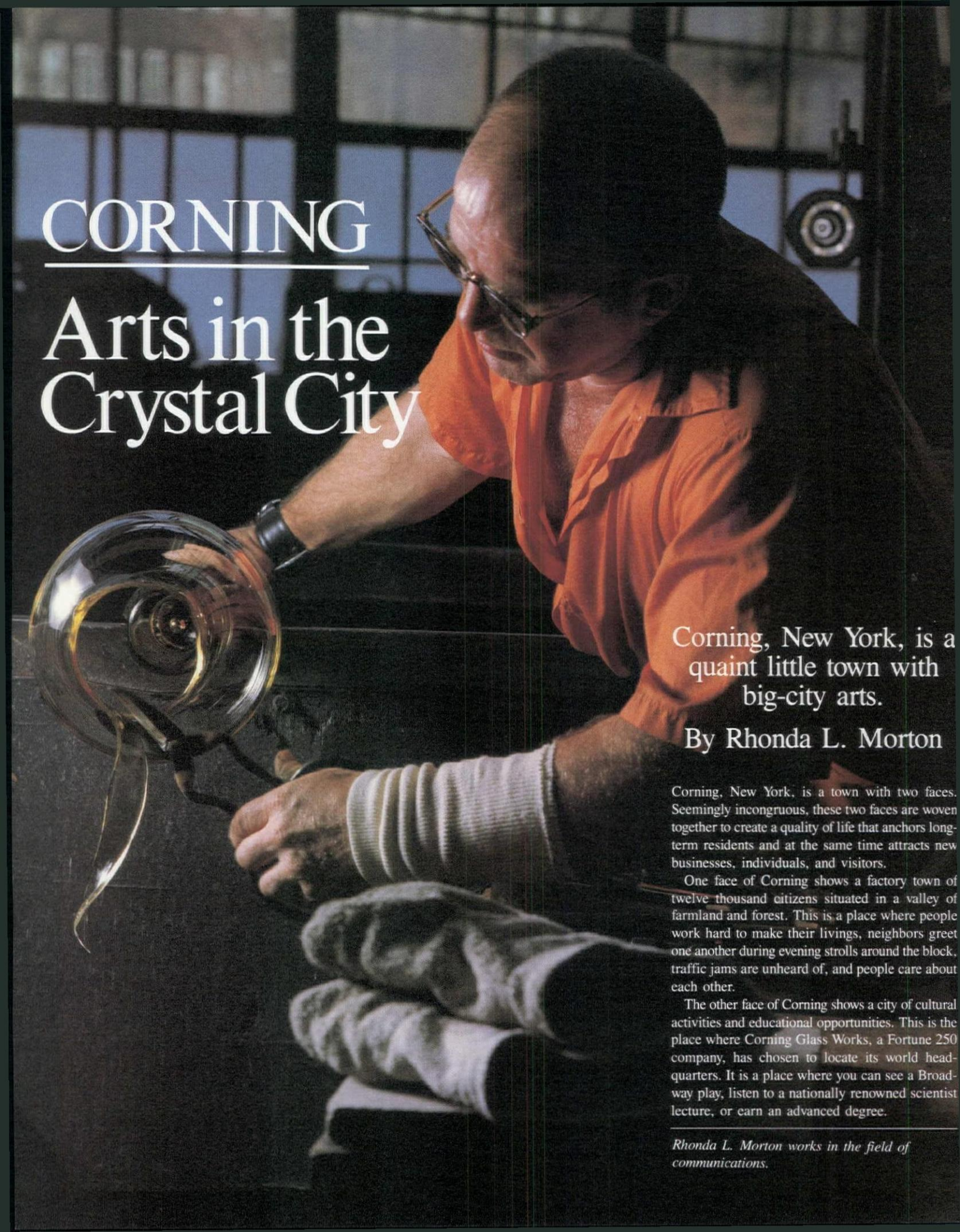
"People in this community care about the arts and support the local arts organizations quite liberally. The matching-gifts program offered by the Corning Foundation enhances their gifts and, to some extent, probably stimulated employee contributions," McGrath says.

The Corning Foundation's support of cultural programming is far ranging. It has participated in restoration and building projects, and through its Architectural Fees Program, the foundation has donated the money for quality building designs for new public structures in the Corning area. Under this program organizations must agree to select a nationally recognized architect to design new buildings—in exchange for full funding of the design.

The desired result, according to Bessey, is "an exceptional visual environment, which of course contributes to the total living environment." With buildings by such architects and architectural firms as RTKL; Gunnar Birkerts; Geddes, Brecher and Quarles; and Arthur Cotton Moore, Corning features a large number of aesthetically pleasing and functional structures. The city hall and library complex (as well as a triangular fire station) are just a few of the products of this arrangement.

The budgets of cultural organizations in Corning are definitely affected by the presence of the Glass Works, but what about the programming offered by those organizations? The organizations may be able to present better-quality programs or a larger number, but are the arts changed in any other way?

McGrath thinks so. "Because Corning is the



CORNING

Arts in the Crystal City

Corning, New York, is a quaint little town with big-city arts.

By Rhonda L. Morton

Corning, New York, is a town with two faces. Seemingly incongruous, these two faces are woven together to create a quality of life that anchors long-term residents and at the same time attracts new businesses, individuals, and visitors.

One face of Corning shows a factory town of twelve thousand citizens situated in a valley of farmland and forest. This is a place where people work hard to make their livings, neighbors greet one another during evening strolls around the block, traffic jams are unheard of, and people care about each other.

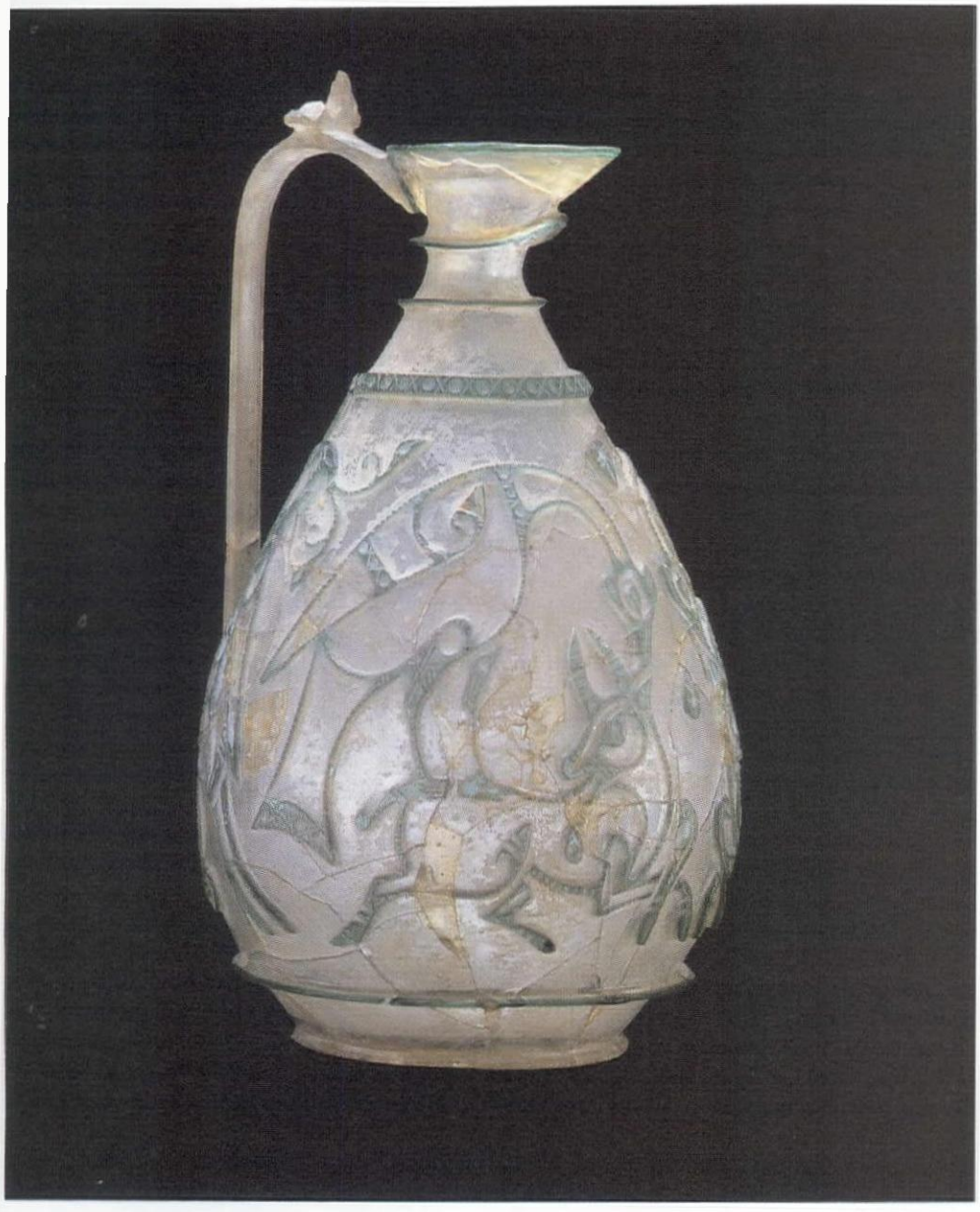
The other face of Corning shows a city of cultural activities and educational opportunities. This is the place where Corning Glass Works, a Fortune 250 company, has chosen to locate its world headquarters. It is a place where you can see a Broadway play, listen to a nationally renowned scientist lecture, or earn an advanced degree.

Rhonda L. Morton works in the field of communications.





© Jon Reis Photography



Opposite page: The Rockwell Museum's American Western Art Gallery. Left: The Corning Museum of Glass's Corning Ewer *is the most important known example of Islamic carved glass. Above left: The Decker Building, the Corning Glass Works engineering facility. Above right: The Corning Museum.*

management and research headquarters for a Fortune 250 company, there's a very sophisticated population here. But Corning is very much a factory town. Therefore, 171 Cedar Art Center finds itself responding to the needs of a very diverse population," she says.

The number and diversity of cultural activities in such a small community have also led to some challenges for arts organizations. Jenny Monroe, supervisor of public programs at the Rockwell, comments, "A few years ago, we realized we were confusing our shared audience by inadvertently scheduling exhibit openings or other major events for the same day and leaving the local media in the precarious position of having to prioritize events for coverage." A collaborative group was formed to develop a master calendar of major events.

"To have so many offerings that we had to organize better is the hallmark of a successful community and company effort," says Monroe. "We are fortunate to live in a Corning Glass Works town. Any nonprofit organization in a town of twelve thousand people would never dream of the kind of life we live. We simply couldn't do it without Corning Glass and the involvement of the whole community."

—Rhonda L. Morton

A Common Bond

"When two or more museums share the same audience and supporters, it is important to collaborate, not compete," says Jenny Monroe, supervisor of public programs at the Rockwell Museum. That's why she and others spearheaded a group called MECCA (Museums of Elmira-Corning Cultural Association).

MECCA is made up of the education and/or public-relations professionals from six area museums. Its purpose is to increase member organizations' impact by speaking with one voice to the media, to the public, and to funding sources.

MECCA members jointly plan bus tours, exhibit openings, and other major events. They also organize a public celebration during the week of International Museum Day to call attention to museums.

Funded by the Junior League of Elmira, MECCA has produced a video presentation and brochures for teachers in the area and has invited educators from major metropolitan museums to provide annual training sessions for volunteers.

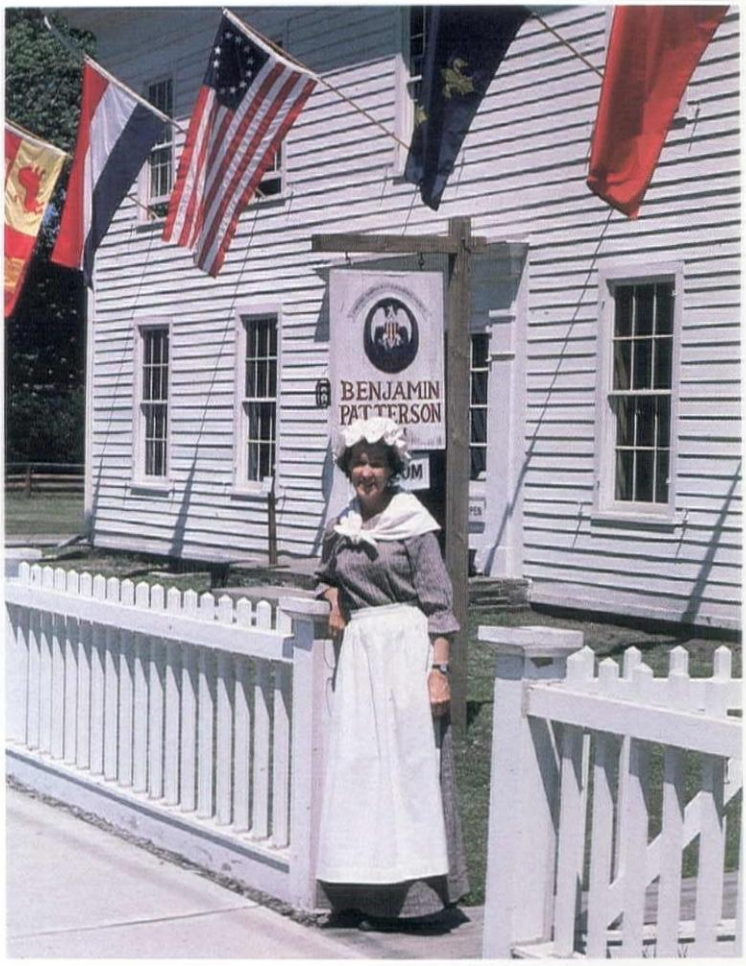
MECCA offers the following advice for those aspiring to create a collaborative spirit or group among a number of related arts organizations.

1. Seek a "naturally occurring" common bond, such as a celebration of Museum Day, to help cement relationships.
2. Use the possibility of increased funding as a "carrot" to draw individual organizations into the group.
3. Choose a respected leader who is able to be sensitive to the needs of the collaborative entity and to the needs of the individual organizations.
4. Pull together at least five or six groups to make the collaboration meaningful. □

Timespell is a laser-light show projected onto prehistoric rock faces at Watkins Glen Gorge.







Opposite page: A craftsman at work in the Steuben Glass factory. Top left: Carolers help celebrate Sparkle of Christmas. Above left: Timespell, a sound-and-light laser show at Watkins Glen Gorge. Above: Phyllis Martin, director of the restored Benjamin Patterson Inn.

But what is it that makes both of these faces of Corning possible? A special breed of people. Corning has an abundance of caring people from diverse backgrounds with a commitment to work together. Rather than compete, people in this town form partnerships. Rather than pull apart, they pull together.

Industry-education coalitions, human-services collaborative councils, museum consortiums, merchant associations, and other examples of people working with people are not only prevalent here—they are successful.

The result is that, in an era when most small towns with industry-based economies are struggling to remain viable, Corning has grown and improved. Local business and industrial leaders have great confidence in the solid future of the Corning area. Led by Corning Glass Works, area businesses have invested more than $500 million for expanding and upgrading facilities in the past ten years alone.

Fortunately for residents and visitors alike, this collaborative spirit has also affected the support of the arts. Corning leaders recognize the fact that cultural advancements can be used as a means of economic development. Local planners and economic developers have joined forces with leaders in the arts to design innovative projects of mutual benefit. This partnership leads to economic prosperity as well as solid backing of the arts.

No wonder people say, "It's a nice place to visit, but an even nicer place to live." (The area code in Corning and outlying areas is 607.)

MUSEUMS

Glass can be made into just about anything. The sleek, metallic gray and soft green exterior of the **Corning Museum of Glass** proves the point even before you enter the building, for the sheathing is made of glass. Inside, visitors may explore three connected touring areas, which collectively are known as the **Corning Glass Center** (Centerway, 937-5371).

The glass museum is the main exhibit area. It houses the most comprehensive collection of glass in the world, ranging from weapons chipped from volcanic obsidian by prehistoric people to hand-formed glass created by contemporary artists. Special annual events include a major glass exhibit from May through October and a four-day seminar on glass in October, which attracts collectors and scholars from all over the world.

Connected to the museum is the Hall of Science and Industry. It focuses on the many uses of glass, its properties, and its makeup. The hall, in contrast to the more scholarly museum, provides a lighter look at glass through a hands-on, please-interact method of display.

The final touring area is the Steuben Glass factory, where visitors are encouraged to watch crafts-

Festivals are a part of the fabric of the community, woven into every season.



The Corning Museum of Glass

The Corning Museum of Glass's permanent collection includes the exquisite Maharajah's Glass Table.

men produce glassware using the same techniques which have been used for millennia. In the blowing room, globs of hot, molten glass are hand-formed into beautiful Steuben crystal before your eyes. These works of art have been used by every president since Harry Truman as gifts to other heads of state, and they are exhibited in many major museums around the world.

In a variety of shops, visitors discover glass jewelry, souvenirs, and objects made by glass artists and craftsmen from all over the world—as well as beautiful Steuben crystal. Also available are Corning products (Pyrex cookware, Corelle dinnerware and accessories, and Corning Ware cookware), plus the largest selection of closeouts and discontinued items anywhere.

During the summer months, the fun and excitement of a visit to the glass center don't end when you leave the building. Your "coach" awaits you outside in the form of an English double-decker bus, which will take you to the city's other main attractions or back to a special tourist parking area.

The first stop on the bus loop is the **Rockwell Museum** (corner of Cedar Street and Denison Parkway, 937-5386). Although a visit to the glass center can be, and often is, an all-day affair, many people decide to take advantage of the Rockwell's evening hours.

The Rockwell houses the finest collection of American Western art east of the Mississippi, including several Remington bronze sculptures and paintings by other famous artists such as C. M. Russell, Albert Bierstadt, and Thomas Moran. Also exhibited are two thousand pieces of Carder Steuben glass (colored glass produced in Corning between 1903 and 1933 by Frederick Carder, the cofounder of Steuben Glass Works); antique toys; and collections of Indian artifacts, pottery, and weaving. The renovated, late-Victorian (1893) city hall in which the collection is kept is an attraction in itself.

The **Benjamin Patterson Inn** (59 West Pulteney, 937-5281) is the oldest frame structure in the valley (built in 1796) and has been restored and furnished to illustrate its original use as a tavern and inn. In several places, the interiors of walls have been exposed to allow a view of construction details. Small, personal tours cover the main building as well as a one-room schoolhouse (1878) and a log cabin (1784), which were moved to the property from the surrounding countryside. A white picket fence, wooden sidewalks, and an old-fashioned herb garden top off a delightful experience.

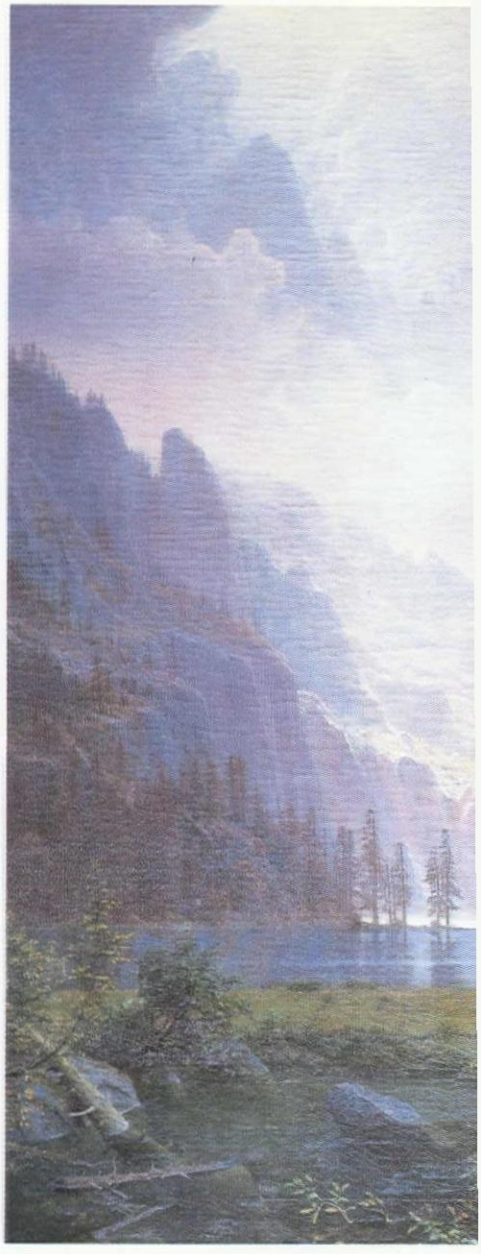
On historic Market Street, the **Wine Center** (Baron Steuben Place, corner of Market and Centerway, 962-6072) features a pictorial history and explanation of wine making. It serves as a perfect introduction to the Finger Lakes region, which is famous for its many vineyards and wineries. The Wine Center includes a "sampling area" as well as a wine market, where the finest New York State wines are sold. A bottle from one of the region's many boutique wineries makes the best kind of souvenir or gift.

The Corning area is blessed to have **171 Cedar Art Center** (171 Cedar Street, 936-4647) in its midst. This little dynamo offers classes for adults and children in dance, music, and most art media. But in addition, the small gallery it houses affords exhibition space to the outstanding artists in the area. Imaginative use of limited resources makes 171 a joy to experience. Don't miss it!

Other area museums include the **Arnot Art Museum** (235 Lake Street, Elmira, 734-3697), which was recently expanded and renovated and displays seventeenth- through nineteenth-century paintings as well as the works of regional artists; the **National Soaring Museum** (Harris Hill, Big Flats, 734-3128), the Soaring Capital of America; and the **Glenn H. Curtiss Museum** (corner of Lake and Main, Hammondsport, 569-2160), which explores the history of transportation—including planes, cars, motorcycles, and boats.

LIVELY ARTS AND FESTIVALS

Corning has a delightful quirk: it never misses a



chance to celebrate or enjoy itself. This results i a lively array of performing-arts series and festivals

The **Corning Summer Theatre** (Glass Cente Auditorium, 936-4634), established in 1951 presents a nine-week schedule during July an August, featuring musicals and plays, recent Broad way hits, and trial runs of new productions—with performances by stars from television, film, an the stage. Prices for these first-rate productions ar a fraction of those on Broadway.

171 Cedar Art Center, in addition to the activitie mentioned in the "Museums" section, also offers a full schedule of music and dance performances year round. Featuring "homegrown" talent as well as "transplants," these presentations welcome the au dience to become an integral part of art in the making.

The **Corning Philharmonic** (Glass Center Auditorium, 962-8582) echoes the "small town with big ideas" theme so often found in the area. Directed by a faculty member of the Eastman School of Music in Rochester, the group presents



The Rockwell Museum

Albert Bierstadt's Mt. Whitney, Grandeur of the Rockies *can be seen at the Rockwell Museum.*

regular concerts during the winter. It also sponsors a chamber-music series as well as the Junior Philharmonic to help train younger musicians in the community.

The **Civic Music Association** (Glass Center Auditorium, 962-5713), a volunteer group of Corning-area residents, coordinates a subscription series of professional musical performances. This involves bringing to the community four groups—usually classical in nature—from other parts of the country or Europe, who perform in the Glass Center Auditorium. The 1985-86 season includes the Mostly Mozart Festival Orchestra, the Gregg Smith Singers, the Marian McPartland Jazz Duo, and the Dresden Chamber Orchestra.

Summer evenings in Corning will find many local residents, as well as visitors, enjoying a weekly outdoor-performance series, **Corning Summer Song** (Centerway Square or Bridge Street, 962-5871), offered through the collaboration of several merchant associations and community groups. Depending on the week, you may have the opportunity to experience the Sadie Green Sales Ragtime Jug Band, the Bernie Murray Dixieland Band, the Empire State Ballet, or Corning's own community band. An abundance of balloons, ice-cream cones, and toddlers dancing in the streets make these performances more like parties than concerts.

Festivals are part of the fabric of the community. Woven into every season, these special events range from the magical **Sparkle of Christmas** (an outdoor, winter-evening affair complete with roasted chestnuts, hot wassail, and carolers on street corners) to the **Whingblinger** (an autumn flea market, "sinful feast," and antique show and sale, staged by the local historical society). Before visiting, check with the Corning Area Chamber of Commerce or the Chemung Valley Arts Council for a calendar of events—you won't want to miss this showing of the community's colors!

Other area lively arts and festivals include those staged at the **Clemens Performing Arts Center** (Clemens Center Parkway, Elmira, 734-8191). The Clemens center is named after Samuel Clemens (better known as Mark Twain), who wrote his most famous works in the Elmira area, and features performances by such musicians as Itzhak Perlman, Nelson Freire, and Bayerischer Rundfunk. A full schedule of other performers and groups—such as magician David Copperfield, the Vienna Boys Choir, and the New York City Opera National Company—makes this an exciting addition to the surrounding area.

SPECIAL ATTRACTIONS

Known as The Other Glass Works, **Vitrix Hot Glass Studio** (77 West Market Street, 936-8707) is part of the American studio-glass movement. Tom Buechner, co-owner and principal designer,

combines the ancient techniques and skills of glassblowing with his own contemporary designs to create pieces that are shown in galleries throughout the United States and have been seen in exhibitions both here and abroad. Visitors are invited to watch the artists blow glass and see their work, which is for sale in their gallery.

Right next door to Vitrix is Corning's newest glassblowing studio—**Brand and Greenburg Glass** (79 West Market Street, 936-3856). Owner-artists Alex Brand and Ann Dee Greenburg are the first recipients of a low-interest loan program sponsored by the Chemung Valley Arts Council to attract artists willing to operate "open" studios where the general public has an opportunity to view art in the making. Brand and Greenburg produce both blown- and cast-glass pieces, some of which are in the Brockton Art Museum in Massachusetts.

In contrast to the smooth, flowing lines of glass that permeate the city, the **Spencer Crest Nature Center** (Spencer Hill, 962-2169), located just outside the city limits, offers a vista full of the roughness and texture of nature. Adjacent to the Corning Community College campus, Spencer Crest features a unique solar-and-wood-heated educational center and two hundred acres of woods and marked trails. It provides the perfect place to let children run free for a while and enjoy a picnic lunch.

Market Street, the main thoroughfare in Corning, has been undergoing a complete rehabilitation since the early 1970s. In 1974 it was designated a National Historic District, and today it is one of the most pride-evincing aspects of the town. Throughout the summer, walking tours are offered on a regularly scheduled basis by the **Market Street Restoration Agency** (5 East Market Street, 937-5427). Although they take only about an hour, these tours are fascinating, especially to those with an interest in architecture or history.

While strolling down Market Street on a tour or doing a little shopping, visitors are likely to encounter street musicians. Inaugurated during the summer of 1985, this entertaining addition to Market Street was successful enough to ensure its continuation for many summers to come.

The **Ladies Professional Golf Association's Corning Classic** tournament, held at the Corning Country Club (1 Country Club Lane, 562-8434) each May, attracts more than fifty thousand spectators. Another example of the caring spirit of this community, the Corning Classic is made possible by eight hundred volunteers, with proceeds going to area hospitals.

Surrounding towns feature other special attrac-



tions that deserve attention. For instance, there are various wineries in the area that offer daily tours and sampling sessions. **Taylor Great Western Gold Seal Winery Visitor Center** (Route 88, Hammondsport, 569-2111) is a perfect place to start a day of winery tours. It gives a complete overview of the process, including a short bus tour around the facility. For a more informal tour, **Bully Hill Vineyards** (Hammondsport, 868-3210) makes for an interesting visit. Grape harvesting and autumn foliage prompt many people to plan a fall vacation in the Finger Lakes region.

Timespell (Watkins Glen State Park, 535-4960) is a revolutionary sound-and-laser light show which is projected onto the prehistoric rock faces of the Watkins Glen Gorge. Staged twice nightly May through October, the presentation traces the history of the gorge and how it was formed throughout time. During the day, the gorge is a perfect place for hiking, picnicking, and swimming.

Watkins Glen International (Watkins Glen, 974-7162) features world-class motor-sports events June through October. The track offers a varied schedule—including Camel GT endurance races, stock cars, sports cars, vintage cars, and go-carts—and regularly draws top-name drivers. Corning Enterprises, a subsidiary of Corning Glass Works dedicated to improving the quality of life in the area, is the owner. It has added family attractions and entertainment as a part of upgrading the racing events at the track.

LODGING AND DINING

Corning Hilton Inn (Denison Parkway, 962-5000) is scheduled for a 60-room expansion of its current 130-room capacity in the spring of 1986. features gracious guest rooms, an indoor heate pool, and nightly entertainment in the Steube Lounge.

In nearby Painted Post, only minutes away fro Corning, is the **Lodge on the Green** (Routes 1 and 17, 962-2456). It offers 135 spacious rooms o eleven acres in a beautifully landscaped meado and also features a restaurant and outdoor pool **Holiday Inn** (Routes 15 and 17, 962-5021), also i Painted Post, has 105 modern rooms with free, in room movies. A restaurant, cocktail lounge, an outdoor pool all contribute to your comfort.

For an alternative to hotel lodging, the area of fers many bed-and-breakfast accommodations Most of them are filled with antiques and ar located within walking distance or a five-minut drive to area attractions. Contact the Corning Are Chamber of Commerce (42 East Market Street 936-4686) for free brochures.

For dining, the city features a wide array o restaurants to please a diversity of tastes. Excellen noontime meals are the specialty of a number o eateries.

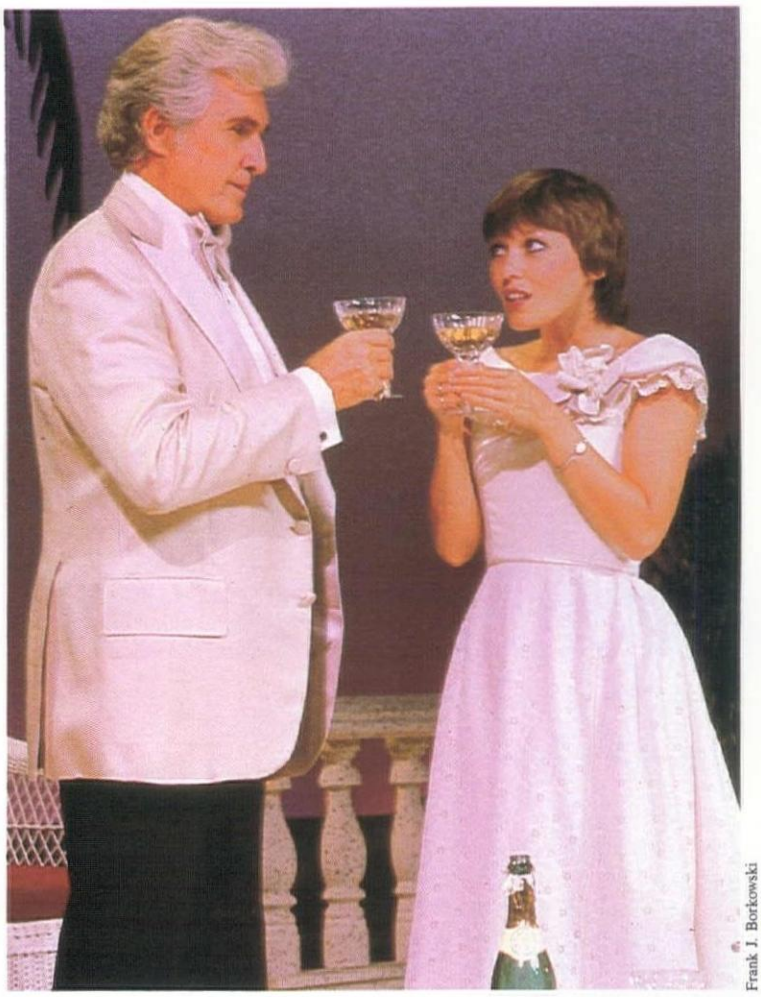
For example, the **Epicurean Cafe** (Baro Steuben Place, corner of Market and Centerway 962-6553) promises "the whole world in a single bite." Offering a delightful selection of fille croissants, creamy soups, colorful salads, and in ternational coffees and cheeses, this little place act like a gourmet delicatessen. It also happens to bak the best chocolate-chip cookies in town.

Next door is the **Ice Cream Works** (Baro Steuben Place, corner of Market and Centerway 962-8481), an authentic turn-of-the-century ice-

Globs of hot, molten glass are handformed into Steuben crystal before your eyes.







Frank J. Borkowski

The Corning Civic Music Association brought the Berlin Orchestra (opposite page) to Corning. Top: A children's ballet class at 171 Cedar Art Center. Above: Building sets for a little theater production. Above right: A Summer Theatre production of South Pacific.

cream parlor. Antique booths and counters lend a specialness to the homemade breakfasts, lunches, and natural-flavor ice cream served there.

Another good place for lunch or an afternoon pick-me-up is **Wet Goods** (56 West Market Street, 936-9610). The dining area has a European-style, open-air front so you can enjoy your meal without leaving the excitement of Market Street behind. Sandwiches and salads make up the menu.

For a casual lunch or dinner in an antique decor or under the sun or stars on an outdoor deck, **Rojo's** (36 Bridge Street, 936-9683) can't be beat. Rojo's features stuffed potato skins, quiche, French onion soup, garden salads, and their speciality—the finest in burgers. A full line of domestic and imported beer and a fine selection of New York State wines and frozen drinks round out the menu. For ice-cream connoisseurs, Rojo's is the only place in town that serves Haagen-Dazs.

Rojo's sister restaurant, **The Greenhouse** (36 Bridge Street, 936-9683), is physically, but not "spiritually," connected to Rojo's. Although it occupies the same building, the spirit at The Greenhouse is decidedly more formal. Surrounded by flowering plants; cool, pastel colors; and wicker-and-cane furniture, you are invited to relax and experience the freshest in haute cuisine. Here you may enjoy vintage wines, veal, seafood, pasta, and other gourmet specialties.

For the Italian-food lover, **Sorge's** (66-68 West Market Street, 937-5422) is a must. Especially appealing is the homemade-pasta buffet every Wednesday and Saturday night. The dishes on the regular menu—which include rigatoni, fettuccine, and mostaccioli—are complemented by baskets of bread and tossed salads.

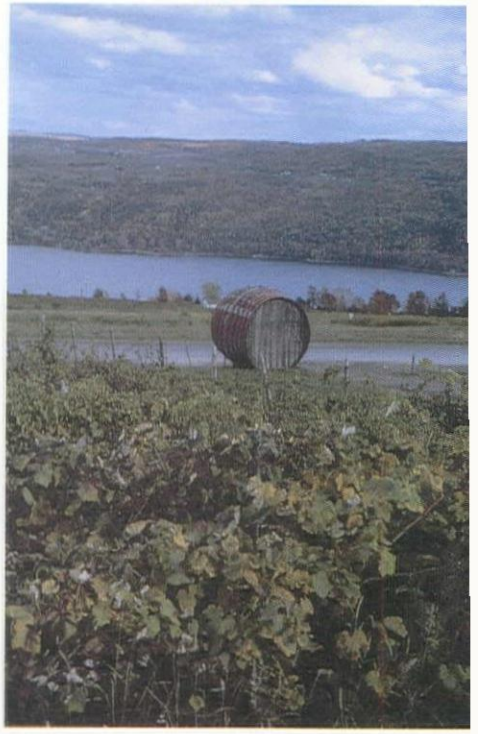
The **Garden Court Restaurant** at the Hilton (Denison Parkway, 962-5000) offers a world-class menu. Its Friday-night seafood spectacular is always a good choice. The biscuits and fresh-fruit selection are reason enough for choosing the Sunday brunch, but of course you will find much more to please your palate before you drink your last cup of coffee.

Another fine dining experience can be found at **Pierri's** (58 Ferris Street, 963-3171). Famous for the early-bird specials served Monday through Thursday from 4:30 to 6:30, Pierri's chefs specialize in steak and seafood. Don't miss the seafood platters.

At least two restaurants in nearby Elmira bear mentioning. **Pierce's** (West Fourteenth and Oakwood, 734-2022), which was established in 1894, serves a wide selection of steak and seafood dishes and features an award-winning wine cellar. Its dessert cart full of homemade pastries is possibly

As you stroll down Market Street, you're likely to encounter street musicians.







Above left: The Whingblinger festival includes a "sinful feast" and an antiques show. Top: Bully Hill Vineyards and Lake Keuka (background). Above: Spencer Crest Nature Center includes a solar-and-wood-heated educational center.

the best in the area. **Moretti's** (800 Hatch Street, 734-1535), a family-owned restaurant since 1917, continues to be a favorite Italian restaurant.

SHOPPING

On historic Market Street, the 125 intriguing little shops and restaurants (lined by shaded, brick sidewalks) offer a quaint atmosphere in which to meet all your shopping needs. The selection ranges from homemade candy to jogging shoes and from antiques to contemporary artwork. A stroll down Market Street should definitely include stops at the following stores.

Corning Art and Frame (63 East Market Street, 962-8692) has won international awards for its custom matting and framing designs. It also sells works by the finest regional artists (including the shop's owner, Tom Gardner, whose work was recently included in the 1985 American Artist National Art Competition).

Another gallery-store that features work by regional artists is **Centerway Gallery** (2 West Market, 936-6564). The selection here includes pottery, weaving, and household accessories, as well as paintings and drawings.

As you might guess, there are numerous stores which specialize in glass items. Chief among them are **Erlacher Glass** (26 West Market Street, 962-8054) and the **Glass Menagerie** (37 East Market Street, 962-6700). Erlacher Glass offers the work of Max Roland Erlacher—a fine-art master, copper-wheel glass engraver. This establishment also carries the work of several well-known lines of glass and china—such as Correia, Waterford, Baccarat, Wedgwood, and Lenox. The Glass Menagerie features an outstanding collection of paperweights, bells, and animals made from glass, as well as fine-crystal pieces.

A Christmas specialty shop which carries a delightful line of ornaments, home-decorating items, and stuffed animals is **Kriss Kringle's Christmas Shop** (73-75 East Market Street, 936-8000). This is not the typical discount-house version of a Christmas shop; some of its items are sure to become heirlooms.

For old-book browsers, the **Book Exchange** (90 West Market, 936-8536) offers a nice, comfortable palce to while away an afternoon among the shelves. Perpetua, a bookbinding business, is housed within the Book Exchange and, in addition to restoring old books, carries a small stock of book-related items, such as handmade papers and cards.

Serious bargain hunters will enjoy two factory outlets on Market Street. **Van Heusen's** (54-56 East Market Street, 962-6579) features first-quality (non-flaw) men's and women's clothing. And **Beacon Linen** (21 West Market Street, 936-6371), a Cannon Mills product line, sells sheets, towels, table linens, and other kitchen and bathroom accessories at reduced prices.

Several antiques stores are located on Market Street. The **Sow's Ear** (59 East Market, 936-4814) has been there the longest and specializes in furniture and clothing. **Blake's Antiques** (Baron Steuben Place, corner of Market and Centerway 962-1859) carries a general line of antiques with art- and cut-glass being a strong point. **Brown Bag Antiques and Country Trimmings** (72 East Market, 962-6504) sells a blend of functional antiques and handcrafted gifts made by more than 250 artisans. **Corning Antiques** (58 East Market Street 962-7968) is Corning's newest antiques store and sells a general line.

Gates-Rockwell Department Store (27 West Market Street, 962-2441) was founded in 1923 and carries with it the charm of yesteryear. This unique store uses a vacuum-tube system to carry cash and receipts between the sales counters and the main accounting area in the store. During the brief moment while you wait for change, friendly clerks chat with you or box and wrap your purchases. The store carries a full line of clothes for the family and features a Woolrich Woolen Mills outlet area and discounted Healthtex children's clothing.

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THE ROCKWELL MUSEUM



Enjoy haute cuisine in the cool, plant-filled surroundings of The Greenhouse.



Above: The Greenhouse, noted for its haute cuisine. Right: Sidney Waugh's Gazell Bowl, *a creation of Steuben Glass, was blown from clear crystal and engraved by copper wheel.*

The list of stores could go on and on. Suffice it to say that the variety and quality of shops, boutiques, and outlets on Market Street are worth at least a day (and preferably a week to do them justice!) of exploration.

TRANSPORTATION

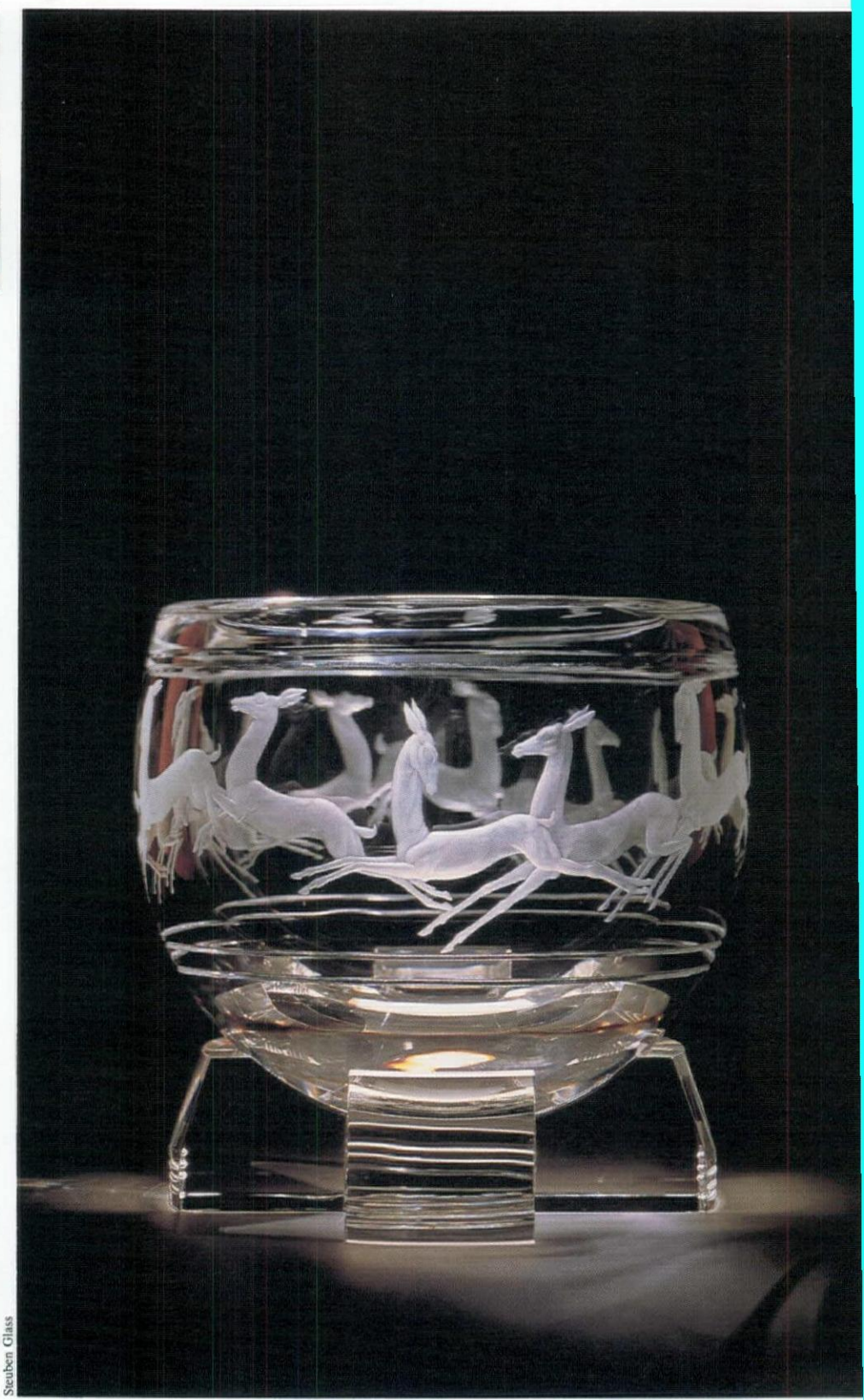
Corning is ten miles away from the **Elmira-Corning Regional Airport,** where you can fly with one major airline (USAir) and two regional airlines (AirNorth-Brockway and Empire Air Lines).

By car, the Southern Tier Expressway (New York 17) is a four-lane, toll-free route from the New York City area and the west to Corning. The New York State Thruway (I-90) is a major east-west artery for visitors from the New England area, Canada, and the west. Use Exit 41 or 42 and proceed south for about an hour on Route 14 to Watkins Glen and on Route 414 to Corning. From the south, U.S. Route 15 connects with N.Y. Route 17 at Painted Post, only two miles from downtown Corning.

RESOURCES

The **Corning Area Chamber of Commerce** (42 East Market Street, 936-4686) is one of the best sources of information for upcoming events, lodging, attractions, etc. It sponsors a well-staffed tourist-information booth during the summer months, which is located in the Corning Glass Center tourist parking lot.

The **Chemung Valley Arts Council** (Baron Steuben Place, 962-5871) serves as a link between all the arts in the surrounding three-county area. It publishes the most complete seasonal calendar of events and also coordinates a long-range calendar for those of you who may be planning to visit and would like to schedule your sojourn around a major arts event. □



Steuben Glass

ARTISTS IN THE USSR

An inside look at artists working in the Soviet Union today.

Photographs by Richard Leslie Schulman

Soviet-American relations have lately been very much in the news, and coverage has reached a fever pitch as the summit meeting between President Reagan and Soviet president Mikhail Gorbachev nears. While the wheels of political power turn in Geneva, we now take you inside the Soviet Union and introduce you to some Soviet citizens who possess a different sort of power—the power of creativity.

Last spring, photographer Richard Schulman approached the Soviet Embassy with the idea of photographing the most prominent and promising Soviet arts personalities. And—somewhat surprisingly, since such a project was unprecedented—the Soviet government agreed to the proposition. In fact, the officials were enthusiastic. "They wanted Americans to see," says Schulman, "that—no matter how many people have moved to the West—they still have a proud cultural tradition."

Schulman spent last April touring the Soviet cities of Moscow, Leningrad, and Kiev—capturing these rare glimpses of the Soviet Union's finest visual and performing artists. "I was treated like a king," Schulman says. "Every home I went into, every studio that I went to, they fed me and served me and helped me with ideas for the shoot.

"At the Bolshoi," he continues, "they took me behind the stage, I walked on the stage, I walked in the orchestra pit, I'd shoot during rehearsal *and* during performance—which would be difficult to arrange in my own country."

In speaking with the artists through his interpreter, Schulman "constantly got references to the great victory in World War II and how their progress since the destruction has been so great. Many of the paintings," he continues, "are a tribute to the peasants who fought in World War II and in the Revolution. They paint about the various decades that have shown progress in their land, and they feel it, and they talk about it, they drink to it. I don't think I've met more proud people anywhere."

—Bill Golightly



Georgi Tovstonogov

DIRECTOR OF THE ACADEMY BOLSHOI DRAMA THEATER IN LENINGRAD

The photo session with Tovstonogov, probably the most popular theater director in Leningrad, began in the director's office. Schulman, however, felt that to better capture Tovstonogov's personality they should move the shoot into the theater. "I got on the stage," says Schulman, "and I put the director in the seats. I said, 'I want you to follow my hands.' I became the director, and he became the actor. The entire cast had left the stage. They got a kick out of the fact that their director was actually getting a taste of his own medicine. He was posing for me as his actors would pose for him on stage."



S. V. Tourchak

DIRECTOR AND CONDUCTOR OF THE T. G. SHEVCHENKO OPERA-BALLET THEATER IN KIEV

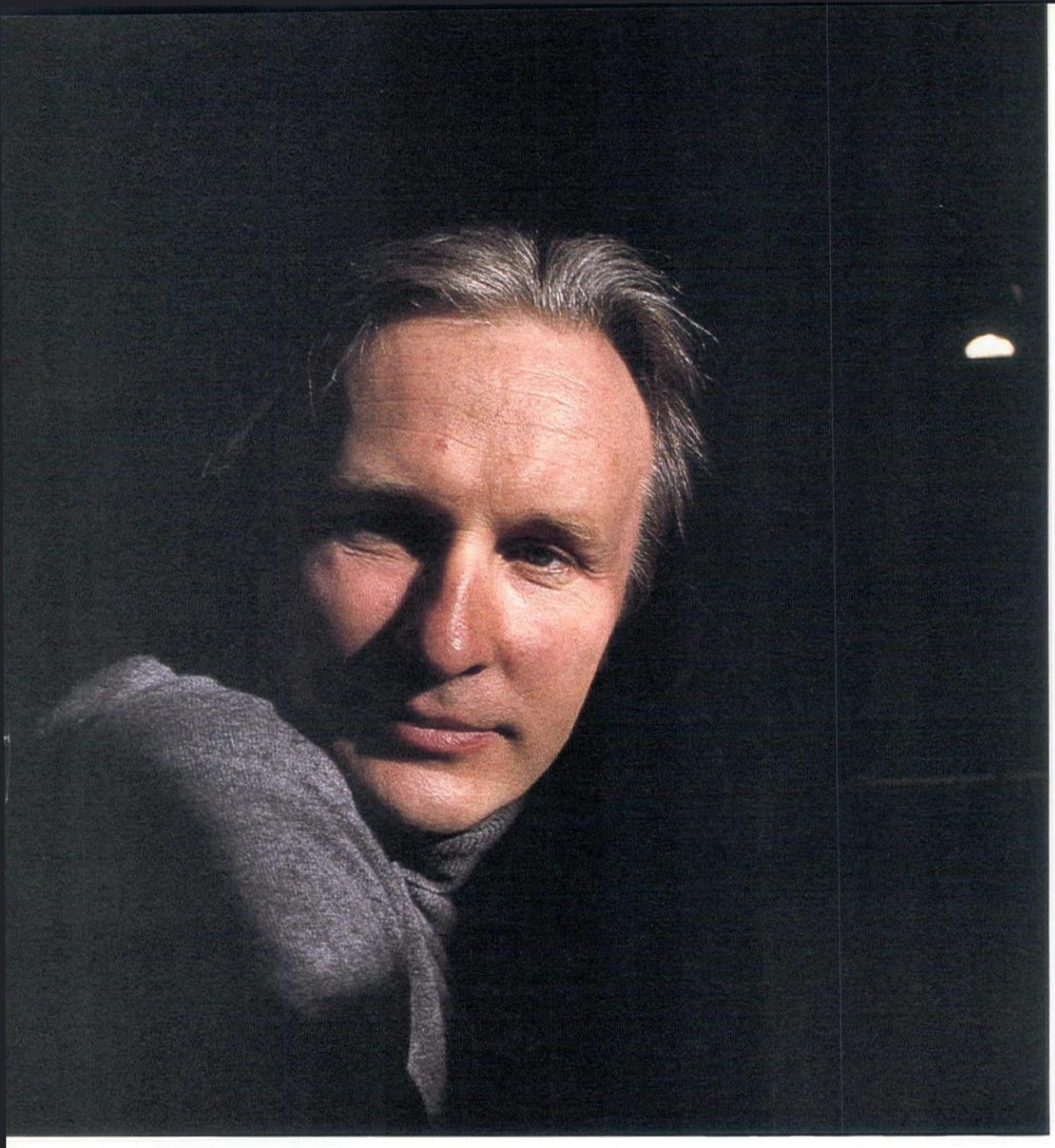
Schulman photographed Tourchak inside Kiev's October Palace, the opera's home, during a rehearsal for Madama Butterfly, *a production that also employs the singing talent of the conductor's wife (page 48). Schulman says the conductor was easy to photograph because he "loves to be on stage. Here was a guy you could tell would have also made a good actor."*



Yuri Tymarkonov

DIRECTOR AND CONDUCTOR OF LENINGRAD'S KIROV OPERA

Many of the performing-arts directors were amazingly accommodating when Schulman came calling with his camera. They would clear the entire stage of rehearsing performers, take a break in their schedules, and give Schulman their undivided attention. Tymarkonov said to the interpreter, "Tell Mr. Schulman he is in command here. Whatever he wants, I will do." Schulman positioned the conductor on the stage instead of having him in front of the podium. Schulman says that Tymarkonov has a healthy respect for American conductors. "He, like a lot of Soviet conductors, has a very good working relationship with a number of American conductors."



Eduard Kochergin

SET DESIGNER FOR THE ACADEMY BOLSHOI DRAMA THEATER IN LENINGRAD

Kochergin works with director Yuri Tovstonogov (page 41) at The Academy Bolshoi Drama Theater. Schulman photographed him amidst scene designs he created for the theater's current production. "It was a military play," says Schulman. "Many of the plays in the Soviet Union have military themes. This one dealt with the execution of a soldier who had let his country down." When Kochergin designs his production sets, says Schulman, "he takes a conservative level of emphasis and then moves to the left to make it as liberal as the audience will allow you to be, as liberal as the audience will understand." With Kochergin, as with many of his subjects, Schulman found that the time they spent together after the shooting session was the most revealing. Of Kochergin, Schulman says, "Afterwards, when he took me down to the theater's cafe for a drink, he treated me like he was my father. . . . He'd ask, 'Can I get you anything else?' The charm was what always struck me the most."

Sergey Alimov

ILLUSTRATOR, MOSCOW

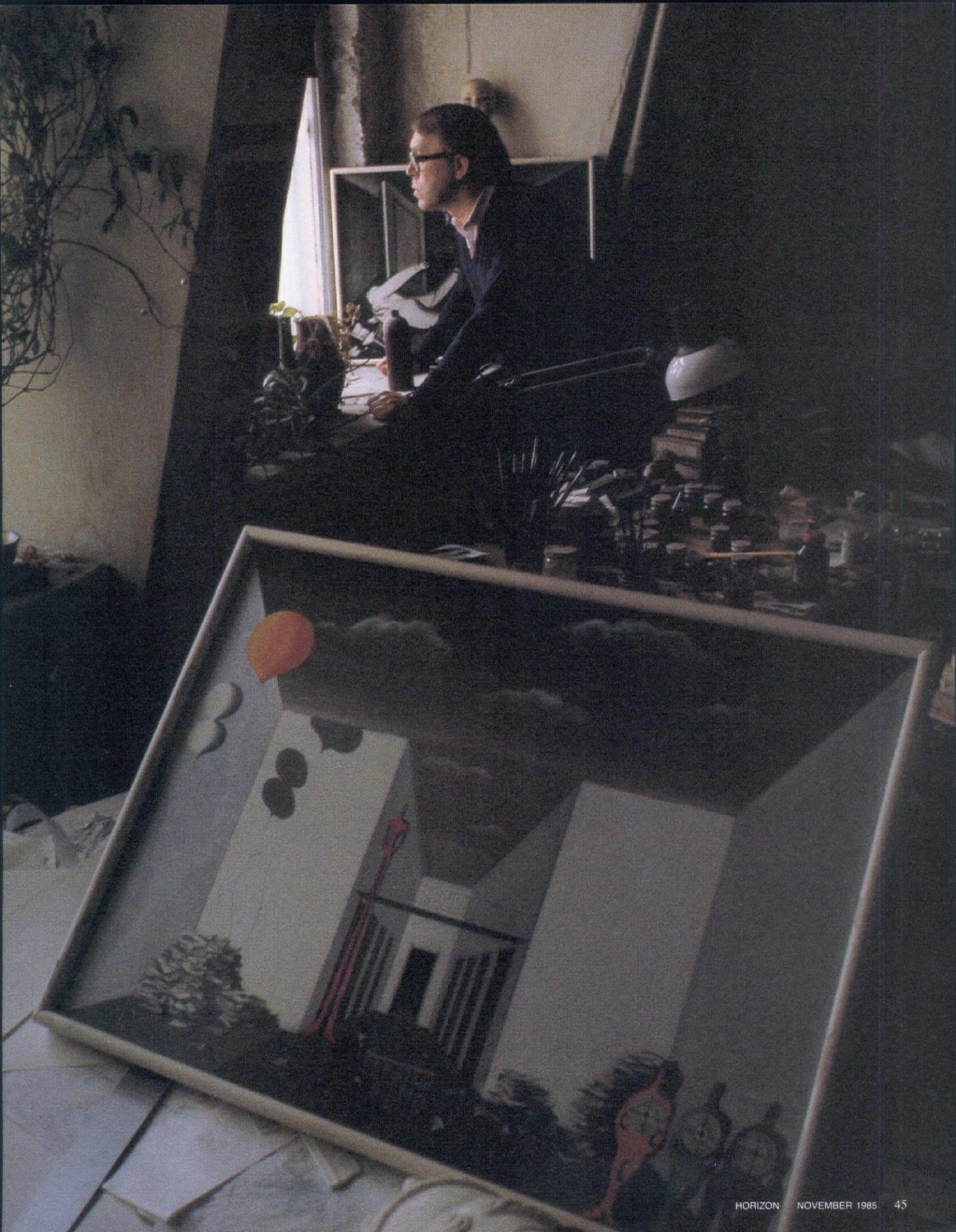
"He is certainly the most diversified person I met," Schulman says of Alimov. While most Soviet artists concentrate on one particular medium, Alimov works with pen and ink, pencil sketches, paints, and lithographs. One of Moscow's most successful illustrators, Alimov is noted for his book illustrations for such authors as Gogol and Tolstoy. "His drawings are mostly caricatures of political people and people out of fiction," says Schulman, "but he also does illustrations for magazines, posters, et cetera." Alimov, like the majority of Soviet artists, maintains a studio in his living quarters. "His room was filled with books—scattered from one end to the other. There were drawings on the floor, drawings on the walls, drawings dangling from the windows. It was just fun to be in his studio that had so much character."



Irina Kolpakova

LEADING DANCER FOR LENINGRAD'S KIROV BALLET

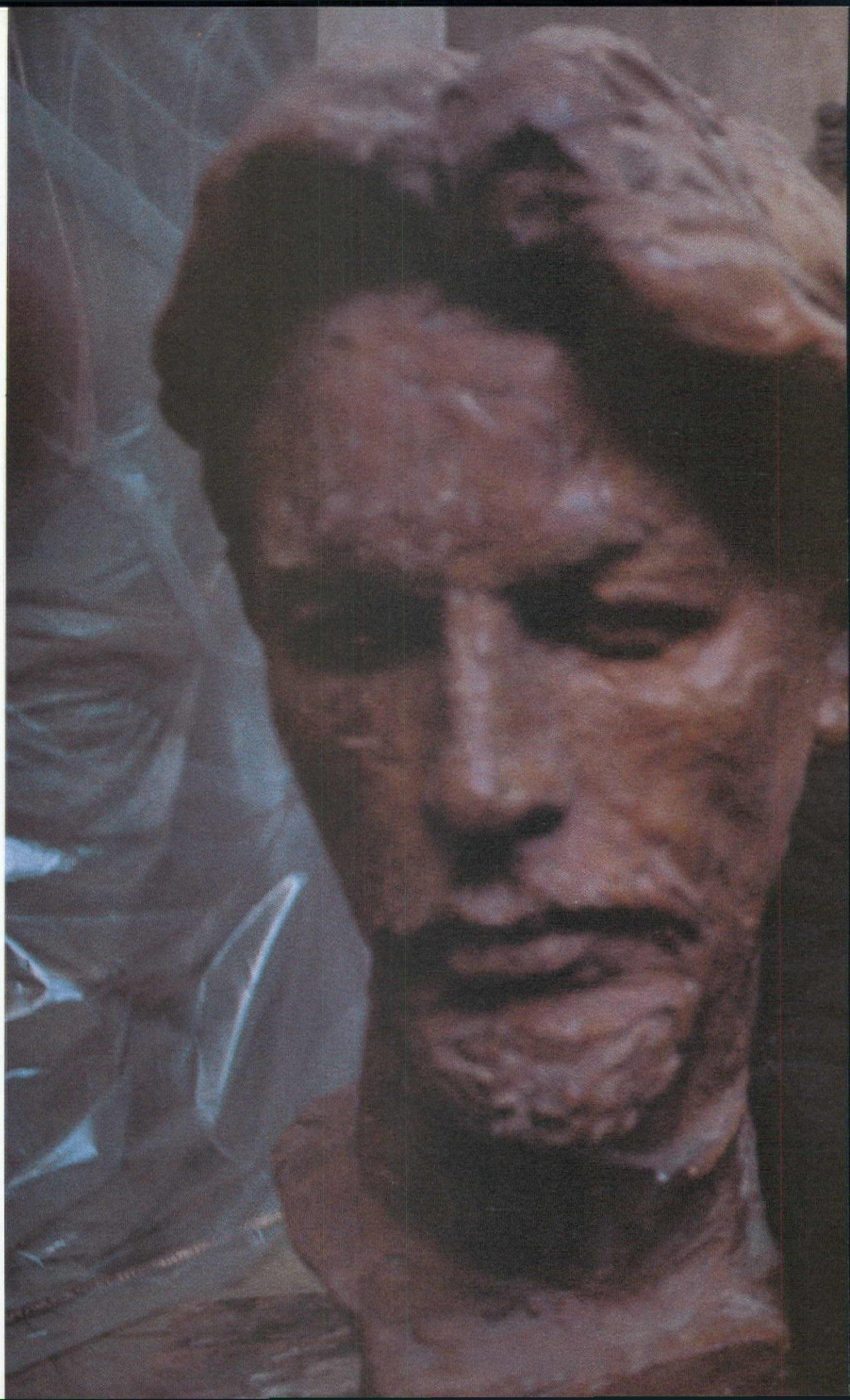
"She didn't trust me at first," says Schulman. "They took me into the studio, and she was giving classes. After about twenty minutes of that, she said, through the translator, 'Tell him I'll do whatever he wants, but tell him to be direct, be quick.' So, she put on her tutu, she put on some music, she got a dance partner, and she danced for me. And that, I think, was a great compliment. Ballerinas rehearse, ballerinas perform, but she actually danced for twenty minutes for me. It was a wonderful moment. She was warm, and you could see the concern for her work—the dedication."



Mikhail Anikushin

MONUMENTAL SCULPTOR, LENINGRAD

One of the oldest and most respected sculptors of monuments in Leningrad, Anikushin's works deal with Lenin or the victory over the Germans in World War II. "He has several monuments, all commissioned by the government, scattered throughout the Leningrad area," says Schulman. Of the eighty-year-old sculptor, Schulman adds, "He has more energy than anyone else I've ever been with. He was like a caricature . . . like this little elf. And when he moved, it was more like he bounced around. He took me on foot to see some of his monuments. He wanted to make sure that I saw not just the politics between our two countries. Anikushin, and others I spoke with, wanted me to understand their fervor for the homeland. They wanted us to see that their battle was different. They fought for their homeland on *their homeland, and lost millions of people on their own soil. He explained how they felt about that, and that was very touching."*







Mrs. S. V. Tourchak

SOPRANO WITH T. G. SHEVCHENKO OPERA-BALLET THEATER IN KIEV

Schulman had originally planned to photograph just her husband—S. V. Tourchak, director of the opera (page 42). "We didn't know she was going to be available," says Schulman. "But she was there and they said they could make arrangements for her to be photographed." Mrs. Tourchak was dressed in street clothes and said she was going to change into something else. She returned an hour later, decked out in full Madama Butterfly *regalia. Of the photo session with the soprano, Schulman says, "She was completely at ease and very coquettish."*



Sergei and Yuri Tkachev

PAINTERS, MOSCOW

These brothers have been painting together since World War II. "They actually paint the same painting together," says Schulman, "which, actually, I saw quite often during my stay." The brothers work together on a painting from conception to the final canvas. "One will paint for a while," says Schulman, "then they will take time out to discuss color, theme, perspective, et cetera, before the other takes his turn at the canvas."



Giving the Arts

Your exclusive guide to the very best in arts gifts this season.

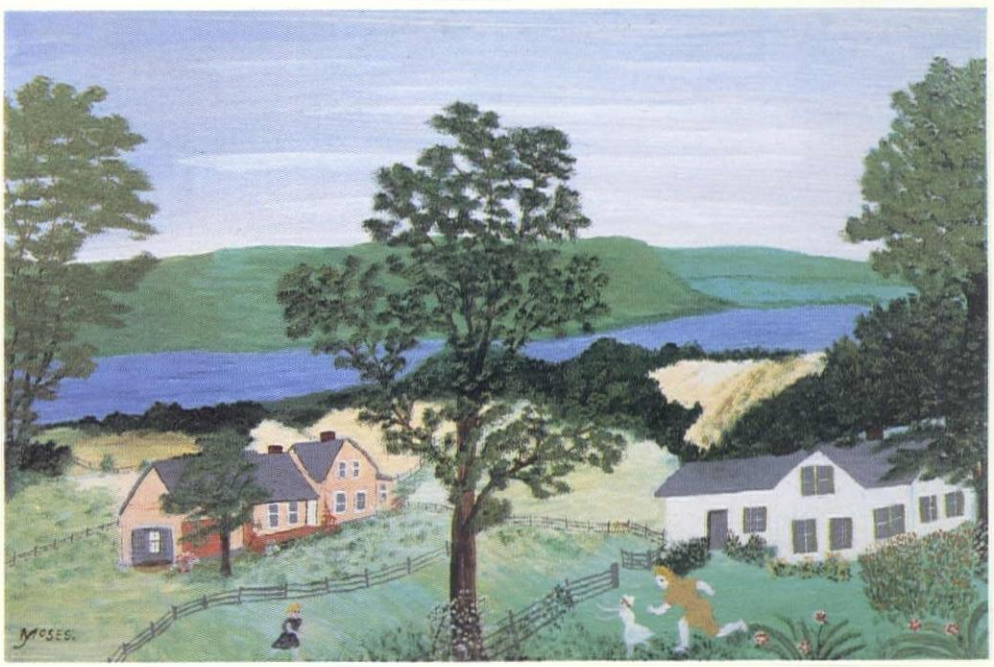
By Kathryn Milam

Nothing spoils a festive Christmas spirit faster than fighting crowds, lines, and inclement weather—just to complete your holiday shopping. HORIZON eliminates these seasonal hassles by offering you this fabulous selection of arts gifts guaranteed to please the most discriminating recipient on your gift list. From a gift certificate for theater performances to a glamorous Caribbean music cruise, you can't go wrong with a gift of the arts.

LIVELY ARTS

Your Family Saga, $275,000. From that eccentric uncle to the great-grandma who made gin in her bathtub, you can see your family history—live and onstage! The Actors Theatre of Louisville will search through records, photos, closets, and whatever it takes to produce a detailed account of your family tree. Then—with the help of professional actors, costuming, and sets—they will stage it in a private performance for six hundred of your closest friends. For $75,000 more, they will bus and truck your epic to any city in the continental United States. After the curtain goes down and the house lights up, the script will be yours to keep and cherish forever. Sorry, family members cannot play themselves. Contact Alexander Speer, Actors Theatre of Louisville, 316 West Main Street, Louisville, Kentucky 40202, 502/584-1265.

Bolshoi Ballet Videotapes, $59.95. Ballet lovers can see their favorite productions by this world-famous company—at home. The eight selections include *Romeo and Juliet, Anna Karenina, Carmen,* and *Swan Lake*—performed by such greats as Alexander Godunov, Maya Plisetskaya, and Vladimir Vasiliev. Corinth Films, 410 East Sixty-Second Street, New York, New York 10021, 800/221-4720 (in New York State, 212/421-4770).



© Grandma Moses Properties Co., New York

My Flowers by Grandma Moses (1954), for sale at the Galerie St. Etienne's "Art of Giving" show.

Christmas at Radio City, $19-$25. A yuletide visit to the Big Apple would not be complete without experiencing Radio City Music Hall's *Magnificent Christmas Spectacular.* Featuring the fabulous Rockettes, this ninety-minute holiday treat is a don't-miss for young and old. Tickets are available at Radio City Music Hall Box Office, 1260 Avenue of the Americas, 212/757-3100.

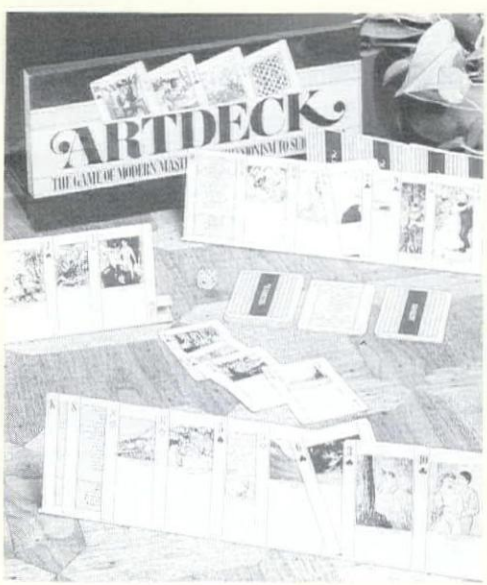
Maxene: An Andrews Sister, $8.98. The time-

less entertainment of boogie-woogie great Maxene Andrews comes alive with this album which combines old with new. It is the first solo project from one of the legendary Andrews sisters. Bainbridge Entertainment Company, P.O. Box 8248, Van Nuys, California 91409-8248, 213/476-0631.

A Prairie Home Companion, $7-$10. Tickets for a studio visit to this unique radio show are an ideal gift for lovers of down-to-earth folk music, sketches, and humor. Broadcast to over 250 stations nationwide, the Saturday evening performances are taped live on KSNJ, Minnesota Public Radio. Order tickets by mail from PHC Ticket Office, 45 East Eighth Street, Saint Paul, Minnesota 55105; by phone, with Visa or Mastercard, 612/293-5412.

Bargemusic, $25-$1,000. Bring Olga Bloom's dream to a friend or relative by purchasing a membership for the finest of chamber-music concerts in a most a unique setting—the hull of a refurbished barge! Bargemusic, Fulton Ferry Landing, Brooklyn, New York 11201, 718/624-4061.

The RoomMate, $200, and the Video RoomMate, $279. The Bose Corporation brings high-fidelity sound to any personal stereo, compact-disc player, television, or VCR with these state-of-the-art systems. Bose Corporation, The Mountain, Framingham, Massachusetts 01701.



The Artdeck Game has fifty-two cards featuring full-color impressionist or surrealist paintings.

Alabama Shakespeare Festival, $25-$1,000. Join the festival for its premier winter season in the beautiful, new Montgomery complex. The 1985-86 season will feature such classics as *A Midsummer Night's Dream, Death of a Salesman,* and *The Glass Menagerie*—continuing the ASF's tradition of excellence in acting, directing, costumes, and settings. Membership rates range from $25 to $1,000, while ticket subscriptions run from $24 to $120. Contact the Alabama Shakespeare Festival Subscriptions 1985, P.O. Box 20350, Montgomery, Alabama 36120-0350, 205/277-BARD.

Arena Stage Gift Certificate, $15 increments. Help this remarkable ensemble celebrate its thirty-fifth anniversary by giving a ticket gift certificate, available for weekend; matinee; and Tuesday, Wednesday, Thursday, and Sunday performances. Richard Bryant, Arena Stage, Sixth Street and Maine Avenue SW, Washington, D.C. 20024, 202/554-9066.

CALENDARS

The 1986 Carousel Animal Calendar, $8.95 (plus $1.75 postage). Adapted from Tobin Fraley's *Carousel Animal,* this collection brings a new animal for every month. Museum Shop, Strong Museum, 1 Manhattan Square, Rochester, New York 14607, 716/263-2700.

Americana Calendar, $9.95 (plus $2 postage). The simple pleasures of teddy bears, small towns, and barnyard animals are the focus for Charles Wysocki's paintings of America at its best. Each reproduction is suitable for framing. Museum Shop, Museum of the City of New York, 1220 Fifth Avenue, New York, New York 10029, 212/534-1672.

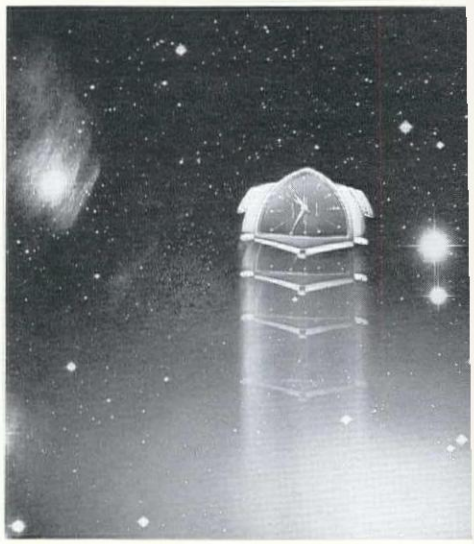
Celebrity Cat Calendar, $7. What do Elizabeth Taylor, Mariel Hemingway, and Andy Warhol have in common? They love cats, and you can see why with the 1986 Purina Cat Chow Celebrity Cat Calendar. Each month features a photo of the cats of such celebrities as Mikhail Baryshnikov, Linda Evans, and Ray Bradbury—with an anecdote about the cat's personality. 1986 Purina Cat Chow Celebrity Cat Calendar, P.O. Box 15778, Mascoutah, Illinois 62224.

BOOKS

A Time to Watch, $88. This collection of over 250 rare and unusual wristwatches is essential for art lovers, watch connoisseurs, and collectors. Jac Zagoory and Hilda Chan's book displays the wristwatch as "the artistic mirror of our times." Chizac, 630 First Avenue, Suite 21C, New York, New York 10016, 212/242-3156.

The American Wing in the Metropolitan Museum of Art, $50. A lavishly illustrated guide to the treasures of the Metropolitan Museum's American Wing—including Revere silver; Tiffany glass; and the paintings of Whistler, Cassatt, Homer, and Copley. The photographs are described by Marshall B. Davidson and Elizabeth Stillinger, distinguished authorities on American art and antiques. Alfred A. Knopf/Borzoi Books, 201 East Fiftieth Street, New York, New York 10022, 212/572-2105.

The Festival of India: In the United States, 1985-1986, $35. The official book of India's year-long visit to the United States, *The Festival of India* serves as a guide for those visiting any of the exhibitions or performances across the country. Tl three hundred illustrations of terra cotta, Mog miniature paintings, and sixteenth- and seventeent century court life, along with the accompanyir text, bring modern and ancient Indian culture life. Harry N. Abrams, 100 Fifth Avenue, Ne York, New York 10011, 212/206-7715.



"Zenturi 1," the first battery-powered watch (1957), is featured in the book, A Time to Watch.

Treasures of the British Museum, $29.95 (plus $3 postage). Marjorie Caygill takes her reader on a personal tour of the world's greatest museum of history—pointing out the Rosetta stone, the Elgin marbles, and Captain Cook's Hawaiian feather capes—in the first new book on these holdings in well over ten years. With her informative anecdotes on the pieces and their collectors and the beautiful photography of Lee Boltin, if you haven't been lucky enough to visit the museum, this book from Abrams is absolutely the next-best thing! Museum Shop, Yale Center for British Art, Box 2120, Yale Station, New Haven, Connecticut 06520, 203/436-3920.

Balanchine: Photo Album and Memoir, $14.95 (plus $2 postage). The unequaled genius of the late New York City Ballet choreographer George Balanchine is detailed in this chronicle of his life and work—appropriately created by Steven Caras and Peter Martins of the New York City Ballet for Rizzoli International Publications. The fifty-four images captured by photographer-dancer Caras reveal Balanchine working intimately with his dancers. Museum Shop, Museum of the City of New York, 1220 Fifth Avenue, New York, New York 10029, 212/534-1672.

Follow the Year, $14.95 (plus $3 postage). Author Mala Powers takes an enchanting look at Judeo-Christian holidays celebrated worldwide in this Harper & Row publication. From Christmas to Hanukkah to the legend of the Easter Egg, Powers's touching stories and Frances Elizabeth Livens's beautiful illustrations

bring a deeper meaning to special times of the year. Museum Shop, Washington Cathedral, Mount Saint Alban, Washington, D.C. 20016, 202/537-6267.

White Trash Cooking, $11.95. Southern cooking is an art in itself and Ernest Matthew Mickler's guide to white trash cooking—from Swamp Cabbage Stew to Reba's Rainbow Icebox Cake—can turn even the most dubious amateur into a true culinary genius. The simple recipes, combined with Mickler's hilarious "do-tell" introduction, give his book a homey flair any cook will love. The Jargon Society, Inc., 1000 West Fifth Street, Winston-Salem, North Carolina 27101, 919/724-7619.

Only the Best: A Celebration of Gift Giving in America, $35 (plus $5 postage). Created by Stuart E. Jacobson and illustrated with large color photographs, this unique book reveals the most prized gifts received (and given) by some of America's best known and most influential people—the Vanderbilts, the Reagans, Mamie Eisenhower, Elizabeth Taylor, Zubin Mehta, Lady Bird Johnson, Jack Benny, Pablo Picasso, and many more. Tiffany and Company, 801 Jefferson Road, Parsippany, NJ 07054-9957; 800/526-0649.

Lyrics, $14.95. This gem of a book contains Oscar Hammerstein's favorite lyrics, resulting from his collaborations with Sigmund Romberg (*The Desert Song* and *The New Moon*), Georges Bizet (*Carmen Jones*), Jerome Kern (*Show Boat*), and Richard Rodgers. Out of print since 1957, *Lyrics* has been expanded and edited by Hammerstein's son William and has a new foreword by Stephen Sondheim. *South Pacific, The Sound of Music, Oklahoma!, Carousel*—it's all here, and more. Hal Leonard Books, P.O. Box 13819, 8112 West Bluemound Road, Milwaukee, Wisconsin 53213, 414/774-3630.

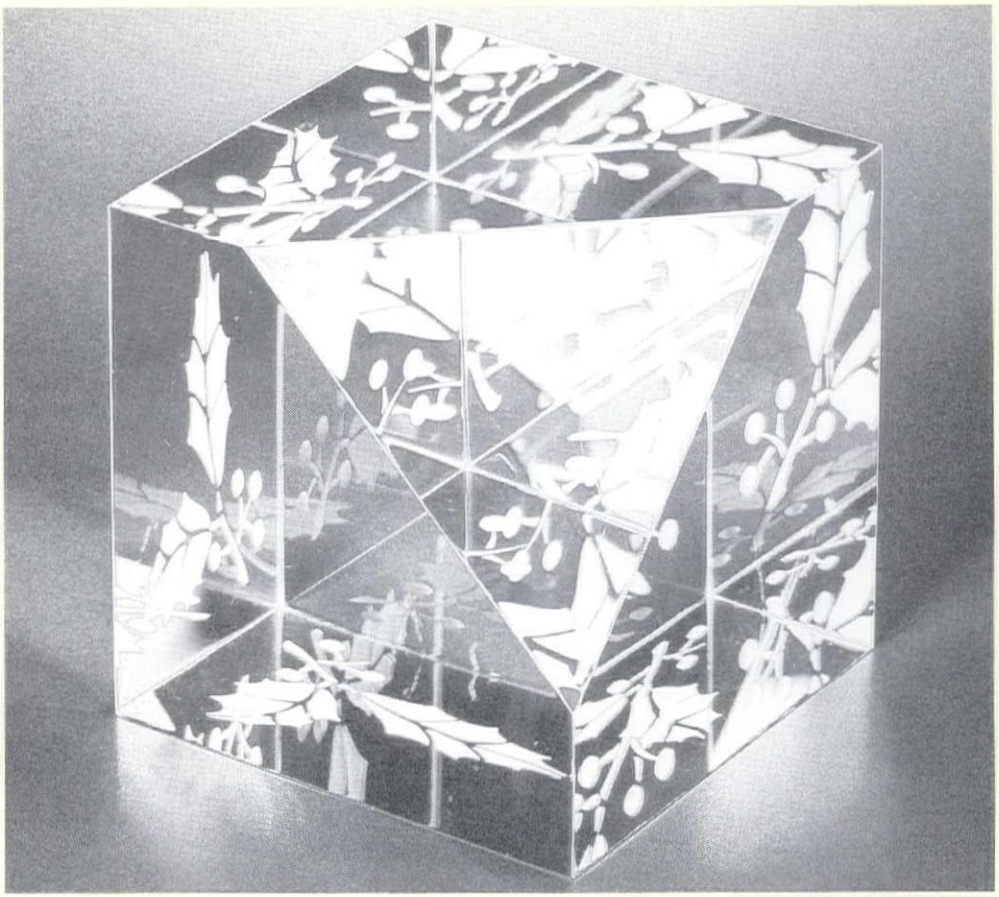
TRAVEL

Music Cruise, $3,400-$14,000. The luxury of a leisurely Caribbean cruise can only be enhanced by the best in classical music. The 1986 Music Festival at Sea (January 9-22) will feature such artists as James Galway, Joseph Viola, Wilhelmenia Fernandez, and the Polish Chamber Orchestra—visiting the tropical paradises of Haiti, Curacao, Colombia, and Mexico. For reservations and information, contact your local travel agency or call Paquet-French Cruises, 800/327-8111.

Christmas Homes Tour, $2 per house, $8 per five-house block. Friends and family members will delight in this tour of authentic, private colonial homes—all "dressed up" for the holiday season. Green Springs Garden Club, 1 Whittaker's Mill, Williamsburg, Virginia 23185, 804/220-1000.

CHILDREN'S GIFTS

A Charlie Brown Christmas, $39.95. Charlie Brown's search for the meaning of Christmas is now at your fingertips, thanks to Snoopy's Home Video Library. Available in both VHS and Beta, this holiday classic is a must for any Peanuts fan. Media Home Entertainment, 5730 Buckingham Parkway, Culver City, California 90230, 213/216-7900.



Holly Crystal, *an engraved piece from Steuben Glass.*

The Nutcracker, $19.95. E. T. A. Hoffman's classic Christmas tale comes alive with the enchanting renditions of beloved illustrator Maurice Sendak, based on the sets and costumes he designed for a performance of *The Nutcracker* by the Pacific Northwest Ballet Company. Perfect to read to your child on Christmas Eve! Metropolitan Museum of Art, Special Service Office, Middle Village, New York, New York 11381, 212/758-8991.

Winterthur Miniature Furniture, $70-$960. Discriminating "homemakers" will delight in these one-inch-to-the-foot-scale pieces of handcrafted miniature furniture, ranging from a Philadelphia looking glass ($70) to a Newport tea table ($300). Winterthur Museum and Gardens, Winterthur, Delaware 19735, 800/556-4567.

Dance Me a Story: Twelve Tales from the Classic Ballets, $19.95. Classic ballets such as *Giselle* or *Sleeping Beauty* are re-created by Jane Rosenberg, whose words and pictures relate twelve great ballets as fairy tales—a wonderful way to introduce your child to classical dance. Thames and Hudson/W. W. Norton and Company, 500 Fifth Avenue, New York, New York 10110, 212/354-5500.

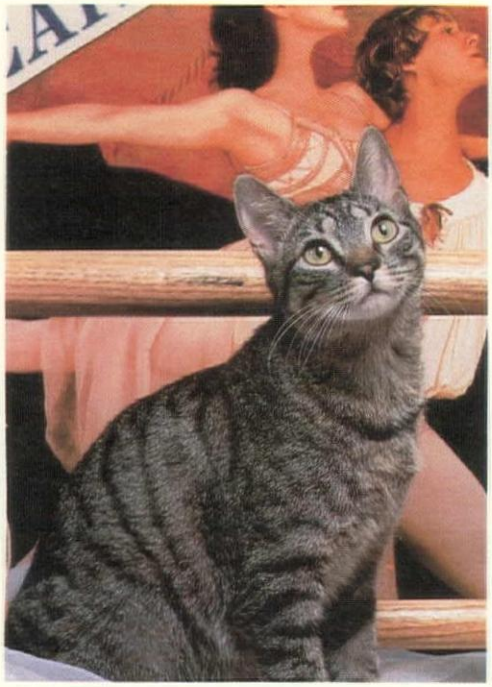
Family Art Workshop, $12 member, $15 nonmember (parents are free). What better way to spend quality time with your child than at the Polk Public Museum's one-day art workshops. Each Saturday class is related to current museum exhibitions and events—allowing parent and child to work together to design, fabricate, and decorate a special arts project for their own. Contact Sherry Spires, Polk Public Museum of Art, 800 East Palmetto Street, Lakeland, Florida 33801, 813/688-7743.

MUSEUMS

Artdeck, $25. The Louvre, the National Gallery in London, the Metropolitan Museum of Art, and many other of the world's great museums combined their best to produce this card game of the arts. Each of the fifty-two cards features a full-color impressionist or surrealist reproduction, accompanied by a thirteen-card deck of featured artists. Aristoplay, P.O.Box 7656, Ann Arbor, Michigan 48107, 313/995-4353.

Mississippi Museum of Art, $250,000. Establish an endowment for a chair in the department of exhibitions and collections. Contact Alexander Nyerges, 201 East Pascagoula Street, Jackson, Mississippi 39201, 601/960-1515.

Detroit Historical Society, $35-$45. Treat someone with tickets to the Pub, Clubs, and Dining Adventure—a series of dinners held at historic sites



Mikhail Baryshnikov's cat Mehitabel, featured in the Celebrity Cat Calendar.

in the Detroit area. Each adventure includes a catered meal and a detailed tour by a knowledgeable guide. The Little Club of Grosse Pointe sailing club and the Dumouchelle Auction Galleries are just two of the exciting and educational spots to be visited. Contact Beatrice Jobagy, 5401 Woodward Avenue, Detroit, Michigan 48202, 313/833-7934.

DECORATIVE ARTS

"The Art of Giving," $100-$25,000. This holiday exhibition/bazaar offers unique gift ideas ranging from American folk art to Austrian and German expressionism. Sponsored by New York City's Galerie St. Etienne, "The Art of Giving" provides you with the chance to select truly exceptional gifts—such as paintings by Grandma Moses, original *New Yorker* covers by Eugene Mihaseco, and enameled Wiener Werkstatte boxes. December 3 through January 11. Galerie St. Etienne, 24 West Fifty-seventh Street, New York, New York 10019, 212/245-6734.

Twain's Elmira Connection, $25-$375. Elmira, New York, is Mark Twain country, and the Arnot Art Museum there offers two related handcrafted items: a wooden marquetry tray by George Reid Clapp with an image of Twain's study ($375); and a wooden scale model of Twain's study by Al Miller, available in four-inch scale ($25) or eight-inch scale ($60). Arnot Art Museum Shop, 235 Lake Street, Elmira, New York 14901, 607/734-3697.

Audubon Prints, $40-$468. Audubon's classic "Birds of America" series has been brilliantly reproduced by the New-York Historical Society. The limited edition of fifteen hundred numbered prints was made directly from the original Havell prints and makes the perfect gift for bird lovers, collectors, or anyone who enjoys beautiful art. Prints are available individually or as a folio for $468. The New-York Historical Society, Museum Store, 170 Central Park West, New York, New York 10024, 212/873-3400.

Designer Kaleidoscope, $125. Stephen Auger has turned fifteen semi-precious stones and hand-drawn objects into a wonderful kaleidoscope. This unique work of art is handcrafted of solid brass and is signed, dated, and numbered by the artist. Available from the University of Pennsylvania Museum Shop catalog, Thirty-third and Spruce streets, Philadelphia, Pennsylvania 19104, 215/898-4040.

Walking with Style, $50. This chestnut walking stick, which is hand-shaped, oiled, and polished, is *so* British. A cast-polymer likeness of a Labrador Retriever's head crowns the stick. Available from the Yale Center for British Art Museum Shop Catalog, Box 2120, Yale Station, New Haven, Connecticut 06520, 203/436-3920.

Geometric Art, $145. A unique combination of art and science, the Atomix demonstrates the atomic configuration of crystalline close packing with six thousand stainless steel ball bearings in clear acrylic. Available from the Exploratorium Store Catalog, 3601 Lyon Street, San Francisco, California 94123, 415/563-3456.

CATALOGS

Most major museums and arts institutions publish free catalogs for their gift shops, with exotic gifts ranging from Egyptian jewelry to exhibition posters. Here is a sampling of what is available.

The Exploratorium Store Catalog, 3601 Lyon Street, San Francisco, California 94123 415/563-3456. (Also inserted into the October 1985 issue of HORIZON.)

Metropolitan Museum of Art, Special Services Office, Middle Village, New York, New York 11381 212/758-8991.

Museum Shop, The Textile Museum, 2320 "S" Street NW, Washington, D.C. 20008, 202/667-0441.

National Gallery of Art, Publications Service, Washington, D.C. 20565, 202/842-6466.

Radiothon Office, New York Philharmonic, Avery Fisher Hall, Broadway at Sixty-fifth Street, New York, New York 10023, 212/580-8700, extension 360.

Smithsonian Institution, Mail-Order Division, 7955 Angus Court, Springfield, Virginia 22153, 703/455-1700.

Steuben Glass 1985, Fifth Avenue at Fifty-sixth Street, New York, New York 10022, 212/752-1441.

University Museum, University of Pennsylvania, Thirty-third and Spruce streets, Philadelphia, Pennsylvania 19104, 215/898-4040. (Also inserted into the September 1985 issue of HORIZON.)

Washington National Cathedral Catalog, Museum Shop, Washington Cathedral, Mount Saint Alban, Washington, D.C. 20016, 202/537-6267.

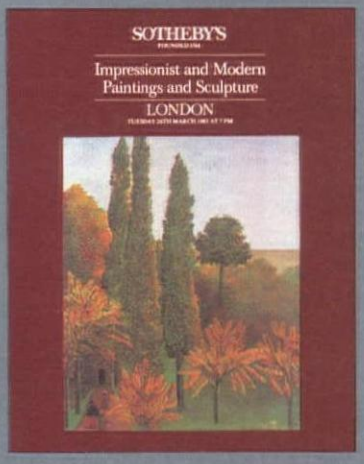
Winterthur Museum and Gardens, Catalog Division, 115 Grand Road, Salem, Virginia 24156.

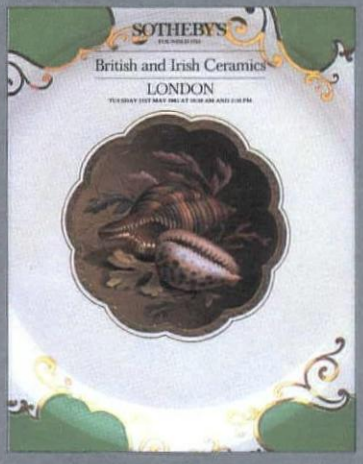
Yale Center for British Art Museum Shop, Box 2120 Yale Station, New Haven, Connecticut 06520, 203/436-3920. (Also inserted into this issue of HORIZON.) □

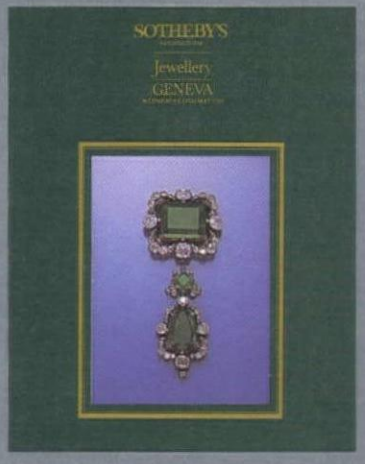


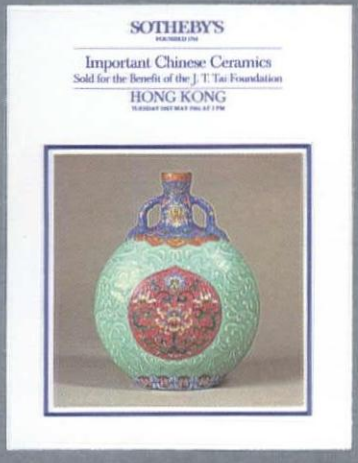
A gallery in the Mississippi Museum of Art, which hopes to establish a new curatorial chair.

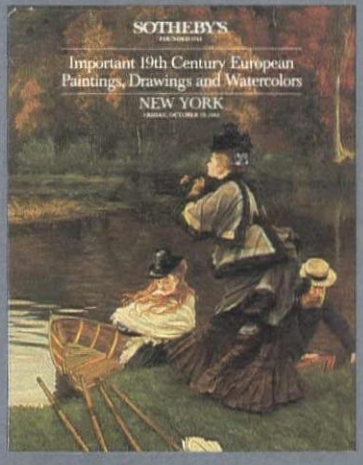
Introducing International Catalogue Subscriptions

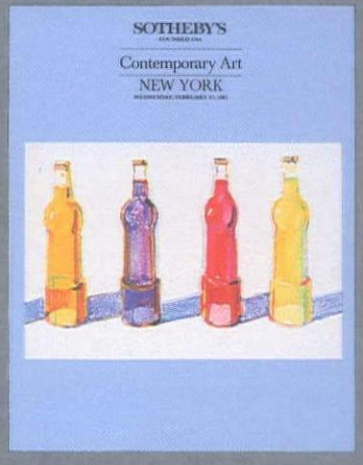


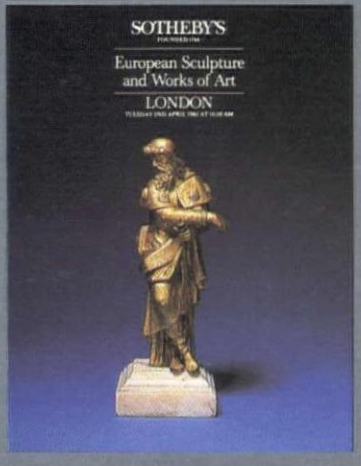


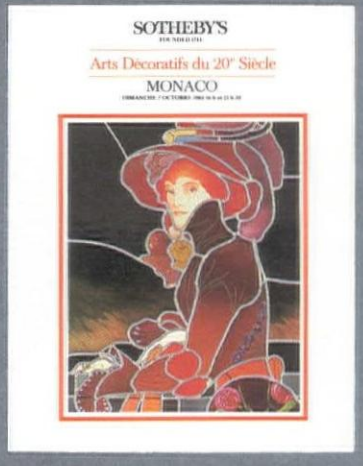


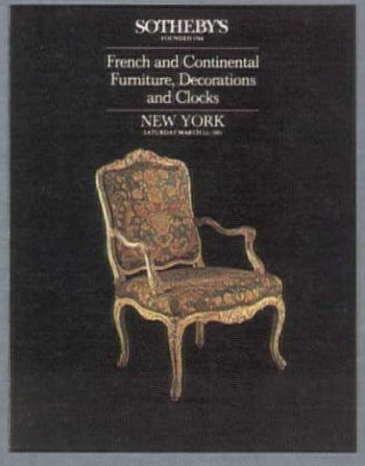












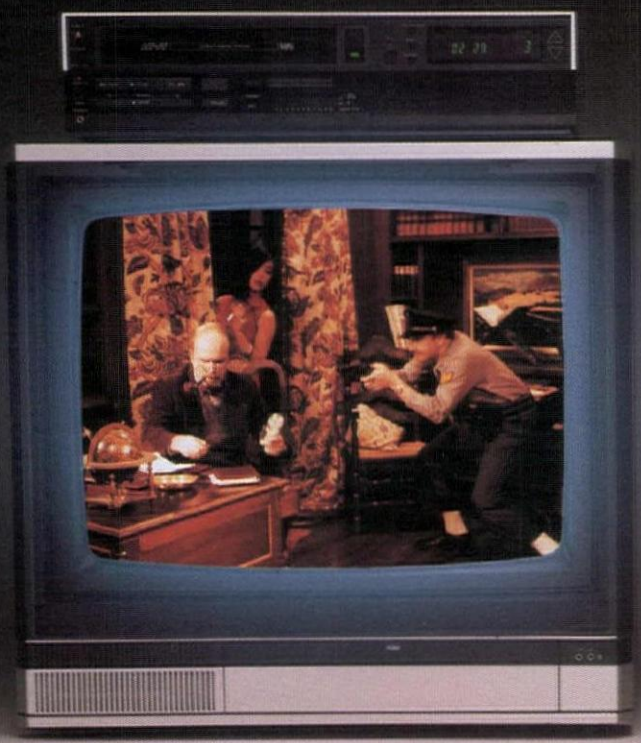
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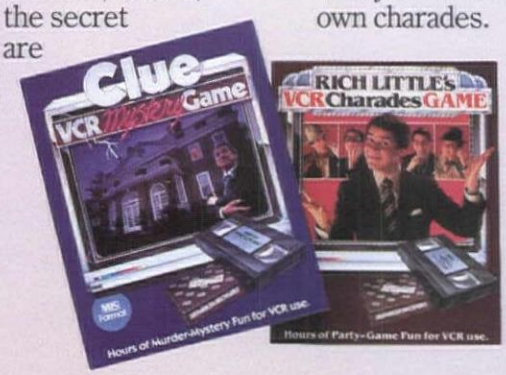
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Being Involved: The Musical Experience



The London revival of the 1950 Broadway smash hit Guys and Dolls, *which contains one show-stopping number after another, retains the wit, charm, and vitality of the original production.*

As a youngster, I remember the thrill of *Oklahoma!* and *Carousel*, the excitement of *The King and I*, the brilliance of *My Fair Lady* and *West Side Story*, and the robust joy of *Guys and Dolls*. These were exceptional treats in which the natural urge to break into song or dance was answered without hesitation or self-consciousness; the characters expressed their feelings in songs with tunes you whistled for weeks and with lyrics that wouldn't go away. It seemed as natural for a character simply to belt out a tune as a line and to do a few encores if the applause warranted it.

An inspired London revival of the 1950 Broadway smash hit *Guys and Dolls* a few nights after seeing the hit British musical *The Secret Diary of Adrian Mole, Aged Thirteen and Three Quarters* started me thinking. I had seen this *Guys and Dolls* revival two years ago at the National Theatre and wanted to see it again. It had been remounted and moved to a commercial theater in the West End—London's Broadway.

Guys and Dolls is a musical comedy by Frank Loesser who wrote the splendid music and lyrics, and Jo Swerling and Abe Burrows, who did the story line—what Broadway calls "the book." It is a fable of the Great White Way, based on a story and characters by Broadway's best-known chronicler, Damon Runyon. It is a portrait of wide-lapelled gamblers, their ladies and floating crap games, and their possible redemption amid the neon signs and hustlers of the big city.

What is important is not "the book." It is a trivial story: bad boy (gambler, Sky Masterson) meets good girl (Salvation Army sergeant, Sarah), bets he can take her to Havana, almost loses girl, and finally gets girl and goodness. The style and pace with which it demands (and gets) audience attention and involvement lie at the heart of its success.

When the curtain goes up on the cleverly conceived Broadway street corner—with its garish neon signs, its ethnic flavors, and its teeming people—you are in a wonderful make-believe world in which anything is possible. It does not take a leap of faith to accept a chorus of disreputables singing a "Fugue for Tin Horns" about which horses ("I've got the horse right here. His name is Paul Revere.") are going to win the afternoon's races. It is a complex, musical construction, full of lyrical brilliance.

From the humorous "Oldest Established Crap Game," "Bushel and a Peck," "Guys and Dolls," "Take Back Your Mink," and "Marry the Man Today"; and the poignant "I'll Know," "Adelaide's Lament," "My Time of Day," and "More I Cannot Wish You"; to the rollicking prayer of "Luck, Be a Lady" and the gospel "Sit Down, You're Rockin' the Boat"—one song after another delights, touches, and ultimately captivates. Imagine showstopper after showstopper—lovely, funny, or clever tunes and lyrics which never seem contrived and, when reprised, are welcomed back. *Guys and Dolls* is good because you never see the technique and only experience the artistic vitality.

Sue Townsend's *Secret Diary of Adrian Mole*, made from her best-selling story about the wimpy British schoolboy Adrian and his tame fantasies and depressing realities, is not a Lloyd Webber spectacular such as *Evita* but rather a typical modern musical. It has a rock beat and a lot of bad language. It has Adrian singing a simple ballad, "The House Where I Live"; his bully nemesis beating out "Sorry Gotta Do It" while he pummels poor Adrian; Adrian's parents singing "A Family Trail"; and he and his girlfriend singing a puppy-love song, "Oh Pandora!" There are only a few others, and they are supported by a piano, a synthesizer, bass, guitar, and drums.

Adrian Mole lacks the craft and art which made the American (and then the British) musical into a major theatrical form. There are no show-stoppers, few memorable tunes, little which stays with you after you leave the theater. The music and lyrics by Ken Howard and Alan Blaikley lack verve and subtlety. There are no encores because there is nothing you want to hear again. At no point does it grab your attention and make you involved.

At an outdoor festival in Zurich, I stood in line waiting to enter one of the tents for a drama and watched two buskers build a crowd for their comic juggling. The two young English performers, Chris Adams and Alex Dandridge, appeared so unsure of their juggling that people began listening to their arguments, became involved in whether they would catch or miss their clubs, and got progressively more interested as they graduated from using clubs to bottles to flaming torches juggled from atop a unicycle.

They were showstoppers in the true sense. They demanded and deserved attention. They received applause, a cry for encores, and an abundance of coins and notes.

They did what *Guys and Dolls* had done and what *Adrian Mole* had failed to do: they created a well-crafted, total theatrical experience in which you became involved and stayed involved. Bring back the musicals which can do that.

—Peter J. Rosenwald

Cross Country

Art

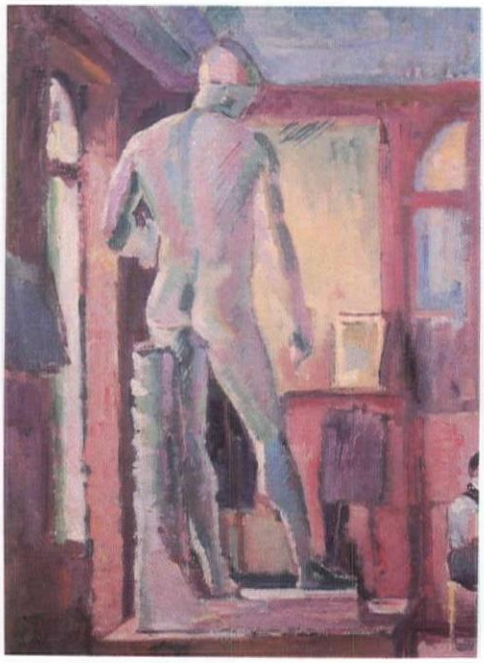
Montparnasse Magic

The Montparnasse section of Paris was the converging point to which many great artists fled in 1905. It represented culture and freedom, and the interaction between artists and their new creative environment bequeathed a rich legacy of Jewish art and artists. The Jewish Museum in New York City presents "The Circle of Montparnasse: Jewish Artists in Paris, 1905-1945," which will be on view through February 2, 1986. Organized by guest curator Dr. Kenneth E. Silver of New York University, it displays over one hundred works. The paintings, drawings, and sculptures (representing forty-three artists) illustrate the magic of Montparnasse—mingling the artists' unique creativity and clear visions of art mingled with the beauty of their newfound lives. A variety of subjects is treated, including the complexities of Jewish and ethnic identity as well as portraiture of one another. Some of the artists exhibited are Chagall, Soutine, Modigliani, Pascin, Lipchitz, Sonia Delaunay, Elie Nadelman, Moise Kisling, Chana Orloff, Ossip Zadkine, and Oscar Miestchanioff.

Southern France in Dallas

One of the largest and most significant gifts in United States museum history will be on view when the Dallas Museum of Art opens its decorative-arts wing on November 29. The Wendy and Emery Reves collection of fourteen hundred works of fine and decorative art will be displayed in a setting designed to replicate Villa la Pausa (the Reveses' home in southern France), where the treasures will be housed for many years. According to museum director Harry S. Parker III, the munificent gift from the Emery and Wendy Reves Foundation, made by Mrs. Reves in memory of her late husband, has doubled the value of the museum's holdings.

Now nearing completion, the installation designed for the collection by Edward Larrabee Barnes recreates Villa la Pausa's entry hall, great hall, library, salon, bedroom, dining room, and patio. This setting will be the showcase for the Reveses' paintings and works on paper by Renoir, Cézanne, van Gogh, Gauguin, Manet, and many other noted European artists—along with a superb assemblage of Chinese export porcelain, Venetian glass, priceless Spanish and Middle Eastern carpets, Renaissance iron woodwork, and Winston Churchill memorabilia.



The Apollo in Matisse's Studio *(1908) by Max Weber, a member of the Circle of Montparnasse.*

Mrs. Reves, the former Wendy Russell of Marshall, Texas, was a high-fashion model in New York and Europe before she met Hungarian-born Emery Reves in 1945. A decade earlier, he had founded in Paris the Cooperation Press to counter Nazi propaganda with articles by noted authors and statesmen, which were syndicated to four hundred newspapers in seventy countries. Just prior to World War II, Reves published Winston Churchill's major political writings, and when Paris fell to the Germans in 1940, Churchill arranged for Reves to be transported on a British submarine to London, where he became a British citizen.

He moved to New York in 1941 and wrote *The Anatomy of Peace*—which was published in 1945, was admired as a best-seller, and was cited by Albert Einstein in his first radio broadcast as the answer to the atom bomb. Later, Reves handled the distribution of Churchill's war memoirs outside the British Commonwealth and secured foreign-language rights for the latter's monumental work *A History of the English Speaking Peoples.*

In 1953 Emery and Wendy Reves purchased the once-elegant but long-neglected Villa la Pausa, which the Duke of Westminster had built in the late 1920s for Coco Chanel. Completely restored, it became a show place of the Côte d'Azur, a popular gathering place for celebrated visitors, and a widely known private museum of the treasures that Wendy and Emery Reves had collected from around the world.

During a five-year period, Winston Churchill was a regular guest for months at a time at the villa. The Reves spent six months there every year until Mr. Reves's failing health confined him to their residence in Switzerland. He died there in 1981.

The catalog now being published for the Dallas Museum's decorative-arts wing's opening contains illustrations of more than one hundred works from the Reves collection. It also features in-depth biographical essays on Wendy and Emery Reves, with emphasis on their success in accumulating things of exceptional beauty—now owned by the Dallas Museum of Art. *—Hope Ridings Miller*

Southern Folk

The artistic heritage of the United States is made complete with folk art, particularly that of the South. In recognition of this, the Birmingham Museum of Art will present "Southern Folk Art," an exploration of the little-known world of folk art in the South. Mounted by New York City's Museum of American Folk Art and sponsored by Philip Morris, Inc., and the NEA, "Southern Folk Art" represents significantly diverse cultural groups—ranging from the Cajuns of Louisiana to the Kentucky Shaker community—and their unique creation of a folk-art heritage. The 125 paintings, sculptures, textiles, furniture, and pottery included demonstrate how Southern artists contribute greatly to the American art experience.

The exhibition, which is an art experience in itself, is sponsored regionally by South Central Bell in Birmingham (through December 8) and Nashville (Tennessee State Museum, January 9 through March 8).

"Southern Folk Art" will visit three other museums in the South in 1986: The Mint Museum of Art, Charlotte, North Carolina (April 5 through May 25), the Valentine Museum, Richmond, Virginia (June 17 through August 30), and the J. B. Speed Art Museum, Louisville, Kentucky (September 28 through November 30).

Theater

The Fires of London Ignites

The Fires of London, with artistic director Peter Maxwell Davies, kicks off its North American visit in Toronto at the Saint Lawrence Center on November 15. This coast-to-coast tour will consist of three programs: *Le Jongleur de Notre Dame,* which relates the medieval tale of a juggler who wanders into a monastery; *Vesalii Icones,* which combines

dance and music for a shattering effect; and *The Lighthouse,* which is a chamber opera that recounts the unsolved mystery of three Scottish lighthouse keepers who disappeared in 1900. The group will also premiere "The No. Eleven Bus" in North America on December 2 at Stamford, Connecticut. The Fires of London comprises six virtuoso instrumentalists—violin, flute, cello, clarinet, percussion, and keyboards—who, along with Peter Maxwell Davies (famous for the opera *Taverner* and the ballet *Salome*) present a unique program with singers, dancers, and a mime portraying thirty different characters and telling many different stories. After traveling to Saint Louis; Washington, D.C.; Boston; Providence; New York City; and Los Angeles, the tour ends December 7 in Berkeley, California.

Radio

Radio Dialogues

"American Dialogues," a new weekly radio program, hits the airwaves this fall. Hosted by Robert Foxworth (currently starring in the CBS series "Falcon Crest"), it is an information-discussion show on topics broadly related to peace and social justice. Legislators and policymakers such as Senator Chris Dodd, Senator Paul Simon, Senator Tom Harkin, Representative Richard Gephardt, Representative Mel Levine, Representative George Miller, Representative Edward Boland, Dr. Wayne Smith, Dr. Juan Mendez, Mort Halperin, Bob Borosage, Dr. Charles Clements, Professor Abe Lowenthall, and Professor Bradford Burns have already agreed to participate. Foxworth has also enlisted fellow artists Mike Farrell, Edward Asner, Susan Anspach, Michael Douglas, Elizabeth Montgomery, Diane Ladd, Howard Hesseman, Margot Kidder, Jackson Browne, Mandy Patinkin, and Richard Dreyfuss. Listen for weekly broadcasts over the National Public Radio satellite system (check local listings).

Film

Marie: A True Story

"It's a thriller," says Roger Donaldson, the Australian-born director of MGM/UA's *Marie.* "But much more than that, it's one woman's story, full of suspense."

Based on a true story, Sissy Spacek stars as Marie Ragghianti, who, at the age of thirty-four, was the first woman to head the Board of Pardons and Paroles of the state of Tennessee. Donaldson (*Smash Palace, The Bounty*) directed from John Briley's (*Ghandi*) screenplay, which was based on a biography written by Peter Maas (*Serpico*). The film details Marie's discovery of a conspiracy to sell pardons and clemencies to convicted criminals, masterminded by Tennessee governor Ray Blanton (played by Don Hood) and his legal counsel, Eddie Sisk (Jeff Daniels). Marie's staunch belief in a quotation from Edmund Burke ("All that is necessary for the triumph of evil is that good men do nothing.") led her to fight to expose the governor's corruption, risking her own career and the safety of her family in her stand against the system.



Dirck Halstead

Sissy Spacek as Marie Ragghianti, a woman who fought the corrupt prison system in Tennessee.

"What intrigued me most about Marie's story was that this tiny, feminine, supposedly vulnerable woman had an inner strength—that she could stand by her convictions and challenge a powerful system," says Spacek, who learned of the real Marie long before she was asked to play the part. She spent numerous hours with Ragghianti before and during the filming, discovering many common sensitivities between herself and her real-life alter ego. Spacek adds, "I wake up and say, 'If I only live one life, I should live it for the right reasons.' And for me, portraying a woman like Marie does just that."

—Irving Ong

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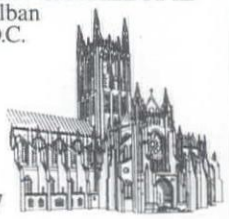
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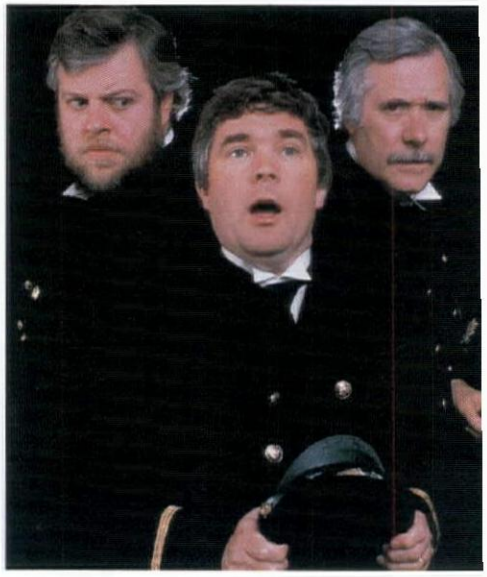
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Left to Right: Andrew Gallacher, Neil Mackie, and Christopher Keyte in The Lighthouse, *included in the Fires of London American tour.*

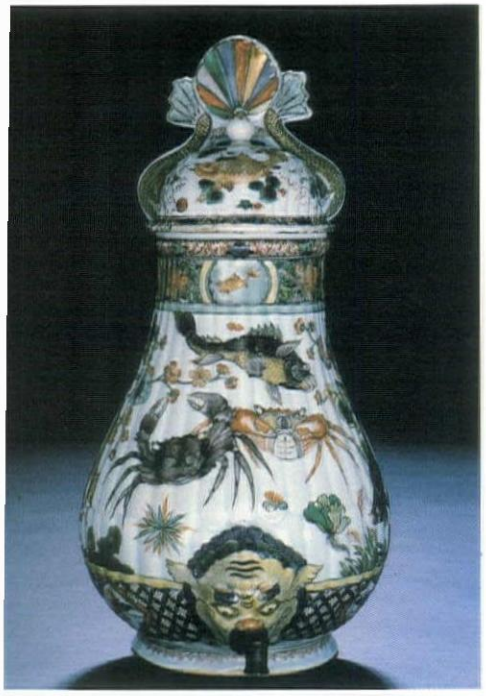
Etcetera

The Business of Awards

On October 1, forty-three American businesses were recognized for outstanding support of the arts in 1984 at the 1985 Annual Business and the Arts Awards. The ceremony, presented by the Business Committee for the Arts and held at Pittsburgh's Carnegie Institute, honored companies ranging in size from an eight-person design firm in Florida to such larger companies as Blount, AT&T, Exxon, American Express, Atlantic Richfield, and Philip Morris. First-Time Awards were given this year to corporations such as Norfolk Southern, South Central Bell, Brown-Forman, Cardinal Industries, Bell Atlantic, and EBSCO Industries. Based on any kind of support—including cash grants; loaned personnel; services and products; or special tie-ins in advertising, marketing, promotion, and public-relations campaigns—the awards were chosen by nine judges who represented the fields of business, arts, and government.

Writing the West

The Denver Center for the Performing Arts is sponsoring the first annual Great Western Teleplay Competition. Scripts of sixty to ninety minutes in length, written for or adaptable to television, and exempli-



A Chinese Wall Fountain and Cover *(circa 1710-25), from the Wendy and Emery Reves collection, now at the Dallas Museum of Art.*

fying the spirit of the American West, are being accepted for the competition. The author of the winning script will receive $10,000 and will work with the Denver Center and "American Playhouse" on developing the script for possible inclusion on the PBS "American Playhouse" series.

Executives from the Great Western Teleplay Competition and "American Playhouse" are hoping this competition will encourage new writers and provide some fresh material. Interested writers should send their scripts to: Great Western Teleplay Competition, P.O. Box 844, New Haven, Connecticut 06530 before January 1, 1986 for consideration. □



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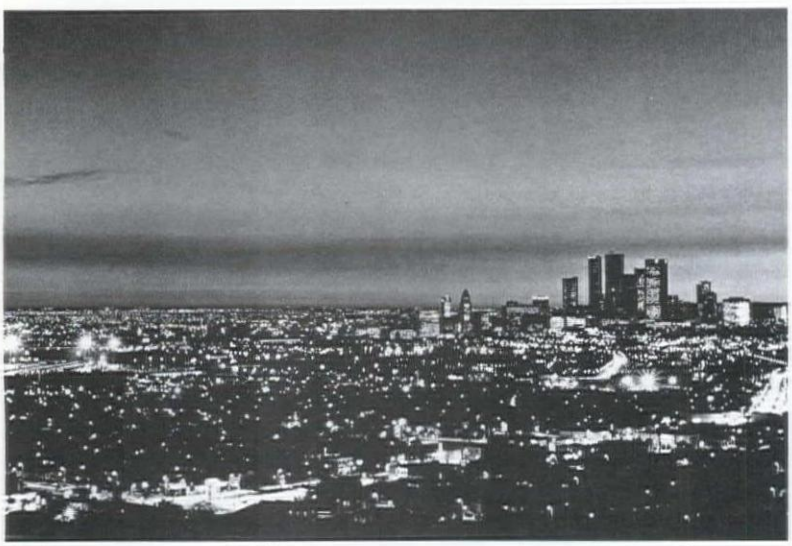
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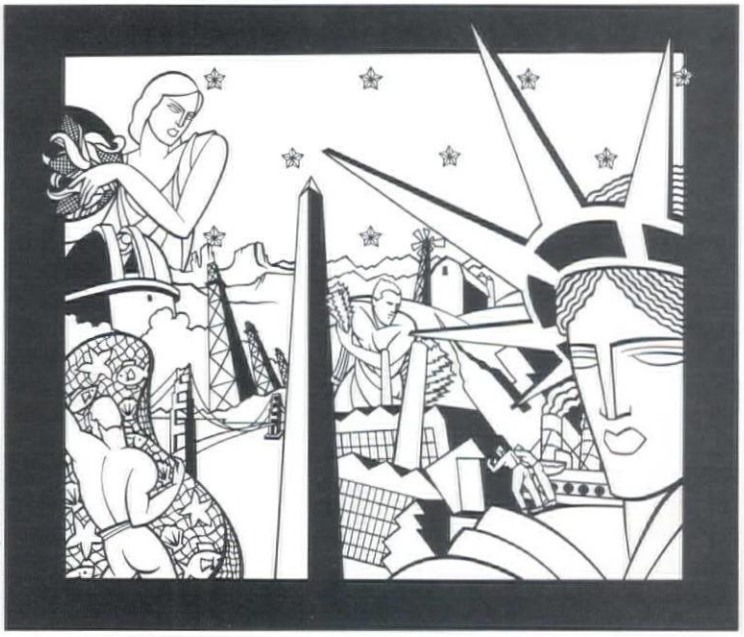


Illustration by John Martinez

The cover illustration for The WPA Guide to America *reflects the wide scope of the book's contents. Editor Bernard A. Weisberger says, "Never before or since was the country so thoroughly or carefully examined."*

In 1935, the Federal budget was less than $10 billion (or about what the Pentagon now spends on screwdrivers). The nation was in the middle of the Great Depression. But more of that budget was allocated for hiring writers than has ever been the case in more prosperous times.

It was in 1935 that the New Deal's Works Progress Administration (WPA) was born. The enabling legislation allowed for the "useful employment of artists, musicians, actors, entertainers, writers, and others in these cultural fields." And out of this passing reference grew the Federal Writers' Project.

As with the WPA as a whole, the Writers' Project endured only until 1941. But during its brief life it gave useful employment (at $50 to $100 a month) to the likes of Nelson Algren, Saul Bellow, John Cheever, Ralph Ellison, and Studs Terkel. It also produced, among some 1,200 books and pamphlets, the American Guide Series, with individual guides to each of the then forty-eight states plus several devoted to major cities.

Now Bernard A. Weisberger has culled some of the best writing from each of the state guides—as well as from the ones to New York City, Washington, D.C., and New Orleans. Together with his commentaries, they appear as *The WPA Guide to America* (Pantheon/$13.95).

"Never before or since," as Weisberger writes, "was the country so thoroughly or carefully examined, from big city, to tiny hamlet, to the loneliest mile of the most rural highway. Writers and researchers—themselves residents of the states they were describing—visited every spot described, rummaged the record books, and talked long hours with local authorities and plain folk."

Here, for example, is Baltimore, which, "proud, self-suficient, sits beside the Patapsco River, looking nostalgically to the South but turning to the North for what it takes to make a bank account grow. Midway betwen North and South, a seething cauldron of dissension during the Civil War, it is even today a city of violent contradictions. It is gentle and blatant, wanton and prudish, cosmopolitan and insular. Baltimore embraces within its capacious borders the grave of Edgar Allan Poe and the center of the straw hat industry; it manufactures steel ships, and steel rings to protect their wearers from rheumatism; it cans more food than any other city in America, and it is proud of the grave of Betsy Bonaparte, of the former home of the Duchess of Windsor, the present home of H. L. Mencken and of Johns Hopkins University. City of rarefied aristocrats and often rowdy intellectuals, of dismal slums and spacious mansions, of the insistent odor of fertilizer and the delicate bouquet of the Cardinal's crocuses, of cobblestones and gas lights and monuments; gazing wistfully upon the old, suspiciously upon the new, and benevolently upon the rest of the country."

This section ends with a thoughtful paragraph on the availability of sport and vice in Baltimore: "Any citizen with $5 can get on a streetcar, go to the famous Preakness, place a minimum bet on the wrong horse, invest heavily in beer and hot dogs, and return with some change. But Baltimore is not a sinful city. Sailors who have taken their fun in many seaports call it a graveyard. Sin does not flourish," the writer concludes, not because of crusades or widespread indignation but "because there is little demand for it."

Reading this, and much like it, you could almost forget the Depression was still in progress. If the Guide has one pervasive flaw, it's a tendency to act as cheerleader while glossing over a number of harsh realities.

The treatment of black Americans—always known as Negroes or "the Negro"—varies from state to state. Where they are not simply ignored or patted on the head, they and their plight tend to be seen clear-sightedly. This section on Harlem records that, "Barred from most residential areas in the city, Negroes pay rents 50 per cent higher than those charged for comparable living quarters elsewhere." And in the shadow of FDR's White House, "Negro patients are received in segregated wards at most of the hospitals, while some of the hospitals afford clinic service only."

At least some things change for the better. Others seem not to change at all. The description of the coal-mining communities of eastern Kentucky could have been written yesterday. They still "come into view like blighted spots on the land. Small drab houses, most of them in need of repair, huddle close together along the deep valleys or stand uncertainly on the mountain sides. Dark hills of coal tailings blotch the sides and bases of the larger hills."

The *Guide*, as we've just seen, invites quotation at length. (Editor Weisberger speaks of reading parts of it aloud to friends and colleagues.) It isn't the sort of book you'd want to read straight through. But once you've picked it up, it's as hard to put down as a bowl of salted peanuts.

And speaking of food, dieters should pick their way with care, avoiding the likes of the Maryland meal with "the soup as an advanced guard—of gumbo or clams—or both if you choose; then a sheepshead caught off Cobb's Island the day before, just arrived by the dayboat, with potatoes that would melt in your mouth—in grey jackets these; then soft-shell crabs—big, crisp fellows with fixed bayonets for legs and orderlies of cucumbers. . . ." And so on through four or five more courses.

All in all, a transcontinental feast. Good appetite.

—Joseph Mathewson

Exhibitions

North

Brooklyn Museum, "Richard Diebenkorn: An Intimate View," through December 2. Thirteen paintings made on cigarbox lids in 1976 and 1979 will be displayed, echoing the structure and palette of his *Ocean Park* paintings.

Detroit Historical Museum, "My Favorite Toy," through February 16, 1986. Antique toys such as dolls, balls, and stuffed animals will be shown along with unique toys like the earliest mechanical robot from Japan, dated 1955, a Lionel-manufactured, pastel-colored train for girls, and original photographs and paintings of children with toys.

Galerie St. Etienne (New York City), "Expressionists on Paper," through November 23. This survey of the expressionist phenomenon on paper includes pieces by Max Beckmann, Louis Corinth, Alfred Kubin, and Egon Schiele, among others.

Metropolitan Museum of Art (New York City), "Keynotes: Two Centuries of Piano Design," through November 29. More than thirty examples from the museum's permanent collection will illustrate the piano's development from its experimental origins to its modern concert form. The exhibition will be organized chronologically, beginning with the oldest extant piano, the Cristofori, dated 1720 and still in playing condition.

Wadsworth Atheneum (Hartford, Connecticut), "The Great River: Art & Society of the Connecticut Valley," through January 6, 1986. The first comprehensive study of the arts and culture of the Connecticut Valley region exhibits nearly four hundred objects owned in the valley between 1635 and 1820. Paintings, furniture, ironwork, silver, ceramics, clothing and textiles, and photographs of architecture and gravestones will be shown. A wide range of musical events, lecture series, field trips, and symposiums will be offered in conjunction with the exhibition.

South

Columbia Museum (Columbia, South Carolina), "Malone, Guignard, and Taylor," November 3 through January 5, 1986. Three of the leading women artists of South Carolina from the early twentieth century are shown. Oil landscape paintings by Guignard, oil and watercolor garden studies by Malone, and batiks and block prints by Taylor comprise the exhibition.

Cornell Fine Arts Center (Rollins College, Winter Park, Florida), "The Genteel Tradition: Impressionist and Realist American Art from the Ira and Nancy Koger Collection in Celebration of the Centennial of Rollins College," November 1 through March 2, 1986. More than thirty outstanding oils, watercolors, and pastels span the period from 1880 until 1930, including excellent examples of impressionism and realism.



Courtesy of Brandywine River Museum

Girl with Pumpkin *(circa 1923) by Ellen Bernard Thompson Pyle, on view at the Brandywine River Museum.*

Deland Museum of Art (Deland, Florida), "A Turn of the Century Holiday," November 23 through December 23. The museum, which is housed in an 1896 Victorian-style home, is transformed into a Victorian setting with popular nineteenth-century sculptures by John Rogers, Victorian toys, and a tree dressed in turn-of-the-century style. Also on view are paintings from that period, particularly scenes of Florida.

Museum of Arts and Sciences (Daytona Beach, Florida), "Stokely Webster, American Artist," through December. A retrospective look at over fifty years in the career of one of America's most accomplished painters. His work reflects many of the developments in the history of art, including contemporary American art.

Central

Walker Art Center (Minneapolis), "Robert Motherwell," through December 15. "America—La France Variations," a series of nine collage prints, will be shown along with seventeen lithographs which comment on the tragedy of the Spanish Civil Wa The elegy motif in the lithographs reveal Motherwell's sensitivity to shape, scale, and the dept of his involvement with this theme.

East

Brandywine River Museum (Chadds Ford, Penn sylvania), "America's Great Women Illustrators 1850-1950," through November 24. The works o early female illustrators such as Fanny Palmer Alice Barber Stephens, Jessie Willcox Smith Elizabeth Shippen Green, and Violet Oakley, whos illustrations have apperared in *Harper's, The Satur day Evening Post,* and books such as *Little Wome* and *Heidi,* will be on display.

Baltimore Museum of Art, "Etching i America: 1870-1940," November 5 through Januar 2, 1986. This exhibition contains eighty-five print from the museum's own collection, including work by Edward Hopper, Pennell, and Charles A. Platt Etching clubs were popular in New York an Philadelphia in the 1880s and began the rich tradition of American etching on display.

Institute of Contemporary Art, University of Pennsylvania (Philadelphia), "Siah Armajani," through December 1. The first museum retrospective of this sculptor/architect who is best known for creating furniture, rooms, and "environments," as well as functional pieces. This exhibit will include models, sculpture, and a new large-scale environment, a back porch.

Museum of Fine Arts (Springfield, Massachusetts), "Albert Paley: The Art of Metal," November 24 through January 5, 1986. Functional metalworks, including gates, a bannister, plant stands, a lectern, tables, and a sofa in addition to some abstract sculptures and one figurative sculpture, will be displayed. Thirty-five detailed drawings of various projects will also be shown. The exhibit travels to Birmingham, Alabama, and Richmond, Virginia.

Philadelphia Museum of Art, "Ars Medica: Art, Medicine, and the Human Condition," through December 1. Life, birth, death, health, sickness, disease, and cure are the subjects for this exhibition. Some one hundred and forty prints, drawings, photographs, and rare books dating from 1400 to the present will be on display. Artists represented include Dürer, Rembrandt, Rauschenberg, and W. Eugene Smith. Travels countrywide.

Walters Art Gallery (Baltimore), "Art Nouveau Jewelry by René Lalique," November 19 through January 5, 1986. The Gulbenkian Museum of

Lisbon, Portugal, which is considered to have the finest collection of Lalique jewelry in the world, has lent fifty-seven major works for this exhibition. Ten masterpieces from American collections, along with twenty-five preparatory drawings, will complete the exhibit. René Jules Lalique raised the jeweler's craft to fine art with his unique experiments with new materials and techniques.

West

Amon Carter Museum (Fort Worth, Texas), "In The American West: Photographs by Richard Avedon," through November 17. Explorer-photographer Avedon's one hundred and twenty portraits assess the working-class men and women of the modern American West. The exhibition will travel to Washington, D.C., San Francisco, Chicago, Phoenix, Boston, and Atlanta.

G. Ray Hawkins Gallery (Los Angeles), "Cafe Man Ray," November 23 through January 11. The photographs, paintings, and lithographs of Man Ray, many never before publicly displayed, will be hung salon-style, while objects and memorabilia will be accessibly and informally placed.

Newport Harbor Art Museum (Newport Beach, California), "The Third Dimension: Sculpture of The New York School," November 7 through January 5, 1986. This is the only West Coast showing of this exhibition, which reappraises abstract expressionist sculpture from 1945 through 1960. Approximately fifty sculptures will be shown by various artists including Peter Agostini, Louise Nevelson, and David Smith, among others.

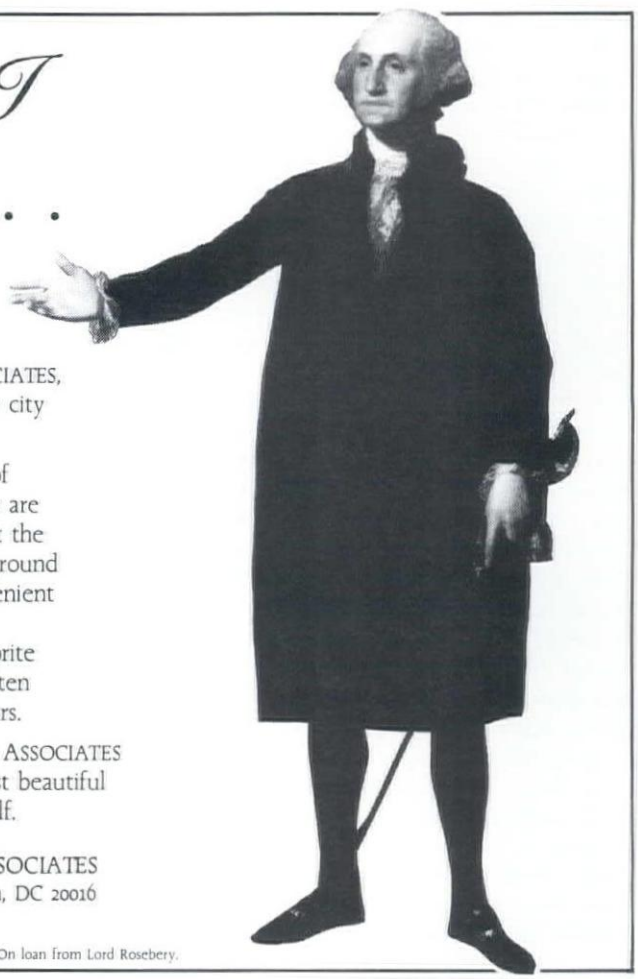
Oklahoma Museum of Art (Oklahoma City), "The Drawings of David Smith," November 16 through December 29. This exhibition celebrates the artist as a draftsman in featuring early figure drawings and landscapes as well as studies for well-known sculptures such as *Medals of Dishonor.* The show will then travel to Saint Louis, Little Rock, Fort Worth, and Poughkeepsie.

San Antonio Art Institute (Texas), "Texas Currents," November 7 through December 13. Sixteen artists from Texas including Roy Fridge, Nic Nicosia, Laura Russell, and Casey Williams will exhibit recent works. Lectures by outstanding critics and artists are scheduled.

UCLA Museum of Cultural History (Los Angeles), "I Am Not Myself: The Art of African Masquerade," through December 15. Some sixty masks and costumes collected from seventeen different African cultures are shown, including some which are humanoid, animalistic, and both. □

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They Wrote . . . And How!

Published in 1968, Louis Sheaffer's two-volume biography of Eugene O'Neill (Little, Brown and Company) sets the standard by which one judges every other biography of a playwright (or, for that matter, the biography of any writer). Aside from the obvious entertainment one anticipates in reading about a celebrated writer—the lovers, the divorces, the escapades with famous friends, the behind-the-scenes bickering over casting—there are two essential questions one hopes to have answered. Why did he write? How did he write?

Recently, four new biographies have attempted to answer these questions about Tennessee Williams, Thornton Wilder, and August Strindberg. While none is as insightful, as readable, as definitive, as Sheaffer's, three of the new books are worthy of attention.

Of this year's two new biographies on Tennessee Williams, only one approaches Sheaffer's excellence. Donald Spoto has written biographies of the film directors Stanley Kramer and Alfred Hitchcock, but his best writing to date is in *The Kindness of Strangers: The Life of Tennessee Williams* (Little, Brown and Company, $19.95).

Just as Sheaffer demonstrates that in play after play O'Neill tended to write about the same familial relationships and trials that he had suffered as an adolescent (climaxing in his masterpiece, *A Long Day's Journey into Night*), Spoto shows how, in play after play, Williams rehashed his tormented adolescence—most particularly his isolation and his complicated relationship with his mentally disturbed sister, Rose. Perhaps unfortunately, Williams, unlike O'Neill, succeeded too early in definitively capturing his childhood anguishes in *The Glass Menagerie*, because (to his critics) many of his subsequent plays seemed only to revisit territories of the heart that he had already fully examined. However, that a few of his later plays did exceed or equal his first success is remarkable and an indication of the immense talent of our most poetic dramatist.

Being an "autobiographical" playwright like O'Neill, Williams eventually forced himself to seek new material by living it. He purposefully manipulated friends' lives and his own in melodramatic ways that were psychologically damaging for all involved—but did result in the required emotional



UPI/Bettman Archives

Tennessee Williams and his sister Rose in 1981 outside the Shubert Theatre in New York City.

research for his later works. In one of his best pieces, *The Two-Character Play*, he wrote, "Sometimes you work on a play, inventing situations in life that correspond to those in the play. . . . " In an interview, he said: "I draw all my characters from myself. I can't draw a character unless I know it within myself."

The emotional upheavals that pursued Williams (along with those he provoked) seem to have motivated his nomadic existence. At the end of his life, he was maintaining two residences in New York as well as a home in Key West and scores of other hideaways around the world. The geography of his life was essential to his creations. "Art is experience remembered in tranquility," he said. "And I find no tranquility in Chicago." Or in anyplace else where he lingered too long.

He compulsively pursued the darkest corners of human experience to find the sources for his art that illuminated our lives, but the cost was always great—probably even causing his pathetic death. Elia Kazan once explained that Williams was like his Blanche DuBois in *A Streetcar Named Desire*—"an ambivalent figure who is attracted to the harshness and vulgarity around him at the same time that he fears it, because it threatens his life." Spoto captures it all with a clarity and a sensitivity not evidenced in previous Williams biographies.

Thornton Wilder thought that gossip was the art of retelling someone else's tragedy as though it reflected credit on one's self. This is exactly the vain art that Dotson Rader pursues in *Tennessee Cry of the Heart* (Doubleday and Company, $16.95). While Rader extravagantly praises Williams's plays he neglects to note that he himself is among the destructive forces responsible for Williams's decline. None of Williams's greatest works were created during the time Rader was an acquaintance. Instead of teaching us about Williams's craft and art, Rader treats us to scenes of himself and Williams shooting up drugs and sharing male hustlers. The book has all the appearance of having been written under the influence of a controlled substance as it jumps from topic to topic, youth to death, with no sense of organization or control. A typical sentence of mixed metaphors and callous ed perceptions reads: "Years later, near the end of his life, when Tennessee did something particularly odd—dress in pajamas for a formal dinner or agree to marry another man or wander around town in a fright wig pretending to be his sister, Miss Rose—I would laugh [!] and try as gently as possible to dissuade him, all the while knowing that when the peculiarity of his action finally sank in he would take it as evidence that his pilot light was about to burn out and Barnacle Hospital lay ahead as the last stop on his trolley line." The book has no index, for good reason: no scholar or sensible person will ever have reason to refer to the book.

So far, the best biography written about Thornton Wilder is Gilbert A. Harrison's *The Enthusiast* (Ticknor and Fields, $19.95). It gives some insight into Wilder's motivations and methods of creation but is oddly chaste. Wilder's homosexuality is relegated to one chapter—Harrison apparently believing it had nothing to do with Wilder's writing. The personal glimpses one gets of Wilder chatting into the night with students to avoid loneliness or huddled over decaying books in Madrid's libraries to avoid writing are tantalizing but seldom related to the man's writing. *Our Town* is one of our most profound masterpieces of dramatic literature, yet Wilder saw himself as not being "one of the new dramatists we are looking for. I wish I were. I hope I have played a part in preparing the way for them."

Along with Chekhov and Ibsen, the major precursor of twentieth-century dramatists was Strindberg. Williams idolized and copied him, as did O'Neill. *August Strindberg*, by Olof Lagercrantz (Farrar, Straus and Giroux, $25.50), is an outstanding critical (and very academic) study of him. One is struck by the remarkable similarities of his life with that of Williams and embarrassed to read of the many plays Strindberg wrote that have never been heard of or produced in the United States.

—Milan Stitt