

HORIZON

December 1985 \$4.00

**on Schiele:
e Art of Anguish**

Madness of David Hare

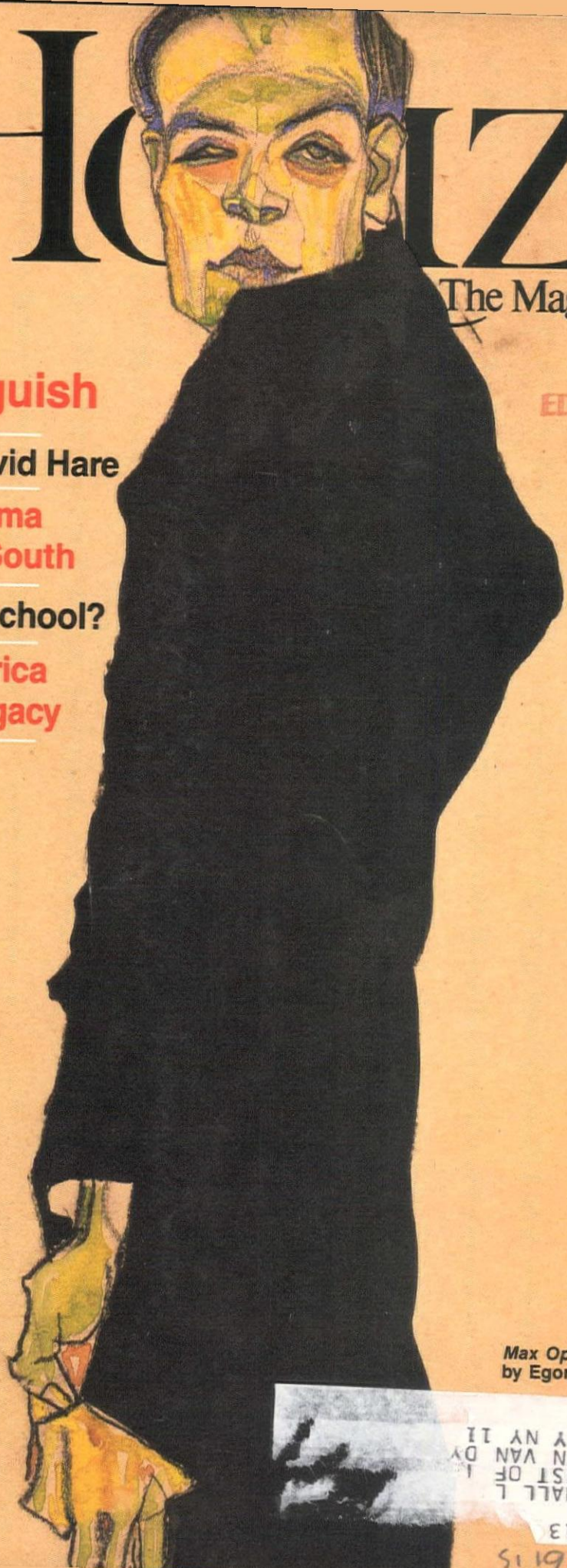
**Montgomery, Alabama
Capital of the South**

Who Goes to Film School?

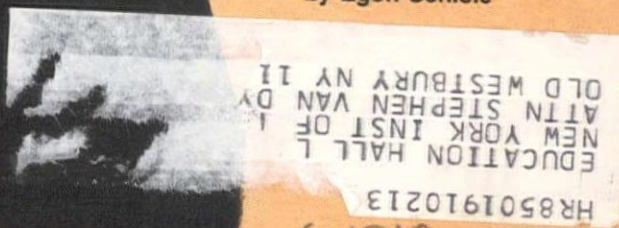
**From Spain to America
Architectural Legacy**

The Magazine of the Arts

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**Max Oppenheimer
by Egon Schiele**



AT&T

Bringing Dance to America

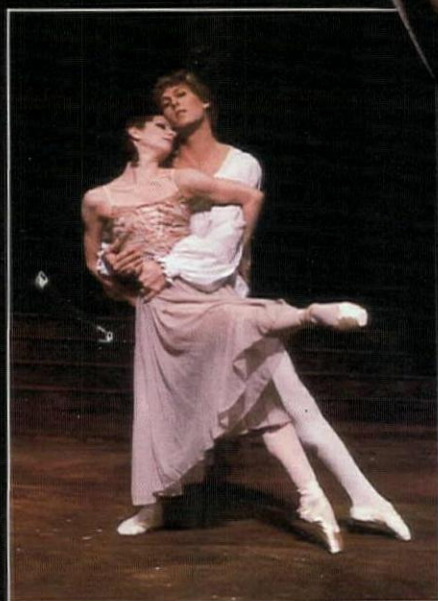
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HORIZON

Volume 28

Number 10

December, 1985

Cover: Max Oppenheimer by Egon Schiele, 1910. Courtesy of Schwarze Kreide, Aquarell-und Decksarben.

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Egon Schiele By Judd Tully 20

Though expressionist painter Egon Schiele died in 1918 at the age of twenty-eight, he left a wealth of provocative works which are attracting enormous international interest.



USArts: Strategies for the 80s 29

Buildings and restoration projects for the arts put Montgomery, Alabama, on the cultural map. The Alabama Shakespeare Festival is flourishing, thanks in part to a strong fundraising partnership . . . At The Montgomery Museum of Fine Arts a new building project has brought together the city's civic leaders . . . A decaying armory building is transformed into a vital multi-purpose center for the arts.

Montgomery: Southern Visions of Arts By Susan Yuska Richards 36

Alabama's capital city mixes a rich cultural heritage with a graceful Southern lifestyle, where the arts are nurtured by community commitment.



Hare Style By Dan Yakir 45

British playwright and director David Hare likes to surprise and disorient his audience. You'll understand the method of his madness when you see *Plenty* and *Weatherby*.



The ABCs of Filmmaking By Amy Virshup 48

Students at the New York University Film School get hands-on experience in every aspect of filmmaking—from screenwriting to cinematography—but only a few make it in the business.



The Spanish Influence: Architecture in America By Aaron Betsky 53

From Atlantic to Pacific, buildings with a strong Spanish influence add distinctive character to the American skyline. Crosscurrents are both historical and contemporary, as the world's leading architects are designing extraordinary structures that call on Spanish motifs. This article inaugurates our ongoing series exploring Spain's influence on the arts in America—launching a celebration of the 500th anniversary of the discovery of America that will culminate in 1992.

An Arts Marathon

So much happens in the fall—it's a marathon of performances, exhibitions, festivals, and art exhibitions. After participating in a number of these events in recent weeks, we can report that the season is already a dazzler.

National Arts Week has set the pace for this star-studded season. The week-long, nationwide birthday salute to the National Endowment for the Arts was a phenomenal success. The culminating concert, an outstanding performance at the Kennedy Center by the Colorado Symphony Orchestra with a reading by Charlton Heston, closed the week with a flourish. On behalf of everyone in the audience, our thanks go to Marvin Liebman and his staff at the NEA for their flawless planning of all the week's activities, and to SCM Corporation, national corporate hosts for the celebration. It was a great pleasure to be involved in developing "The Art of Patronage," our September salute to the NEA.

Arts-and-business partnerships are also at the fore this fall, evidenced by the activities of the "alphabet" organizations—BCA, ACA, and ABC. Judi Jedlicka and the Business Committee for the Arts deserve a tip of the hat for their outstanding awards ceremony in Pittsburgh. The elegant settings at Heinz Hall and Carnegie Institute were a superb backdrop to honor corporate commitments and contributions to the arts. As Milton Rhodes's column, "ACA: a View from the Field," amplifies on page 4, the recent American Council for the Arts conference in Washington, D.C., was a successful confluence of speakers and delegates who studied "Connections: The Arts in a Changing Society." ABC, the Arts and Business Council, also made headlines as their annual awards luncheon this year, honoring Martha Graham, drew record crowds.

Among the openings that topped the list of associate publisher John-Peter Hayden, Jr., was the superb (and rare) production of Mussorgsky's *Khovanshchina*, at the Metropolitan Opera. Over at Grand Central Gallery, J.P. was among the admirers of Zita Davison's portrait of *H.R.H. The Princess of Wales*, unveiled in the gallery's opening of "Portraits/Lifestyles."

The mood was strictly red, white, and blue on the floor of the Fall Antiques Show, the art and antiques extravaganza that annually presents great examples of our native decorative-arts heritage. The Museum of American Folk Art, headed by HORIZON board member Dr. Robert Bishop, is the beneficiary of the show's gala preview. Under Bob's incredible direction, the museum also organized the show's loan exhibition—a whimsical display of weathervane weights dating from the mid-nineteenth century.

In Dallas for a ceremony honoring Mstislav Rostropovich at SMU's Algur H. Meadows School of the Arts, we had the chance to preview activities for our upcoming section, "The Arts of Texas," a sesquicentennial salute coming next month in HORIZON. The weekend at the Meadows School was a celebration of musical excellence as well as a memorable interchange with SMU's outstanding arts alumni and students. When such perfection surrounds an arts-education experience with the charismatic Rostropovich, the results are staggeringly impressive. Bravo to Curtis Meadows and everyone involved in the superior level of arts education.

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ACA: A View From The Field

Do We Really Appreciate Our Cultural Diversity?

I suppose that no matter where you live in this country, the perspective on the rest of America tends to resemble that of the famous *New Yorker* cover: half the country made up of what is near and familiar and the other half, a vague sort of wasteland with a few oases of civilization. Standing in mid-Manhattan and looking west across the Hudson, one sees New Jersey—beyond which, somewhere, lie Chicago and Los Angeles.

I know that the perspective can be myopic elsewhere, too. In Winston-Salem, North Carolina, we had a similar poster that showed nothing beyond the Yadkin River. I'm told that San Francisco and a number of other cities have evened the score with their own versions of the Steinberg poster. Provincialism, it seems, cuts both ways. Even the provinces must have provinces.

So it's especially gratifying when the distance is bridged, however briefly, by as reputable a paper as the *New York Times*. A recent article by Will Crutchfield on the revitalization of Chattanooga's symphony offered another evaluation of life "out there," where the arts are not necessarily taken for granted.

"It was pleasant to visit a city in which Shostakovich's Fifth is a daring, new challenge," wrote Crutchfield, "and where even Mozart's G Minor has not been heard hundreds of times. How tame this program would have seemed at Carnegie Hall, and how fresh it seemed here! There is a sense in which a city with musical growth lying ahead is luckier than one in which anything can be heard easily."

The fact is, Chattanooga is far from alone. Good arts programs can be found in communities throughout this country, as well as in major cities. In one place, it's a film club in a restored theater; in another, a symphony or an opera company; in yet another, an exceptional gallery showcasing area artists. And to revel in this activity—to want to point it out, show it off a little, and encourage it—is not



The Chattanooga Symphony Orchestra is at the forefront of that city's musical revitalization.

some nostalgia-driven homage to regionalism and the rural life. It's a celebration of our variety, our pluralism—of what makes us what we are.

"Do we really appreciate our diversity, or do we just tolerate it?" asked Alternate ROOTS director Ruby Lerner at ACA's recent "Connections" conference. (ACA members refer to the special conference report in the enclosed issue of *Vantage Point*.) Ruby's question has stayed with me ever since she asked it, and it occurs to me now because I realize that it's also a question about perspective. It is one thing to appreciate what is near and familiar and part of our environment, but quite another to extend that appreciation to what is more distant and unfamiliar. And this is as true of different cultures as it is of different places. Whether it's the Chattanooga Symphony or a Chicano theater company, Ruby Lerner's question applies equally.

Because the arts community has traditionally been so accepting of such differences, I believe that it has a lot to teach other sectors of our society. Cultural exchange, for example, can and should play a much greater role in both foreign and domestic policy. Likewise, the arts have much to gain from

even greater interaction with these other sectors—particularly the academic and business communities, where traditions of scholarship and sound management, both of which the arts need, have been established. Each of these topics—cultural exchange and "other voices"—will be the subject of a future column and of a future issue of *Vantage Point*.

After all, seen from another angle, sometimes even what is near and familiar can seem special and more exciting.

—Milton Rhodes, President
American Council for the Arts

Did you miss the conference? "Connections: The Arts in a Changing Society" was one more reason to become a member of ACA. For a copy of the special conference report, send \$3.50 (postage included) to American Council for the Arts; 570 Seventh Avenue; New York, New York 10018.

Coming in the March issue of *HORIZON*: "International Cultural Relations," a special supplement available only to members of the American Council for the Arts. Write ACA today to find out more about ACA's benefits and how you or your organization can join.

couldn't get tickets to Henry Fonda's brilliant and moving performance in "Clarence Darrow":
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Thomas Eakins
Artist of Philadelphia

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A Christmas Carol
George C. Scott

"There was about
a high note
in the air that
indicated what day.
The stars
were out and
the moon was
in the sky.
The air was
cold and
the ground was
frozen.
The stars
were out and
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IBM presents A Christmas Carol
starring George C. Scott, Sunday, December 22
at 8PM (ET) on CBS. Don't miss it.

Tuning in to a New Talent

Everyone has heard of Tommy Tune, the Tony Award-winning star of *My One and Only*, in which he is currently touring with Sandy Duncan. His impressive career as a professional actor-dancer has led him from the choruses of such Broadway shows as *Baker* and *A Joyful Noise*, to the role of Ambrose Kemper in the Twentieth Century-Fox version of *Hello Dolly!* He has won Tonys for best supporting actor in *Seesaw*, for his choreography of *A Day in Hollywood/A Night in the Ukraine* and *My One and Only*, and for directing *The Best Little Whorehouse in Texas* and *Nine*. Yet despite his success and an extremely hectic schedule, Tune is always on the lookout for promising new talent, having given his recommendation to the tune of "Watch out for Peter Slutsker!"

The question "what does Peter Slutsker do best?" has a simple, one-word answer—everything. Classical piano, dancing, singing, and acting come naturally to this talented performer, who taught himself the saxophone as a child and later—just four years ago—learned to tap-dance professionally. He has done television commercials for everything from Canada Dry to AT&T, has worked on Broadway twice, and has received the lead in a national tour of a show without an audition. Considering that Slutsker has been out of college for only four years, his success has been impressive.

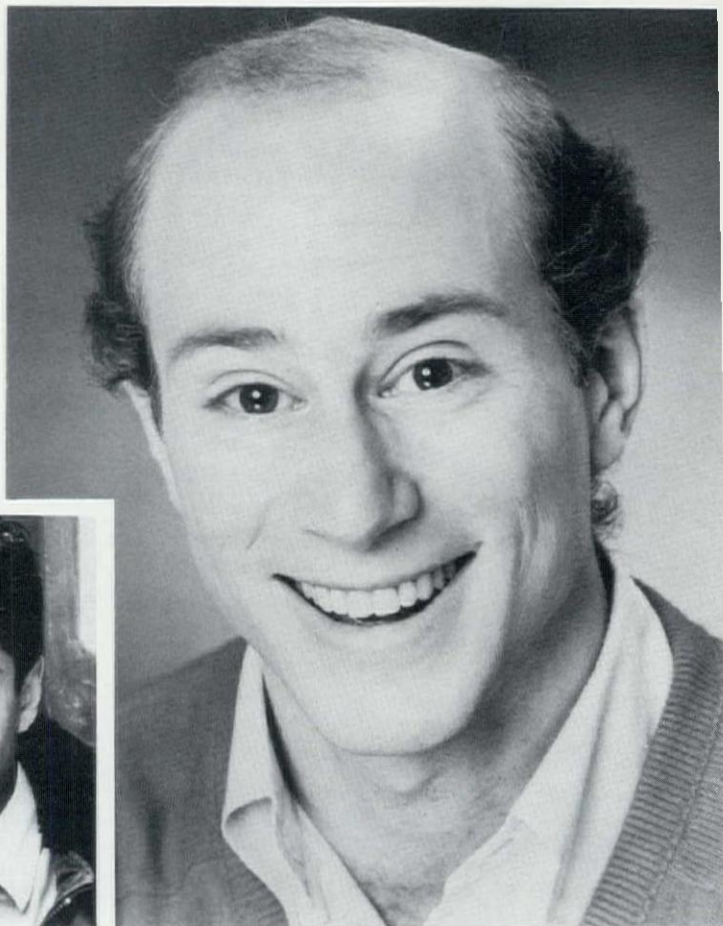
Slutsker earned his bachelor's degree in piano performance from the University of Michigan and has aspired to be a concert pianist since adolescence. He dabbled in high-school theater while growing up in Morristown, New Jersey, but it wasn't until college that he realized his natural talent as an actor. He captured the lead in the school's major musical comedy during his senior year, and when he heard the laughter and applause of the audience on opening night, he decided, "This is what I'm going to do."

But Slutsker wasn't your average awe-struck graduate with vague ideas of obtaining instant stardom. He knew he had talent and, once in New York City, set about perfecting it. He was immediately accepted for acting classes at the Neighborhood Playhouse—alma mater of such stars as Gregory

Tommy Tune (below) feels that Peter Slutsker (right) is worth watching. The multi-talented Slutsker says, "The right jobs and roles just came along. But I don't think it's all been luck."



Carmen Schiavoni



Peck, Robert Duvall, and Diane Keaton. He discovered he had an aptitude for dance and began taking tap and ballet classes. Within six months, he was "a really great tap dancer." (Although he does admit that no one would ever pay to see his ballet.)

Slutsker finished two years at the Neighborhood Playhouse in 1982 and was hired for a summer-stock production of *Tintypes*, going on to star in the show's national tour. He spent a brief time teaching tap classes and doing commercials, when he was approached by the Manhattan Rhythm Kings (a New York-based jazz trio), who needed someone to sing, dance, and play the piano. "I wasn't all that interested at the time, because I was up for the part of Cosmo Brown in *Singin' in the Rain*—I didn't want anything to interfere with that. But when they told me that Tommy Tune was working a gig with them, I decided to go for it." Go for it he did, traveling with the group, including Tommy Tune, on four different Caribbean cruises, and performing with the Philadelphia Pops orchestra at the Academy of Music in Philadelphia and at a New Year's

Eve performance at New York City's Latin Quarter. "As far as big thrills go, that was right up there at the top," says Slutsker.

In December 1984, Slutsker learned he had captured the part in *Singin' in the Rain*, in which he is currently appearing eight times a week. "My ultimate goal is movies—there is no question about that. I love Broadway, it has been a good experience for me."

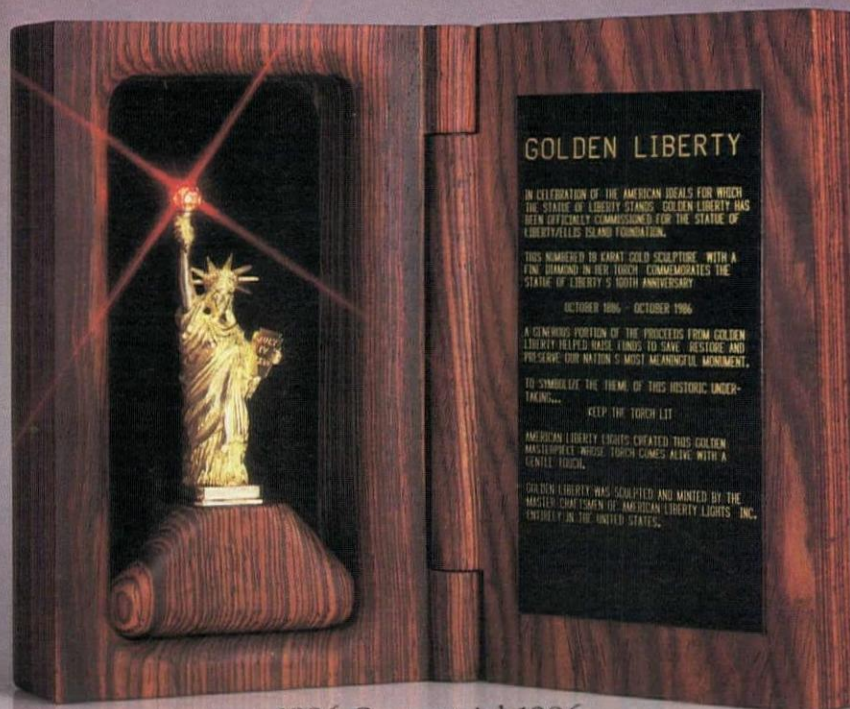
Slutsker's biggest dream is eventually to go back to playing the piano for live audiences, aiming for a solo performance at Carnegie Hall. "I'm a little upset because Dudley Moore beat me to it, but he didn't do it by himself. I want to be big enough to announce my recital and do it alone."

"I've been pretty fortunate the past three years," says Slutsker. "The right jobs and roles just came along. But I don't think it has *all* been luck—in this business you have to know you're good. It's a question of talent, luck, and being in the right place at the right time." A perfect combination of the three has certainly made Peter Slutsker someone to watch out for.

—Kathryn Milam

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1983-84

The collage consists of six distinct images. The top-left image is a detailed illustration of a stable scene with various animals, including horses and oxen, gathered around a manger. The top-right image shows Mary and Joseph with the infant Jesus, dressed in traditional attire. The bottom-left image is a landscape painting of a stable in a valley. The bottom-center image is a still life of a basket filled with various fruits. The bottom-right image shows two portraits of Mary and Joseph, one in a red robe and the other in a green robe.

¹ "The Philosophy of American Trade Law 1790-1890," *University of California Law Review*, Vol. 71, No. 1, 44-104 (March 1983); and "The History of American Trade Law 1790-1890," *University of California Law Review*, Vol. 71, No. 1, 105-144 (March 1983).

THE FLOWERING OF AMERICAN FOLK ART: 1776-187

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PAINTINGS IN THE SOUTH: 1564-1980

A collage of six black and white photographs showing athletes in action. The top row includes two boxers in a ring, a runner on a track, and a baseball player swinging a bat. The bottom row features a figure skater in a dynamic pose and a tennis player in mid-swing. The photos are arranged in a grid-like fashion with some overlapping.

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JASPER JOHNS: A RETROSPECTIVE

(If you were pleased, or moved, or touched, or enlightened by any of the art exhibitions or performing arts groups we've sponsored, we're glad. We were, too.)

The top image is a painting of a beer hall interior with several people. The bottom left image shows a large, ornate beer mug. The bottom right image shows a wooden beer barrel.

[illegible][illegible]

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A collage of seven photographs of ancient Egyptian artifacts. The top row features a long, thin, light-colored object (possibly a staff or scepter) on a small base, a bronze head of a figure with a large, rounded nose, a long, thin, light-colored object (possibly a staff or scepter) on a small base, and a bronze head of a figure with a large, rounded nose. The bottom row features a standing figure of a person in a long dress, a long, thin, light-colored object (possibly a staff or scepter) on a small base, and a bronze head of a figure with a large, rounded nose.

South, Perfection Light, Virginia Glass
 and Phoenix, Miller High Life, One, One Shot,
 Greenback Special and Dark Special Dares,
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 One 7.50, 1.000 Caffe and Sugar Free 1.000 Caffe

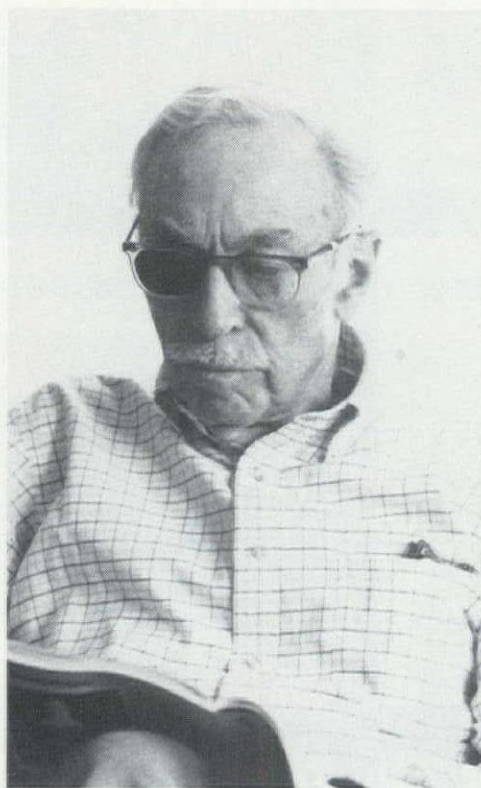
New York: A Pie Collage

man hailed it as City of Orgies. For Leon was "the fullest expression of our," while H. L. Mencken saw it as "the pie called Christian civilization." And was Frances Trollope, mother of novelist A writer herself and terribly English, made her reputation by trashing America means. Yet even to this mistress of the put was "one of the finest cities I ever its advantages of position are, perhaps, anywhere. Situated on an island, which will one day cover, it rises like Venice, sea, and like that fairest of cities in the glory, receives into its lap tribute of all the earth."

case you haven't guessed, is New York subject of *New York, An Anthology* (Lit and Company/\$17.95). Compiled by usee and Bill Harris, the book is neither a history, though it contains elements is, rather, a portrait collage made up of and opinion in prose and verse (even) from over one hundred writers. Of e are purely writers—from Washington John Dos Passos to Norman Mailer and . But some are better known for other m Charles II, king of England; to d Vaux, the architects of Central Park; arhol, who needs no introduction (but actually wrote what appears under his nt to keep on writing).

re some odd selections—like a long, short story about a taxi strike, told from point of an unwilling scab. There is olfe's "Only the Dead Know Brooklyn," and unreadable. But on the whole, the voices are inventive, informative, de- surprising—or sometimes all of the one who likes New York will find a great like as well. Anyone who doesn't like is probably reading the *National En-* ad of HORIZON anyhow.

Mrs. Trollope, the tone is generally . There is the late *Times* drama critic kinson reviewing the city's "savage here's Tallulah Bankhead effusing over baseball team (now, alas, like Tallulah, here). There's Walter Winchell on Mayor



E. B. White, one of scores of contributors to the recently published New York, An Anthology.

Jimmy Walker, "the living spirit of the terrific 1920s." Winchell quotes a speech of Walker's which he calls the "shortest and sockiest" in the history of American politics. It is, even so, too long to repeat here but probably deserves the praise and can be found on page 230.

Readers with more than a business-trip acquaintance with the city are sure to find much that's personally meaningful. As an out-of-towner myself, I was especially struck by E. B. White's evocation of the three New Yorks: the city of the native, the city of the commuters, and the city of "the person who was born somewhere else and came to New York in quest of something. It is the third city that accounts for New York's high-strung disposition, its poetical deportment, its dedication to the arts, and its incomparable achievements. Commuters give the city its tidal restlessness; natives give it solidity and continuity, but the settlers give it passion. And whether it is a farmer arriving from Italy to set up a small grocery store in a slum, or a young girl arriving from a small town in Mississippi to escape the indignity of being observed by her neighbors, or a boy arriving from the Corn Belt

with a manuscript in his suitcase and a pain in his heart, it makes no difference: each embraces New York with the intense excitement of first love, each absorbs New York with the fresh eyes of an adventurer, each generates heat and light to dwarf the Consolidated Edison Company."

Now, it must be said, that Italian farmer would be better off starting a boutique pizzeria. And if the boy from the Corn Belt doesn't have a law degree as well as that manuscript, he may have trouble affording a place to live. Thanks to the rapacity of banks and real-estate interests, the city is fast becoming too pricey for the vital young people of White's tribute, and thus the very quality of New York life is threatened—or so it seems. But this collection does provide some chilly comfort: perhaps the city has always seemed ready to be sacrificed to Mammon.

To the Russian playwright Maksim Gorky in 1906, entering New York was like "getting into a stomach of stone and iron, a stomach that has swallowed several million people and is grinding and digesting them." And according to the architecture critic Lewis Mumford fifty years later, "The people who are so ebulliently strangling the economic life of New York and canceling out, one by one, every sound reason for living here, must consider that New York is expendable."

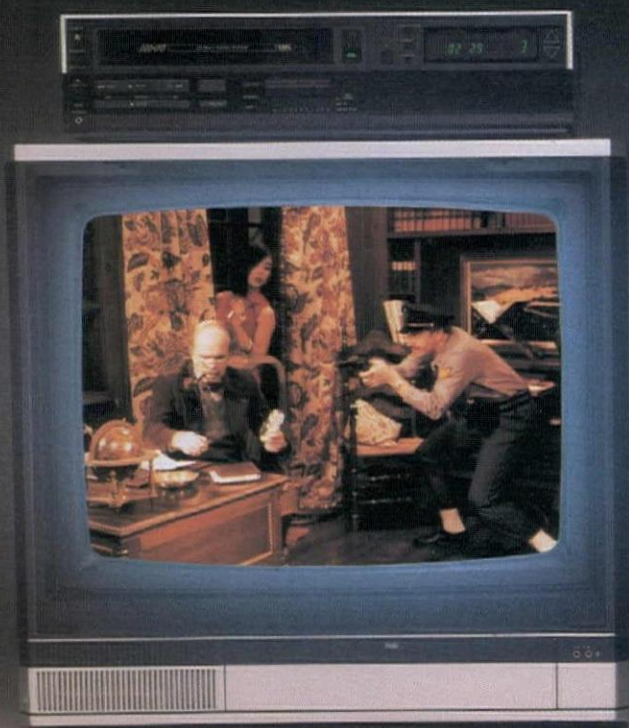
Yet when Mumford was writing, Soho was only a part of London and the terms *pop* and *art* had yet to be united. The city does have a way of not merely salvaging but of reinventing itself. To quote White again: "By rights New York should have destroyed itself long ago, from panic or fires or rioting or failure of some vital supply line in its circulatory system or from some deep labyrinthine short circuit." But New York keeps going because of New Yorkers; and they, in turn, keep going on patience, grit, and wit because, White concludes, their city supplies them "the sense of belonging to something unique, cosmopolitan, mighty, and unparalleled."

As to panic, fire, and rioting, *New York* has many horrific accounts. Here also are examples of New York patience and grit from Edmund ("Subways Are for Sleeping") Love and of New York wit from Fran Liebowitz, Dorothy Parker, and Calvin Trillin. And talk about cosmopolitan—there's even the composer Ned Rorem on a night spent at the tubs.

This anthology may not be as various as the city it tries to picture. But as *Times* architecture critic Paul Goldberger writes of New York itself, it wants to be "all things to all people, and a surprising amount of the time, it has succeeded."

—Joseph Mathewson

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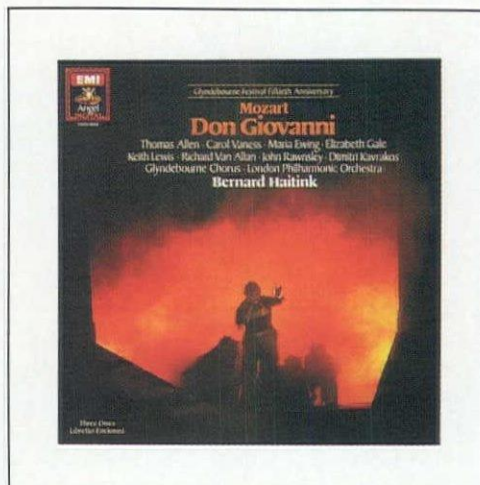
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No amount of technology can supply the mind, heart, and soul that are the essence of great music making. However, enough remarkable renderings have already been recorded in this new medium to merit your attention and dollars.

Mozart's *Don Giovanni* is, for many, the perfect opera, and it receives a vibrant, theatrical presentation on Angel CDCC 47036. The recording was



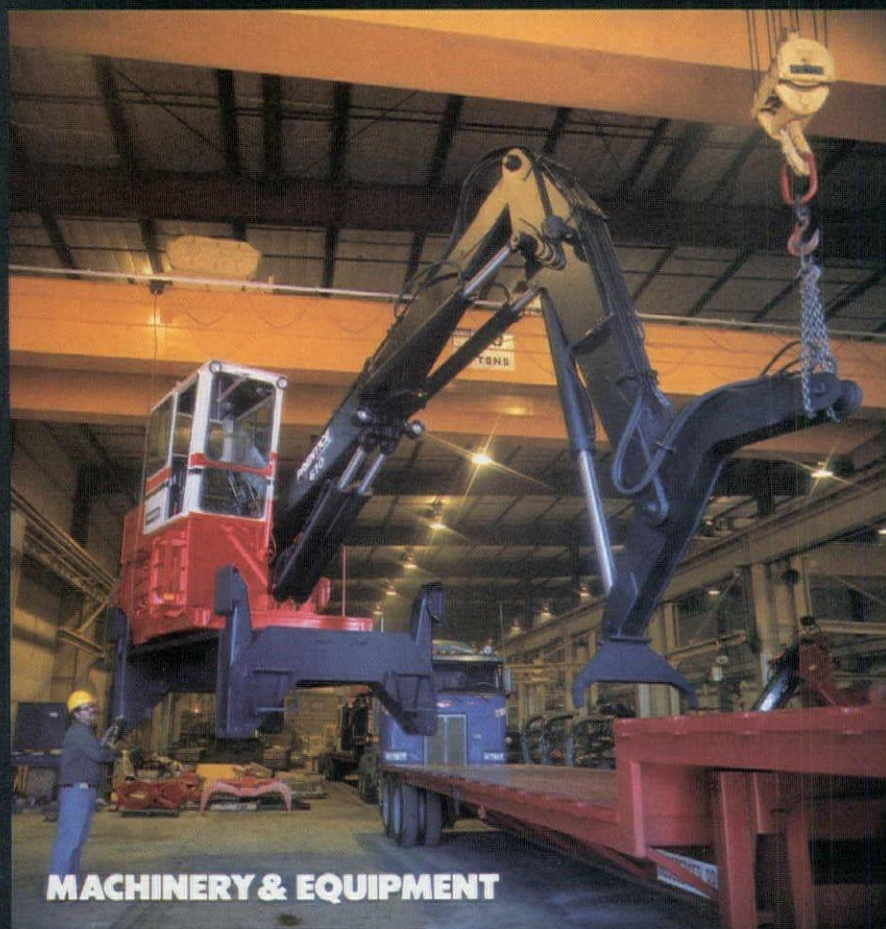
The perfect gift for the opera lover on your Christmas list: Don Giovanni on compact disc.

issued to celebrate the fiftieth anniversary of England's Glyndebourne Festival and was made with the same cast that had spent the summer

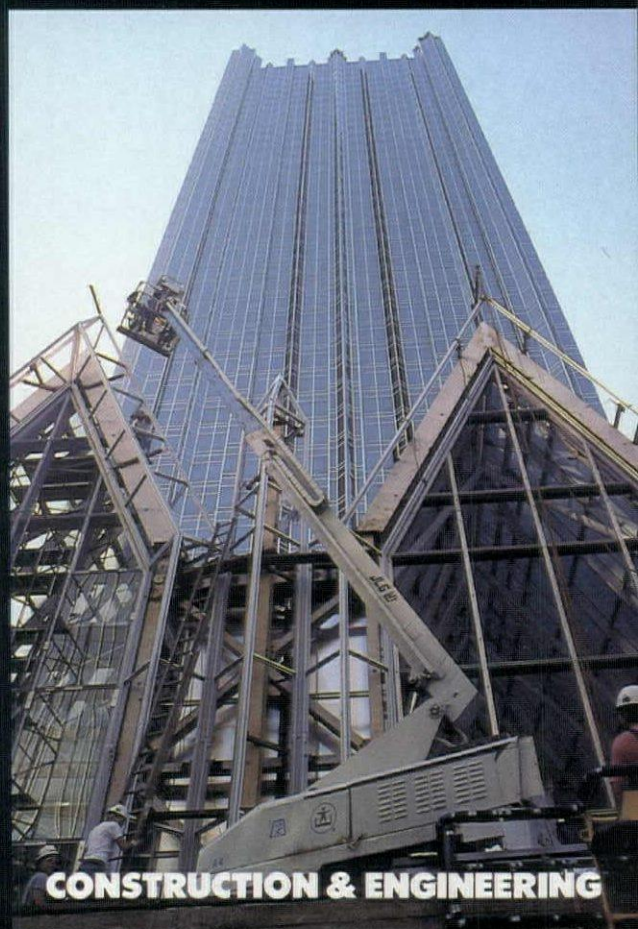
rehearsing and performing in Sir Peter Hall's famous production of it at the jewel box of an opera house in the Sussex countryside. Bernard Haitink's conducting is the "star" of this ensemble effort, but Thomas Allen's essay of the title role would be a star turn in any performance—ditto the passionate, immaculately sung Donna Anna of Carol Vaness.

An entirely different approach to Mozart may be heard in the *Così Fan Tutte*, captured on L'Oiseau-Lyre 414 316-2. Using authentic instruments of Mozart's day and a small orchestra of twenty-seven virtuosos, conductor Arnold Ostman—working with the cast from a series of performances at Sweden's historic and minuscule Drottningholm Court Theatre—achieves an intimate, almost conversational tone for what is, after all, Mozart's most intimate, most conversational opera. Whether this is what Mozart really "sounded like" in the theater of his day is anyone's guess; what is undeniable, however, is how different this performance sounds from the kind of *Così* audiences hear in a huge theater such as the Metropolitan. This is a *Così* in close-up.

Another sparkling operatic comedy is Rossini's



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Il Barbiere di Siviglia, and it receives its best performance in years on Philips 411 058-2. Conducting a small chamber orchestra (the Academy of Saint Martin-in-the-Fields), Neville Marriner allows the humor of Rossini's music to speak for itself, without resorting to vocal slapstick. It's a *Barbiere* for grown-ups, and the singing of Thomas Allen and Agnes Baltsa as the wily Figaro and the resourceful Rosina bears a comparison with any of their illustrious predecessors in these difficult roles.

Verdi's lusty *Ernani* has been captured in digital sound at a live performance on opening night at La Scala. The excitement in the air is palpable, and the singers and conductors more than rise to the occasion. Plácido Domingo in the title role is in especially refulgent voice. Riccardo Muti leads his force with irresistible sweep. It's available on Angel CDCC 47082.

Domingo is one of the main glories of Deutsche Grammophon's rendering of Puccini's youthful masterpiece *Manon Lescaut*. The other is Mirella Freni in the title role, a portrayal with which she reconquered Metropolitan audiences this past season. No one does Puccini, early or late, better than these two, and some critics have already dubbed this recent release as one of the great recordings of the century. It's listed as 413 893-2.

Wagner's *Walküre* will open the Met next season

as the first installment of a new *Ring* cycle. In the meantime, RCA has issued the first digital recording of the cycle, and its *Walküre* (on 610 064-235) is a winner. Other *Walküres* may be more sumptuously cast, but none achieves the emotional immediacy of this one—thanks to the sensitive conducting of Marek Janowski and the superb playing of the Staatskapelle Dresden orchestra. Siegfried Jerusalem sings an impassioned Siegmund to the astonishing Sieglinde of Jessye Norman. Norman's apostrophe to the future hero Siegfried in the last act is worth the price of the set alone.

Herbert von Karajan's performance of Wagner's *Parsifal* on DG 413 347-2 is perfection itself. Technically, interpretively, these four CDs represent the summit of the recording art itself and of the legendary German maestro's achievements in the studio. To hear the sonorous bells of Montsalvat rise from the utter silence of the CD surfaces is to experience both Wagner and modern technology at their best. It's a formidable occasion.

The current Metropolitan revival of Leos Janáček's *Jenufa* failed to please the critics. The same cannot be said of the execution on London 414 483-2. Sir Charles Mackerras leads the Vienna Philharmonic and a cast headed by Elisabeth Söderström in a recording that has been showered with praise and prizes. Janáček's masterpiece is

slowly gaining a place in American repertoires. Sir Charles and company should win it many new fans with this performance. It is shattering.

Another twentieth-century opera that is slowly gaining a place in the repertoire is Stravinsky's *Rake's Progress*. Again, London Records is responsible for a performance that makes as strong a case as possible for an unduly neglected masterpiece. If you don't like this rendering of Stravinsky's re-interpretation of the eighteenth-century opera buffa/seria form, it's probable that you never will. Riccardo Chailly leads a strong cast, including Samuel Ramey and Philip Langridge (on 411 644-2). Try it. I think you'll like it.

For the really adventurous opera buff (and also for the one who has everything), there is the just-released recording of Ottorino Respighi's *Fiamma*. We have Hungaroton Records to thank for this unexpected offering of an opera many of us had never even heard of before. Respighi is the twentieth-century Italian composer best known in this country for *The Pines and Fountains of Rome* and a few art songs. This performance will change all that. It's a fascinating work, full of daring, imagination, and glorious music. The performance is thrilling, especially soprano Iлона Tokody's. Lamberto Gardelli conducts. It's on HCD 12591-93-2.

Merry Christmas.

—Terrence McNally



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Collecting with a Theme

As a rule, when you think of a corporate art collection, you think big: paintings, sculptures, tapestries—all on a grand scale. You might also perceive sizable budgets and the acquisition of contemporary pieces. But there are exceptions; in companies across America, special collections do exist.

One major difference about specialized collections is that the art and artifacts acquired are extremely varied. Toy soldiers, nineteenth-century diaries of exploration on the American frontier, puppets from Indonesia, porcelain from China and Europe, and full-size fire engines are but samples of the collecting themes of various corporations.

The Campbell Soup Company has purchased objects related to dining—especially to soup—predominantly eighteenth-century porcelain from France, Germany, England, Russia, and China; they are housed in a museum which the company funds. Considerable research has gone into the purchase of each item, and a fine catalog offers histories of each tureen, bowl, ladle, or spoon. For example, markings on the underside reveal the provenance of each tureen; in 1740, porcelain spoons were in vogue (instead of silver); and insulated handles on the ecuelle of the Grand Dauphin indicate that one supped his soup from the bowl and used no spoon at all.

The new awareness in corporate thinking about having art in the workplace means the surroundings are more attractive for employees. It is a morale booster. The Gilman Paper Company headquarters has three very individual collections: thirty-five drawings and sculptures from American minimalists (including Ad Reinhardt, Ellsworth Kelly, and Robert Morris); ninety architectural drawings; and four thousand photographs from the 1840s to the 1960s. Curator Pierre Apraxine is quoted as saying, "We wanted art that would demand attention and thinking."

A good deal of worthy notice has been paid to this photography collection, which has examples of French artists such as Duchamps, Teynard, and Salzman; American prints from the Civil War and exploration of the West; and photographs by such luminaries as Stieglitz, Steichen, Walker Evans, Weston, and Man Ray. Howard Gilman conceived the idea of a publication reflecting the best of his company's collection; and Apraxine and master



The Campbell Soup Company collection includes this tin-enameled earthenware tureen (circa 1730).

printer Richard Benson worked for four years on such a book of two hundred images, just published.

It stands to reason that some companies feel chauvinistic about the geographical area they serve. InterNorth is such a company, but it also had more in mind when the chairman of the board in 1962 bought the famous watercolors and prints of Karl Bodmer. From 1832 to 1834, Bodmer traveled deep into the American wilderness with Prince Maximilian of Germany. Bodmer's illustrations of the terrain and intimate portraits of Indians are the first known accounts of the Far West. This prized collection has been put on permanent loan to the Joslyn Art Museum in Omaha, and InterNorth sponsors many traveling exhibits from the collection.

Underscoring their commitment, two other collections have been purchased by InterNorth (now HNG/InterNorth): watercolors of mountain fur trappers by Alfred Jacob Miller, and works by thirty-seven artists (including Albert Bierstadt and Charles Russell) depicting frontier life. To cap it off, HNG/InterNorth sponsored the establishment of the Center for Western Studies at the Joslyn, where diaries of Prince Maximilian are being translated.

As the corporate world multiplies and divides by mergers and divestitures, so art-collecting policies must undergo change as well. Cigna Corporation (a union of Connecticut General Life Insurance and the Insurance Company of North America) offers both traditional and nontraditional collections. And we will no doubt see more of these special collections as more corporate marriages occur.

The INA Corporation, founded in 1792 in Philadelphia, is the oldest insurance company in America for fire and maritime concerns. It follows suit that it would set about collecting as many examples of related artifacts as it could find. The current tally is ten thousand pieces. The fire-related

objects include buckets, horns, hats, insurance markers on buildings (the largest collection in the world), and handcrafted model engines. Among the maritime artifacts are portraits and models of ships, dating back to the Napoleonic era.

In the late 1970s, INA started up again, but with the addition of a policy to collect nineteenth- and twentieth-century paintings, predominantly from regional artists. Cigna now has excellent examples from the New Hope school. As the fire and marine collections are well established, efforts are now concentrated on twentieth-century artists.

The Rockefeller Foundation has 125 employees, most of whom will never get to travel to the many countries the foundation serves. Mrs. Nan Robinson at the Rockefeller Foundation had a plan, and she turned to our services for help. She wanted to have examples of art from the many countries with which the Rockefeller Foundation deals brought to the New York City headquarters and placed in the corridors and conference rooms. I was able to help Mrs. Robinson locate temple doors from India, puppets from Indonesia, batik from Java, and brocade from the Philippines.

A guide has been written for the staff, describing each piece and how the foundation has been involved in the country of origin. The staff has been enthusiastic about bringing in their own personal examples of art purchased on location and sharing them with their fellow employees.

Chairman and editor in chief of *Forbes* magazine, Malcolm S. Forbes has been an avid collector all his life, and his sons have joined in the fun. The Forbes Magazine Galleries have recently opened to the public seven major exhibits of memorabilia representing the collecting quests of the family: an autograph gallery which features famous letters and manuscripts from American presidents; five rooms in miniature duplicating those of John Adams, Thomas Jefferson, and others; toy boats, 1870-1955; twelve thousand and toy soldiers in elaborate and kinetic settings portraying history from Alexander the Great to G.I. Joe; *La Gloire* paintings of military subjects by nineteenth-century French artists; trophies from around the world, designed to pay tribute to the major and minor accomplishments of humanity; and twenty-eight cases from the House of Fabergé. Among examples from the last are ten jeweled and very personal Easter eggs created for the czars of Russia from 1885 to 1916. The only others of these treasures are in London and Moscow. To quote Malcolm Forbes, "If you enjoy looking at this collection of potpourri a fraction as much as we enjoy the gathering of them, we're both in fine fettle."

—Judith Selkowitz



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Exhibitions

NORTH

Bronx Museum of the Arts (New York City), "Geometric Abstraction: Selections from a Decade, 1975-1985," through December 29. Ilya Bolotowsky, Jackie Ferrara, Al Held, Will Insley, Valerie Jaudon, Sol Lewitt, Robert Mangold, Louise Nevelson, Dorteia Rockburne, Joel Shapiro, and Jack Tworkov (among others) display a diversity of geometric art in painting and sculpture.

Detroit Institute of Arts, "Italian Renaissance Sculpture in the Time of Donatello," through January 5. Commemorating the six hundredth anniversary of Donatello's birth, this exhibition is a study of the artist's influence on his contemporaries in leading Italian art away from the religious, toward connections with man and nature. Nearly one hundred works by several artists will be presented. Travels to Fort Worth, Texas.

Hopper House (Nyack, New York), "Kiyomi Iwata," through December 22. This one-woman show features silk sculptures some up to twelve feet high. Along with the American Silk Mills, Iwata has created a sensuous black-silk gauze for one group of sculptures as well as a richly textured organza for another. A simultaneous exhibition will be held at Modern Masters Tapestry in New York City.

Max Protetch Gallery (New York City), "Michael Graves: New Drawings, New Projects," December 6 through January 4. This exhibit will include preliminary sketches, presentation drawings, models, murals, and decorative-arts designs from architectural projects by Graves.

SOUTH

Center for the Fine Arts (Miami), "Picasso: At Work, At Home," through January 19. The only North American stop on this exhibit's international tour. Drawn from the private collection of Pablo Picasso's granddaughter, Marina Picasso, it includes two hundred paintings, drawings, and ceramics that span his entire career.

Norton Gallery and School of Art (West Palm Beach), "The History of Photography: Masterpieces from the George Eastman House Collection," December 7 through January 15. Two hundred works from the nineteenth century to the present, including most of the major developments in photography. Two signed images by L. J. M. Daguerre are also on display.

Virginia Museum of Fine Arts (Richmond), "Magdalena Abakanowicz," December 2 through January 26. Regarded as today's foremost fiber sculptor, Abakanowicz displays her current works



The Walk to Paradise Garden (1946) by W. Eugene Smith, included in a retrospective exhibition at the Philadelphia Museum of Art.

as well as three older series, "Sealed Figures," "Backs," and "Embryology" in this exhibition.

CENTRAL

Nelson-Atkins Museum of Art (Kansas City, Missouri), "Gemini G. E. L.: Art and Collaboration," December 1 through January 19. Featured are edition prints, sculptures, monoprints, and one-of-a-kind dimensional pieces by thirty-one artists who have worked with the Gemini Graphic Editions Limited printmaking workshop.

Minneapolis Institute of Arts, "George Inness," through January 12. The exhibition traces the development of this American landscape master by presenting sixty-five paintings and featuring such works as *Clearing Up, Twilight, and Morning Catskill Valley (The Red Oaks)*. Travels to Los Angeles and Washington, D.C.

Minnesota Museum of Art (Saint Paul), "Frank Peyraud: Dean of Chicago Landscape Artists," through January 5. Thirty-five paintings recording the scenery of Skokie, Des Plaines, Illinois Valley, and the Chicago waterfront (in the American impressionistic style) are on display.

EAST

National Gallery of Art (Washington, D.C.), "Dürer to Delacroix: Great Master Drawings from

Stockholm," through January 5. The Swedish National Museum has loaned a selection of drawings demonstrating the high points of European draftsmanship as well as the full range of artistic expression in various media and types of drawing. Works by Dürer, Rembrandt, Rubens, Van Dyck, Goya, Raphael, Poussin, Boucher, Fragonard, Watteau, and Delacroix will be exhibited. The show travels to Fort Worth and San Francisco.

Philadelphia Museum of Art, "W. Eugene Smith: Let Truth Be the Prejudice," through January 5. Two hundred fifty of Smith's master photographic prints, along with a major book on his life and work, will be shown. Some of his in-depth photographic essays, such as *The Country Doctor* and *Nurse Mid-Wife*, are included.

Smithsonian Institution's Hirshhorn Museum and Sculpture Garden (Washington, D.C.), "A New Romanticism: Sixteen Artists from Italy," through January 5. Forty-five paintings and one sculpture represent Italy's new Romanticism. Mimo Paladino, Patrizia Cantalupo, Sabina Mirri, Ubaldo Bartolini, Franco Piruca, and Carlo Bertocci are a few of the artists featured. Travels to the Akron Art Museum in Ohio.

WEST

California State University Art Gallery (Bakersfield), "Contemporary Printmaking—India," January 15 through February 7. Two hundred fifty of the most important prints recently created in India provide a rare glimpse of this contemporary culture as well as the most diverse aspects of printmaking today.

Fort Worth Art Museum, "Modern and Contemporary Masters: Selections from the Los Angeles County Museum of Art," through January 26. Thirty-seven paintings and sculptures representing twenty-six artists will survey the key aspects of this century's art. Henri Matisse, Pablo Picasso, Marc Chagall, Chaim Soutine, Hans Hofmann, and Ed Ruscha will be shown.

Los Angeles County Museum of Art, "Things Seen, Things Known: Photographs by Edward Weston," through March 2. Thirty-five photographs explore Weston's diversity of subject matter, including his Western landscapes.

San Francisco Museum of Modern Art, "Elmer Bischoff," December 5 through February 9. This exhibition surveys Bischoff's paintings and drawings of the last forty years, representing the artist's principal styles (including both early and recent abstractions, figurative and landscape paintings in oil, and works on paper in mixed media). Travels to Laguna Beach and Washington, D.C. □

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The right choice.

Collectors of art are beginning to discover Egon Schiele, an intense expressionist painter who died nearly seventy years ago.

By Judd Tully

Egon Schiele's 1910 *Portrait of the Painter Karl Zakovsek* is wrought with tension. Paper-thin, eyes rimmed with fatigue, the sitter props his whiskered chin with a scrawny wrist. Although obviously seated, Zakovsek appears supported by thin air. The chair is invisible. There is no background to the painting, only the gessoed canvas. Zakovsek's head and hands stick out. Every gesture is exaggerated.

Egon Schiele was twenty years old when he painted Zakovsek—a fellow artist and member of the *Neukunstler* group, a short-lived association that sent shock waves through the conservative cultural elite that ruled Vienna. Conversationalists in stuffed sitting rooms must have been at a loss to explain the minimalist setting or even the pose that mimicked Vincent van Gogh's 1890 *Portrait of Dr. Gachet* (now in the Louvre).

Two years ago in New York, Schiele's portrait of Zakovsek was auctioned at Sotheby's for \$2.4 million, a spectacular-enough bid for the *New York Times* to compose a large headline. The painting was previously owned by a New York doctor, who had purchased the oil in 1959 from a private gallery for \$5,000. The extraordinary auction price was not a fluke. Less than a year later, in December 1984, Schiele's *Man and Woman* was auctioned in London for \$3.8 million. And just last May, at a mostly disastrous sale of modern and impressionist works in New York, Sotheby's sold Schiele's 1917 oil *Summer Landscape* for \$2.5 million.

Despite the existing list of English titles on the life and work of Schiele, two major publishing projects are currently under way. Jane Kallir, codirector of Galerie St. Etienne in New York, is assembling "the first comprehensive catalogue raisonné of the oils, watercolors, and drawings" alongside a complete Schiele biography (including, for the first time, entries from the diary of Schiele's wife Edith, kept during their brief marriage). Ms. Kallir is the granddaughter of the late art dealer and historian Dr. Otto Kallir, who first exhibited Schiele in America at his Galerie St. Etienne, which he founded in 1939.

Just across town, on Madison Avenue, the inter-

Judd Tully frequently writes about art for *HORIZON* and other national publications.

EON



SCHIELE

national art dealer (and organizer of Schiele museum shows from Rome to Tokyo) Serge Sabarsky is collaborating on a five-volume book project with his colleague in Vienna, Dr. Rudolf Leopold. Leopold harbors the largest collection of Schieles in private hands and has already published a lavish coffee-table book on Schiele. But Dr. Kallir's ground-breaking catalogue raisonné of paintings, first published in Vienna in 1933, is winning the horse race to hardcover.

In July of 1986, summertime visitors to New York will get a firsthand look at what all the scholarly and auction fuss is about when the Museum of Modern Art unveils "Vienna 1900—Art, Architecture, and Design," a cropped version of the "Dream and Reality" show that originated there last summer and traveled to the Centre Pompidou in Paris. Schiele will be a star attraction.

Yet Schiele is hardly a household name. In fact, even reasonably educated art appreciators often don't know the name. Others are only familiar with his self-portraits or erotic drawings—unaware that Schiele's landscapes forged an important link to his vision, as unique and powerful as his studio portraits.

Schiele lived in Vienna, a city renowned in the early twentieth century more for its composers, architects, and psychiatrists than its painters. His saga has been an agonizingly slow but steady rise from obscurity, further complicated by his tragic early death and the cataclysm of two world wars.

Like all riveting dramas, it contains a play within a play: Schiele's story and that of the men and women—during his lifetime and after—who both championed and sullied his name. When Schiele died in Vienna on October 31, 1918, during the last days of World War I at the age of twenty-eight—a victim of the great Spanish flu epidemic—he was convinced of his own artistic immortality. "After my death, sooner or later people will certainly praise me and admire my art. Will they do this as completely as they abused, mocked, slandered, prohibited, and misunderstood my art? Possibly. . . . But now praise or misunderstanding do not matter any more!"

Even Schiele's final words swirl in controversy. His early biographer and untiring booster, the art critic and writer Arthur Roessler (who wrote five books on the artist between 1912 and 1923)

Schiele's Self Portrait, drawn in 1910.

transcribed Schiele's last words. A number of contemporary art historians scoff at the pedigree of these decidedly romantic phrases. But even if they are part fiction or Arthur Roessler's precocious brand of "new journalism," Schiele always believed he was great.

In the fall of 1906, at the age of sixteen, Schiele was accepted at the Academy of Fine Arts in Vienna. Taking the same examination a year later, Adolf Hitler would be denied admission to the prestigious academy. In the early 1930s, when Schiele was posthumously branded a "cultural degenerate" by the Nazis (along with such living artists as Beckmann, Dix, Feininger, Grosz, Heckel, Kirchner, Klee, Kokoschka, Kollwitz, Nolde, Perchstein, Schlemmer, and Schmidt-Rottluff), Jews fleeing Vienna took with them works by the banished Schiele. Those refugees who reached America with Schieles under their arms formed the nucleus of his exposure on these shores.

The best thing that happened to Schiele during his three-year stint at the academy was meeting Gustav Klimt—the undisputed leader of Vienna's avant-garde; a cofounder of the Vienna Secession; and a major influence of its offshoot, the Wiener Werkstätte (a kind of Viennese Bauhaus). Klimt took Schiele under his gold-leafed wing, introduced him to a number of important collectors, and stiff-armed opposition to his participation in the prestigious 1909 International Kunstschau. Better contemporary company could not have been found, with such "foreign" artists as Munch, Matisse, Bonnard, and Vuillard participating. Schiele was still under Klimt's stylistic spell, and it would take another year for the eighteen-year-old artist to develop his own recognizable style.

The difficulty of this artistic transition was, in part, connected to his dependence on his uncle and guardian, Leopold Czihakczek. Schiele's father, a stationmaster in the village of Tulln on the Danube, had died in 1904 (apparently of complications resulting from syphilis)—leaving a wife, two daughters, and one son. The many portraits of Uncle Leopold—the white goatee, cigar, high collar, and top hat—reveal his quintessentially conservative outlook. He did not approve of Egon's lifestyle and even criticized his nephew's all-but-indecipherable handwriting—as angular and tense as his drawings. Egon wished for a relative like van Gogh's brother Theo and constantly wrote letters

to his uncle and mother for money to support his efforts. He bitterly complained of his cast-off clothes and paper collars. An entirely different impression is gained after reading an "eye witness" account from Schiele's *Neukunstgruppe* colleague, the painter and writer Paris von Gütersloh (Schiele's 1918 unfinished portrait of his friend Paris hangs in the Minneapolis Institute of Arts, the first American museum to purchase a Schiele oil): "Egon Schiele was unusually handsome and had nothing at all artistic about him: his hair was not long, he never had even a day's growth of beard, his fingernails were never dirty, and he never wore poor-looking clothes. . . . He was an elegant young man whose good manners contrasted with what at that time was his poor painting technique."

In what became a restless pattern of leaving Vienna for fresh-air bouts in the countryside, Schiele, in the spring of 1910, headed for the town of Krumau, his mother's birthplace. He became close friends with an odd-looking couple, Moa and Erwin Osen—a dance-performance duo which, according to the English art historian Frank Whitford, contributed many ideas to Schiele's dramatically posed portraiture that at times required a contortionist's flexibility. Osen, for example, visited asylums to study the gestures and expressions of the inmates. Schiele's continual need for nude models—including children—further alienated him from the towns rimming the Bohemian forests.

Through the matchmaking of Klimt, Schiele met, and quickly became enamored with, the model Wally Neuzil. Aside from his sister Gerti, no other model occupied so much of his time. In the rich assortment of volumes filled with Schiele reproductions, the red-haired radiance of Wally dominates. Her stare is both sultry and innocent.

The uncomfortable fact that Schiele was obsessed with the most intimate female anatomy (explicitly focused on sexuality—including masturbation) got him in trouble in 1912 in the town of Neulengbach, in 1960 in the metropolis of Boston (site of his first American museum exhibition), and even in Rome in 1966, when police seized a number of drawings right off the walls of the Marlborough Gallery and branded them "offensive to public morality."

Thomas M. Messer, director of the Solomon R. Guggenheim Museum in New York and veteran organizer of three major Schiele exhibitions (two in the United States and one in Germany), recalls



EGON SCHIELE

He made drawings with his own spit that evaporated before his eyes on the clammy cell walls.



Galerie St. Etienne



Galerie St. Etienne

Opposite page: Portrait of the Painter Karl Zakovsek (1910), which was sold two years ago at Sotheby's for \$2.4 million. Bottom, left: Portrait of Leopold Czihaczek (1907). The conservative Czihaczek, Schiele's uncle and guardian, disapproved of and often criticized his nephew's lifestyle. Bottom, right: Squatting Woman (Portrait of Wally Neuzil), painted in 1913. Neuzil was Schiele's lover and favorite model, aside from his sister Gertrude. Above: Portrait of Arthur Roessler (1914). Roessler was an early biographer of the artist and the first to recognize Schiele's talent.

EGON SCHIELE

Schiele was tortured by his own sexuality, obsessed with the notion of martyrdom.



Oesterreichische Galerie, Wien

Above: Death and the Maiden, a 1915 work using Wally Neuzil as a model. Right: Russian Prisoner of War (1916). Schiele's special privileges in the war included guarding prisoners, which freed him to draw the war and its people. Opposite page: Autumn Sun (Sunrise), a 1912 oil painting.



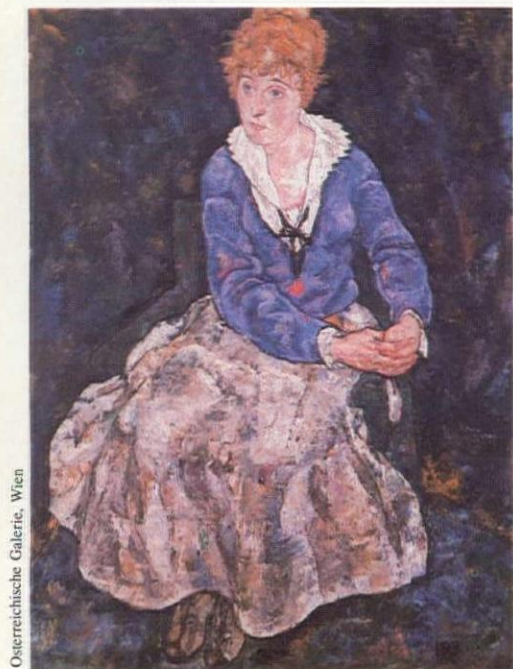
Galerie St. Etienne

Galerie St. Etienne



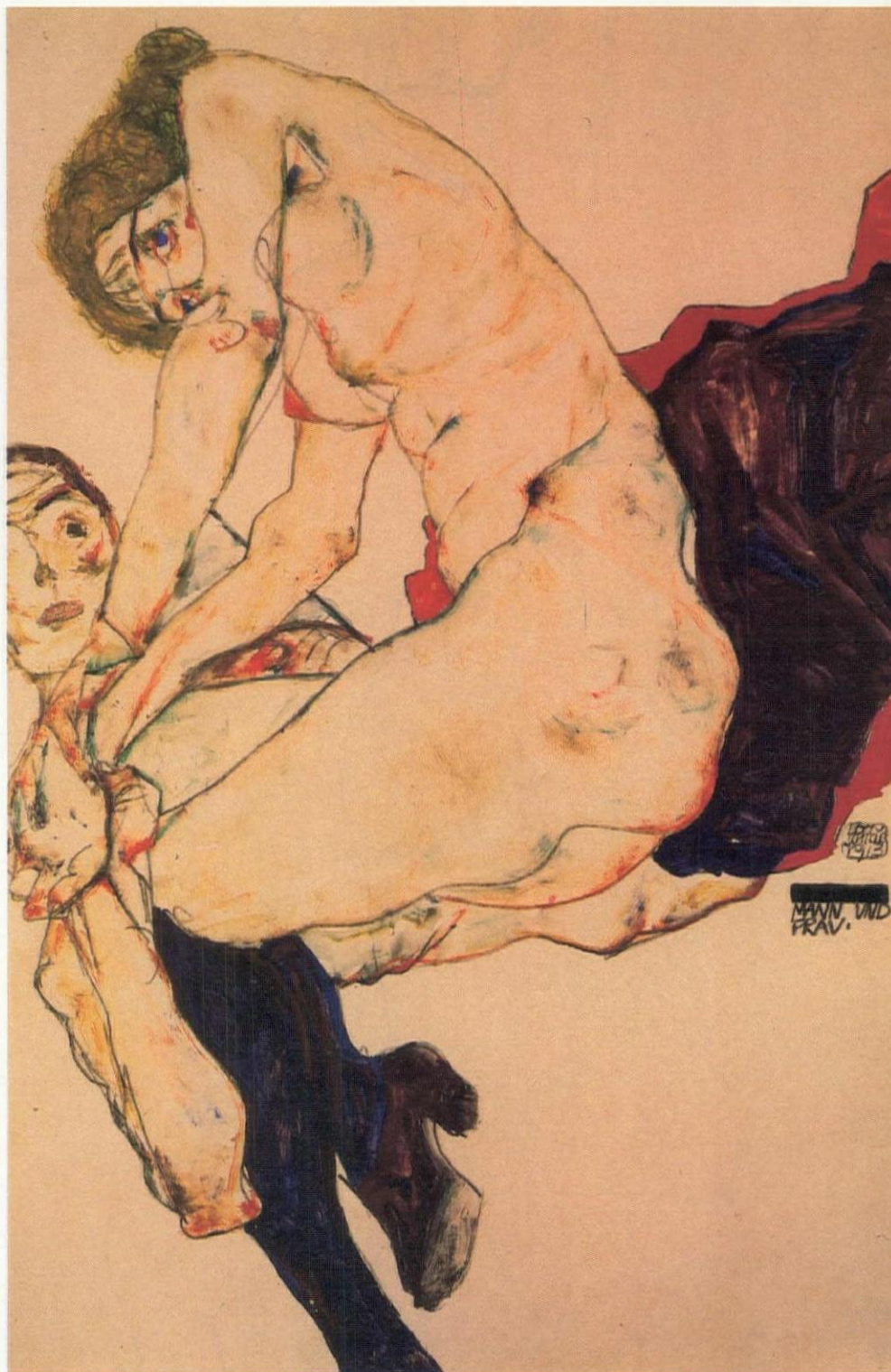
EGON SCHIELE

“His understanding of the male and female bodies must have been as a cannibal’s.”



Osterreichische Galerie, Wien

Above: The artist's pregnant wife Edith Schiele, painted in 1918, only months before she died of influenza. Right: Man and Woman (1913). Opposite page: The famous Portrait of the Painter Paris von Gütersloh (1918). Schiele's indelible black signature anchors the image at the foot of Paris's tie shoes.





EGON SCHIELE

"After my death, sooner or later, people will certainly praise me and admire my art."

his delicate position as director of Boston's Institute of Contemporary Art in 1960 (when the ICA was still tied to the staid Metropolitan Boston Art Center). "Schiele was high on my agenda. There was quite a disagreeable visit from a Met official, and a lot of fancy skirmishing as to the permissibility of works took place. I did not at all exaggerate the erotic dimension, but even with a fairly tactful selection, it still did not go unchallenged."

The Neulengbach episode in April of 1912 wrenched Schiele from his idyllic surroundings and brought him to the brink of insanity. His house was raided by police; over one hundred drawings were confiscated. He was charged with seducing a minor. Tossed into prison, deprived of his drugs—paper and pencil—he made drawings with his own spit, which evaporated before his eyes on the clammy cell walls. His original diary, as well as the official court records, is lost, but a judge did burn in open court one of Schiele's erotic drawings and plunged the artist into a two-year period marked by self-portraits in monkish robes and shorn hair, his body pitifully thin.

After the trauma of Neulengbach, Schiele's fortunes changed rapidly. Under the critical and often tempestuous guidance of Roessler, Schiele's reputation bloomed. He was picked for important international exhibitions in Cologne (where he showed alongside the Blaue Reiter group), Brussels, Munich, and Vienna. Schiele was so intent on showing and selling his work that he impetuously mailed off a rolled stack of drawings (shielded only by flimsy wrapping paper) to the premier Munich art dealer Hans Goltz. Goltz gave Schiele a one-man show in 1913.

Back in Vienna, Schiele rented a large studio residence and rapidly courted his neighbors, the Harms sisters—finally choosing Edith to be his wife. He dropped the loyal Wally in favor of bourgeois respectability. She never recovered, volunteering as a field-hospital nurse on the front in the early part of the war and soon succumbing to scarlet fever. Schiele married Edith in 1915, on the eve of his induction into the Austrian army.

Although he only lived to be twenty-eight, Schiele created over three thousand works on paper and close to three hundred oil paintings. Even in the emperor's army, Schiele had special privileges, shielded from the front and mostly assigned to guarding Russian prisoners of war. His pencil raced over paper like a cavalry charge—never retreating to erase—capturing the expressions, postures, and dress of vanquished Russians and his fellow soldiers and documentary depictions of the well-stocked army commissary. The Great War hampered his oil



Galerie St. Etienne

Egon Schiele, shortly before his death in 1918. At the time of his death, the artist was convinced of his own artistic immortality.

painting output, but to him the war was a mere inconvenience.

Schiele's finest hour—in the twilight of World War I—was his showing at the Vienna Secession in March of 1918. Honored with designing the exhibition poster, Schiele had a room to himself in the cabbage-headed Secession building. Nineteen of his most important and recent paintings, plus a selection of watercolors and drawings, brought both critical and financial success. It also revealed a marked change in style—softer and more voluptuous in its treatment of color and form. Death stopped this new style in its tracks, half formed and overwhelmingly seductive.

Unlike the beige shroud that suffocates the emaciated 1910 portrait of Zakovsek, the 1918 *Portrait of the Painter Paris von Gütersloh* is fully fleshed and firmly planted on a cushioned chair. The intentionally significant placement of the painter's hands—posed as a boxer and ready to jab, but with a brush—takes precedence over every other element. There are no props to distract. His eyes are open wide, and it is close to the epiphanic moment of artistic inspiration when the artist will leap

off that chair. The artist's raised hands surrender to the impulse of creation.

Reading through the thick volumes of press clippings at the Galerie St. Etienne, I came across an astute observation of the Guggenheim's Messer: "Schiele's capacity to shock has not been lost or substantially diminished by the passage of time." When Dr. Kallir mounted Schiele's first American solo in 1941 (he introduced a galaxy of European expressionists to America), a newspaper critic observed, "Death lurks behind every shape." During a second solo in 1948 (like the first, a financial flop), *New York Times* critic Sam Hunter wrote that Schiele was "particularly masterful in nervous structural line and macabre vision."

By the time of Schiele's first museum exhibition at Boston's ICA in 1960, *Time* devoted two pages "to the half-forgotten Austrian expressionist," kindling the myth of his "hand-me-down suits" and "handmade paper collars." When the Guggenheim staged its major Schiele show in 1965, one critic observed, "His understanding of the male and female bodies must have been as a cannibal's."

Schiele's power to entrance collectors, critics, and curators is a mixture of myths based on a desire to anoint an artist cut down in his youth too soon to see where he would take his genius. Schiele—as seen through the mirror of his self-portraits—was tortured by his own sexuality and obsessed with the notion of martyrdom: a Saint Sebastian riddled with arrows. The beautiful, full-length portrait of his pregnant wife Edith, finished in 1918 only months before she succumbed to influenza, quivers with the expectation of a calmer world, never to be witnessed by Edith or Egon.

The contorted anguish that had stalked his earlier pictures was extinguished by new brushstrokes. From his church-tower landscapes to his deathbed sketches of Klimt, Schiele carried his world of lovers, patrons, and fellow artists to paper and canvas. Whether garbed in the red vestments of a cardinal or the brown sackcloth of a hermit, Schiele painted himself on the edge of a changing world.

Dr. Kallir's prophetic exhibition title, "Saved from Europe: Masterpieces of European Art," in the summer of 1941 began Schiele's odyssey in America. This past summer, standing in the center of the Serge Sabarsky Gallery, surrounded by a roomful of Schieles, the accumulated myths of the artist merged with the palpable reality of seventeen canvases. Face to face with Uncle Leopold, the haggard Zakovsek, Wally as the Madonna, and Egon staring out from a mountain of rumpled bedclothes, I could only wonder why the odyssey of recognition has taken so long. □

MONTGOMERY

The Jewel in the Crown

William Shakespeare is alive and well in Montgomery, Alabama. The nationally acclaimed Alabama Shakespeare Festival, the State Theatre of Alabama, is emerging as one of America's largest professional theaters—thanks to a beautiful new home and a partnership among a whole coterie of dedicated people: city officials, university administrators, state and federal agencies, corporate leaders, and the Festival board and staff. The catalyst that sparked this extensive support network was Winton M. ("Red") and Carolyn Blount's magnanimous contribution of a new, state-of-the-art theater complex—a permanent home for the Festival.

Founded thirteen years ago in Aniston, a town of 30,000 nestled in the foothills of the Appalachians in north-east Alabama, by artistic director Martin L. Platt, the Alabama Shakespeare Festival (ASF) is one of five major American Shakespeare companies and the only professional classical-repertory theater in the Southeast. Since 1972, the company has been performing its six-week season in a borrowed facility inadequate for the growing audiences from across the Southeast. "The Festival board of directors approached Winton Blount in 1982," says ASF managing director Jim Volz. "They actually approached him for financial support, but what was clear in their mutual explorations was that the Festival couldn't continue to grow without a permanent home." Blount—the well-known construction entrepreneur, art collector, former postmaster general, and current chairman of the national Business Committee for the Arts—responded by



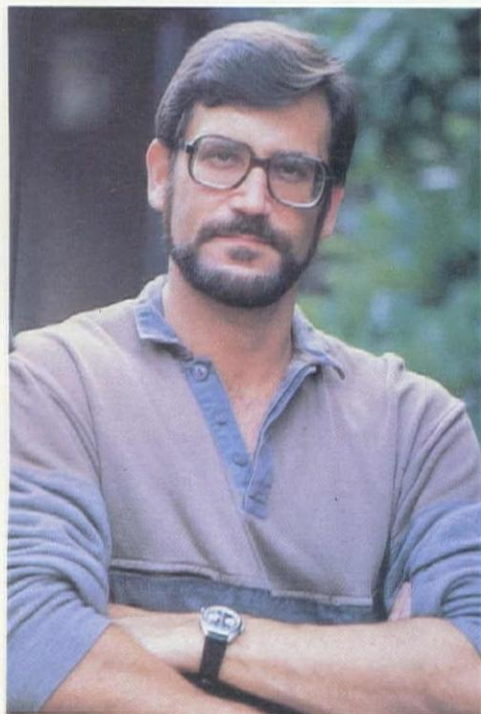
Forbes Magazine Collection, New York

The Alabama Shakespeare Festival moves to Montgomery into a fabulous new theater.

presenting to the Festival and the State of Alabama the largest-ever single gift to an American playhouse: a \$21.5-million theater complex and the two hundred acres of land on which it is situated. The rolling meadowland, called Wynfield, is a glorious setting in which to perform and celebrate the arts.

The stunning, postmodern complex, which opens this month, was designed by architect Tom Blount (Winton's son) of the Atlanta-based Blount/Pittman and Associates. It elegantly mirrors the classical theories of Renaissance architect Andrea Palladio. Among the elements of the new State Theatre are the 750-seat Festival Stage and the 225-seat Octagon; two rehearsal halls; costume, scenery, and properties workshops; video and educational facilities; administrative offices; a box office; a cafe; and a gift shop. The grounds and formal gardens were designed in the seventeenth-century English style by the late Russell Page—one of the fabled designer's final projects before his death in 1984.

While the theater complex was still on the drawing board in 1983, the Festival kicked off an intensive fundraising campaign to support the ongoing operation of a full-time season. "Two years ago," says Volz, "we calculated that we needed just under four million dollars—the bare minimum to produce the kind of theater we wanted." Studies showed that the theater could earn roughly half of those funds with ticket sales, tour bookings, concession sales, etc. To raise the other \$2 million, Volz—who also functions as chief executive officer for the Festival—and the board



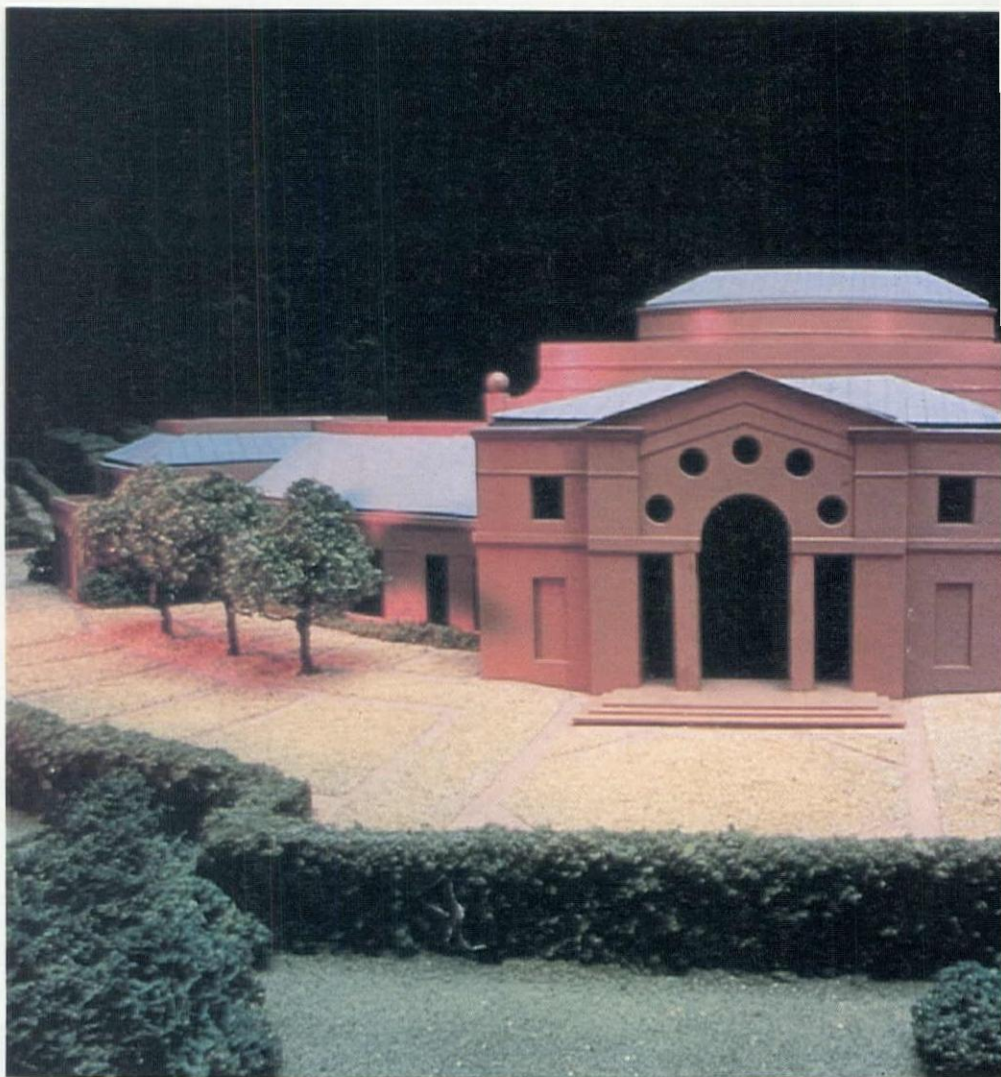
of directors designed a campaign aimed at individuals, corporations, and city and state governments.

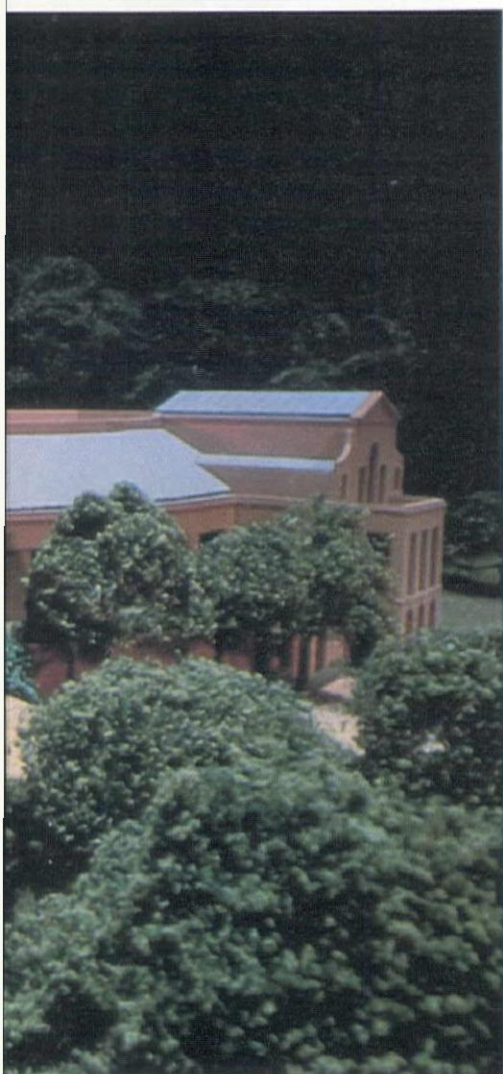
Volz, along with the Festival staff and board of directors, solicited individual support with an annual membership drive using direct mail and telephone calls. The key to corporate support, says Volz, "is the board of directors. One of the board's main responsibilities is to raise funds from the public, private, and corporate sectors."

Of the campaign for operational funds, Volz says: "It hasn't been one or two people out making political moves. It's been a concerted effort with hundreds of people, thousands of phone calls, ongoing visits to all universities, solicitations with corporate leaders on a day-to-day basis."

One of the truly unique partnerships is the Consortium for Academic Programs in association with the Alabama Shakespeare Festival. Spearheaded by Winton Blount and pioneered by Edward Moore of the University of Alabama, the consortium pulled together all of the state's major universities to provide support and advice for the ASF. The consortium has already assisted the ASF in lobbying for state funding, marketing the new complex, and setting up educational opportunities for students.

The results of this multifaceted collaboration among private citizens, government, corporations, and schools have been staggering. Within the last year, the State of Alabama has given a \$750,000 grant to support the Festival's operational needs—a





Previous page: Detail from Walter Howell Deverell's *Twelfth Night*, from the Montgomery Museum of Fine Arts's "A Brush with Shakespeare: The Bard in Painting 1780-1910," an exhibition celebrating the opening of the new Alabama Shakespeare Festival theater complex. Above: An architect's model of the 97,000-square-foot complex. Opposite page, lower: Thomas A. Blount, Carolyn Blount, and Winton M. Blount discuss the complex and grounds. Opposite page, left: Martin Platt, artistic director for the Alabama Shakespeare Festival.

2500 percent increase above its previous level of \$30,000. City support increased from \$20,000 in Anniston to \$300,000 in Montgomery. Additional Festival funding comes from Montgomery businessmen, who have pledged to raise \$300,000 from the community. Regional corporate leaders will contribute over \$200,000 annually. The Committee for the Humanities in Alabama and the Alabama State Arts Council are key players, too—providing grants totaling upward of \$150,000 for educational programs, schoolchildren's ticket subsidies, and statewide touring of a major Festival production. "The ASF," says Volz, "has become the focal point of an unprecedented partnership. It represents a coming-of-age for both the ASF as a regional cultural resource and the maturation of the business community and government agencies in their support of the arts."

Along with the financial growth precipitated by the new complex, the company can now grow artistically as well. With a permanent home, the ASF can mount a year-round performing schedule. Says Platt, "It enables us to produce more plays—a much broader repertoire to continue exploring different works—and rechallenge the actors and the audiences." Works by the Bard as well as other major productions will be performed on the Festival Stage. This hall features a semi-thrust stage surrounded by the audience on three sides (with no seat more than sixty feet from the performing area). The Octagon will be used for more intimate productions, as well as chamber music, Shakespeare-related films, and a range of contemporary and lesser-known classical plays.

The theater complex was conceived in a manner to facilitate expansion. Future plans for Wynfield include construction of an Elizabethan village with a replica of Shakespeare's birthplace in Stratford-upon-Avon, amphitheaters, and specialty shops. The theater complex also serves as a cornerstone of the cultural park, where the new building for the Montgomery Museum of Fine Arts will be constructed.

With an acclaimed Shakespearean repertory company performing in one of the most highly advanced theater complexes ever built, the Alabama Shakespeare Festival is destined to become one of the world's great cultural resources. Its local impact is of no less importance to Winton Blount: "It may be difficult to define the exact role of the arts in our community life, although we are increasingly aware of their importance. Obviously, the arts have much to do with the quality of life. . . . The presence of cultural activities is a potent force in helping to make a city attractive to a new breed of college graduates and younger people who have a

strong social and cultural awareness.

"So it is a matter of enlightened self-interest for business to support the arts. And it is a matter of good corporate citizenship. But most of all, it is a matter of making our community a better place to live for those of us who take great pride in making it home."

—Bill Golightly

Get Involved

Jim Volz, managing director for the Alabama Shakespeare Festival, has been instrumental in building the financial base for the relocated festival. He offers some useful advice that easily applies to any arts group.

1. Get *everyone* involved. "You need to honestly and sincerely invite the participation of university, corporate, and government leaders," say Volz, "as well as individuals. You must reach out to the grassroots public *and* all of the leaders."
2. Listen. Volz suggests that you take the advice of the people who want to come on board and help you. "Listen to them and get them involved."
3. Visit arts groups similar to yours. "We spent a lot of time with the Denver Center for the Performing Arts professionals, the Oregon Shakespearean Festival, the Old Globe Theatre in San Diego, and others," says Volz. "They shared their information, their budgets, their problems—they've helped make us a stronger organization."
4. Plan ahead. "Long-range planning is crucial. You have to plan for the best that can happen and the worst that can happen and make decisions based on clear research." □

Brian Martin, Betty Leighton, and Evelyn Carol Case in the Alabama Shakespeare Festival production of *She Stoops to Conquer*.



Building for the Future



Working toward a dream: The Montgomery Museum of Fine Arts gets a new building.

Montgomery residents have cultural vision. The Alabama Shakespeare Festival Theatre and surrounding park is the newest jewel in the crown, and by June of 1987, the Montgomery Museum of Fine Arts will have a brand new building adjacent to the park. The new location promises to boost the number of museum visitors. Since 1959 the old facility has been in a downtown location with little walk-in traffic. Construction magnate Winton M. "Red" Blount not only donated the acreage, he also donated an outstanding art collection worth \$10 million, as well as an additional \$500,000.

In 1980, a group of the city's civic leaders—

Winslow Homer's Adirondack Woods, Guide and Dog, from the Blount, Inc. collection, will soon become a part of the museum's collection.

recognizing the inadequacy of the present building—spearheaded action to develop a cultural complex. An initial fund drive raised almost \$1 million from private support, both individual and corporate. And, support from the city, under the leadership of Mayor Emory Folmar, was considerable: in May 1984, a \$3-million bond issue was passed by the city council for construction of the \$6-million museum. Also, in 1984, the County Commission agreed to share equally with the city the amount of public support provided to the museum for its annual operating budget.

The fundraising campaign for the new museum is a two-phase effort, according to assistant director for development and coordinator for the campaign, Grace Hanchrow. The first-phase objective was to raise \$4 million—\$3 million from the bond issue and another \$1 million from private sources. The second phase, currently under way, calls for \$2 million in additional funds to ensure construction of the building, buy equipment and furnishings, and to start endowments for acquisitions, exhibitions, and special programs.

In this phase of the campaign, which is headed by Fred Wilkerson, a retired executive from Ap-

pleton Wire, the museum is at 50 percent of its goal. Since July of 1985, just over \$1 million has been raised. Among major corporate contributors are Blount Incorporated, Kinder-Care Learning Centers, Inc., Aronov Realty Company, South Central Bell, Sabel Industries, Durr-Fillauer Medical, Inc., Frazer-Lanier Company, The Advertiser Company, and AmSouth Bank. The museum has now begun soliciting its membership and the public with a major public-relations campaign.

Over a hundred volunteers have been involved in the fundraising campaign, which is made up of a ten-member cabinet, three group chairmen, and fifteen captains of as many teams. Campaign workers, composed of civic leaders of Montgomery, hope to wrap by Christmas, with groundbreaking for the new building slated for April, 1986. A new space with a fabulous new collection won't be far behind.

Currently the Montgomery Museum of Fine Arts is best known for collections of American art, with good representation by Southern artists, as well as some Old Masters. Among the artists represented are William Merritt Chase, Gilbert Stuart, Maurice Prendergast, and David Parrish. When Winton Blount's corporate collection of forty-one pieces arrives at the museum, visitors will also get the chance to enjoy works by Charles Burchfield, Edward Hicks, Winslow Homer, Georgia O'Keeffe, Charles Willson Peale, and John Singer Sargent. Edward Hopper's *New York Office*, considered one of the artist's most accomplished executions, will also go on view.

The local firm of Barganier/McKee/Sims is serving as architect of the new museum building, with assistance in the design stage from the Atlanta-based Blount/Pittman and Associates. The building itself is, at 42,000 square feet, about twice the size of the existing facility. Its gallery space will be greatly expanded to display the permanent collection and special exhibitions. A 300-seat auditorium will house lectures as well as video and musical performances. Security and climate-control systems will be state-of-the-art, and visitors will enjoy dining at the new museum restaurant. Architect Jim Barganier says, "By contemporary standards, museums are no longer places you go just to look at art hanging on the wall or sculpture sitting on pedestals or cases holding artifacts. They are gather-

ing places for people interested in the arts, from a hands-on standpoint, a viewing standpoint, and an educational standpoint."

The pièce de résistance, activity-wise, of the new museum building will be the children's wing, which includes a gallery and workshop. Hands-on displays, studio space, and family gathering centers will form the new space. The Junior League of Montgomery has taken on the administrative role in planning the children's wing and has earmarked \$30,000 for its programming. The Junior League became involved in the very beginning when it formed a study group with museum staff members and toured several outstanding children's galleries in museums across the region. Kinder-Care Learning Centers, Inc., headquartered in Montgomery, has made a major corporate contribution to the children's gallery.

The museum now welcomes about 60,000 visitors annually. That number is expected to hit 100,000 in the first year of the museum's new location. Ross Anderson comments: "The location adjacent to the Shakespeare Theatre presents a wonderful opportunity in terms of traffic and visibility, where you have a long theater season and people coming to visit from all over the state and surrounding region. They will take advantage of going to the museum as well." The new museum and Shakespeare Festival park will also attract millions of tourist dollars to the city, boosting jobs and the overall economy. New industry, on the lookout for culturally rich areas, will also be attracted to the city.

The museum and the Shakespeare Festival are already collaborating on a special project. In conjunction with the opening of the new theater, the museum will exhibit "A Brush with Shakespeare: The Bard in Painting 1780-1910." Comprised of sixty paintings from the United States and Europe that reflect or interpret Shakespeare, the exhibition will be on view in Montgomery from December 12 through January 30, 1986. It then travels to the Chicago Public Library's Cultural Center and the New York Public Library in Lincoln Center.

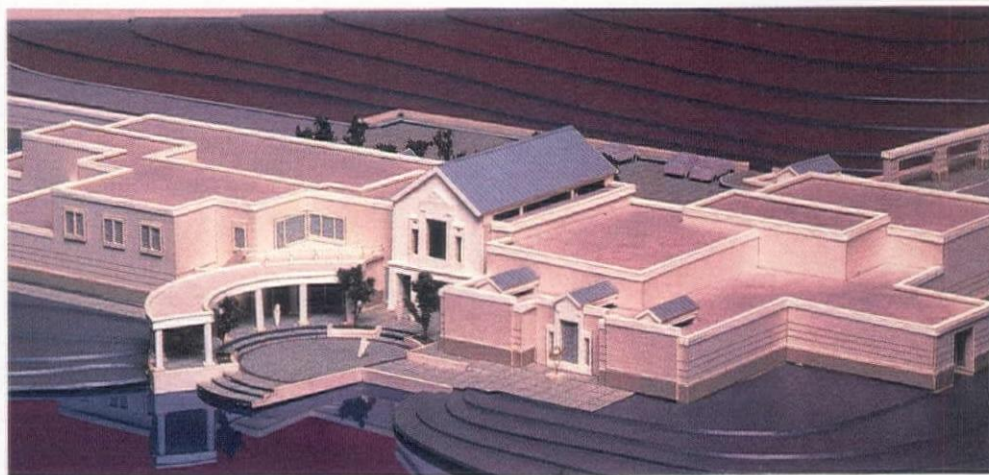
The new building project is bringing together the citizens of Montgomery, along with civic and corporate leaders and the city and county governments, all working together toward a common goal. Margaret Carpenter, president of Compos-it, Inc., and one of three group chairmen in the museum fundraising campaign, says, "We have remarkable people in Montgomery who are very committed to the arts. We're so lucky to have people like this, especially in a city of this size."

The collaborative team behind this major project spans every segment of the city's population—

public, private, and corporate. Winton Blount made a major donation of land, financial support, and art. Mayor Emory Folmar led the way in getting public support. Others also made great contribu-

tions. Montgomery's people with vision—the fruition of their dream will make the Montgomery Museum of Fine Arts one of the Southeast's most outstanding museums. —Jennifer W. Graham

Designing a New Museum: Research Makes it Right



Jim Barganier of Barganier/McKee/Sims Architects and museum director Ross Anderson agree that planning a new museum is a complicated, collaborative process. Their practical advice may help you prevent some mistakes.

1. Barganier says, first of all, the architect needs to be familiar with museums in general. Specifically, he must also know to whom your new building will appeal and what kind of art it will hold.
2. Begin your research by visiting other museums. Barganier says, "You don't just go in and look at the buildings. You talk with people that helped plan those buildings and the people that help run those institutions and see what is good and bad about the facilities and how their constituencies compare."
3. The architect must have a feel for the museum's goals and objectives for future growth.
4. Study the site on which the building will be located. Is it urban or suburban? How will people get there?
5. Study the programs and decide what physical spaces are needed. Determine which spaces can do double duty. Ross Anderson adds that gallery spaces

An architect's model for the new Montgomery Museum of Fine Arts complex. Barganier/McKee/Sims Architects are now working with Blount/Pittman and Associates on the museum's design so it will blend harmoniously with the Shakespeare Festival Theatre; but the general feel of the building will remain as depicted here.

should be large enough to handle groups of people, yet at the same time they should retain a sense of intimacy. Work out the most efficient traffic system for incoming works of art to be safely and efficiently handled.

6. Keep the lines of communication wide open. In Montgomery, museum architects are working with the Shakespeare Festival Theatre architects to ensure that the museum building is harmonious with the theater. The architects also work with a review board comprised of knowledgeable museum board members.

7. The architect must cooperate with the fundraising effort by providing models, drawings, or designs that potential contributors can see. □

An Armory of Arts

A decaying armory building is transformed into a vital Learning Arts Center.

Where once sounded the measured step of combat boots, dancers now stretch and spin. A vault once stacked high with cases of ammunition now protects paintings. The city of Montgomery has transformed an empty and decaying armory building into a vital, multipurpose center for the arts—the Armory Learning Arts Center. In doing so, the city has accomplished much more than replacing the drab greens and functional grays of a military installation with the mauves and pinks of art deco—it has provided area arts groups with a focal point for cooperation and growth.

From its conception in the mayor's office in 1979, the project has been a story of unity. According to Joanna Bosko, cultural arts director for the city, Mayor Emory Folmar "undertook to umbrella the arts in Montgomery by facilitating the establishment of the Arts Council of Montgomery." The infant group was placed under the auspices of the parks and recreation department. The arts council, says Bosko, was an effort to establish grass-roots support for the arts.

Simultaneously with the formation of the arts council, arts and community leaders began to think of a building that would provide both a home to the new arts council and a point of convergence for the city's many arts functions. The impetus for the organization of the arts council was based on interested people's finding a public structure through which broader support could be given to the arts.

The formation of the arts council and the establishment of the Armory Learning Arts Center progressed hand in hand. Step one was to set up the arts council; step two was to find the location.

Again, the mayor's office was behind the project—not only supporting it, but moving it forward. "My belief is that quality of life in the city is very important to the overall good," remarks

Folmar. "I had been meeting with various arts groups, and nobody had a central meeting place or a central function place. We had the old armory building, which we were using to store voting machines. It dawned on me that this could be the central place for the arts." At this point, the arts council had already rejected a number of prospects. The armory was the logical choice. "I got all the arts groups together," says Folmar, "and they liked the idea [of the armory], so it was my job to round up the money to make it come to pass."

According to Bosko: "It took about three and a half years to get the funds together and actually get the building remodeled. The seed money was \$75,000 from the Junior League of Montgomery." This seed proved a major step in moving the proj-

ect from conception to reality. "It was the \$75,000 from the Junior League that really spearheaded the project," says Bosko. Interestingly enough, one of the members of the Junior League committee that pulled the seed money together was Jean Rainer Belt, the current president of the arts council.

Once the project entered the design stage, it remained one of cooperation. Artists and arts leaders throughout the community commented on how the building could best be adapted to serve the visual and the performing arts. "Upwards of one hundred people contributed to the design of the interior," says Bosko. "We even called in a nationally known theater consultant from Oak Park, Illinois."

Though the Armory Learning Arts Center has been serving the community for a number of years,



The newly refurbished Armory Learning Center is a striking example of what community teamwork can do.

it is still growing. When the arts council moved in, the auditorium was already being used by the city's gymnastics programs, but the rest of the building was in shambles. "The plaster wall was falling and crumbling on the floor," says Bosko. The center's first aspect to develop was the visual-arts areas. "We have wonderful studios upstairs," remarks Bosko. The remodeled armory provides studio space, classroom space, exhibition space, and a vault to protect artworks. It also serves both as a gallery and as a teaching facility for the many courses offered by the parks and recreation department—as well as for visiting artists and master classes in dance.

The building also boasts two rooms fully equipped for dance classes and rehearsal and is home for the Armory Dance Center. The arts council has further plans to provide for the performing arts by developing the space used by gymnastics into a multi-purpose auditorium—complete with a stage, lighting, and sound—that will serve as a teaching theater, a performance hall for students,

and a community meeting place.

The renovated armory not only houses the aesthetic but expresses it. "The uniqueness of the interior and exterior," remarks Bosko, "is that Jim Barganier of Barganier/McKee/Sims Architects stuck very closely to the art-deco concept"—details in the molding; aluminum columns; shiny, black tiles; and a color scheme complete the deco feeling. "Throughout the whole interior are these dramatic colors that just set people's spirits off when they walk into the place."

While the Armory Learning Arts Center provided a central home for the arts in Montgomery, the need for an overall plan for the arts was recognized. In 1982, the Montgomery Business Committee for the Arts undertook to help area arts groups formulate a master plan. Blount, Incorporated, funded a survey with the understanding that the results would be used to create a master plan for the arts. According to Fran Jones, executive director of the BCA, "One of the objectives of the BCA is to formulate a plan for the arts and to work for that plan. The results of the survey were turned over to the Arts Action Task Force, which was cosponsored by the BCA, Mayor Emory Folmar, and Blount, Incorporated.

"The main emphasis of the task force report," continues Jones, "was to form an umbrella organization to meet the many needs of the various arts groups. The arts council accepted responsibility for fulfilling the task force survey results." In short, the plan was "to make Montgomery a cultural arts center for the region." Since then, the BCA has worked with the arts council to develop an "arts menu" to assist arts groups in prioritizing their needs and locating a business which would like to "image" itself through support of the arts project. "The BCA helps the arts groups to meet their needs," says Jones. "Businesses respond to a business-like approach to the arts."

The BCA also works with arts groups to help them establish their budgets; to help them write grant proposals; and to match up business contributions of funds, in-kind services, and volunteer assistance. In testimony to the vitality and success of Montgomery's BCA, one of its founders—Winton M. "Red" Blount, Chief Executive Officer of Blount Incorporated—was recently elected national chairman (the first person outside of New York City to hold that office).

The Armory Learning Arts Center has become a catalyst for growth and cooperation. It is open to everyone. Organizations can join the arts council for a nominal fee of thirty-five dollars, which grants them use of the building's facilities. "It

becomes a city focal point for activity," says Bosko. "By and large, it's the nicest city building as far as a gathering place. . . . It's an alive arts center."

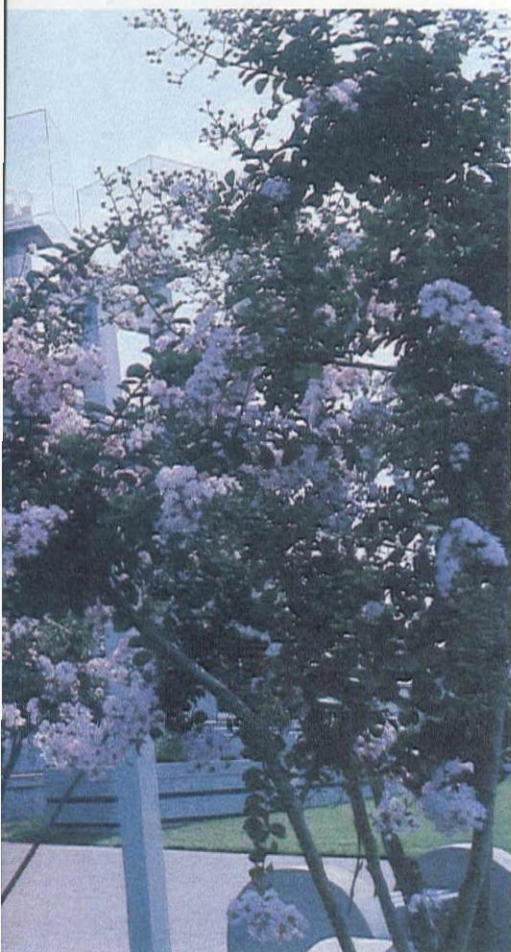
In addition to providing classrooms, exhibition space, studios, and rehearsal areas, the center is also home to several special projects sponsored by the arts council. According to Bosko, the Montgomery area has been blessed with a number of "unusually fine teachers in dance and the visual arts." Arts education is a key goal for the center. "We constantly, through this facility, try to reinforce other projects that are happening in the schools," says Bosko.

The vast number of activities happening inside the walls of the old armory points to further growth and convergence. "Because we have all of this happening right in the armory," explains Bosko, "people are getting a synergistic approach to things. So many things can happen simultaneously. Because of all this cross-pollination of activity, we're coming up with unique projects that would not otherwise happen in the community."—J. P. Forsthoffer

Vital Connections

As executive director of the Montgomery chapter of the Business Committee for the Arts, Fran Jones finds herself in the role of matchmaker—trying to establish mutually beneficial relationships between businesses and arts groups. She has this advice for arts groups hoping to court business support.

1. Have your budget outlined well ahead of time. It is important for you to know just how much money you will need and when, so that you can approach businesses before they establish their fiscal plans.
2. Prioritize your needs; have a plan. "People respond if there's a plan and they know it's prioritized," stresses Jones. In Montgomery, the BCA has helped arts groups better express their needs by aiding them in the development of an "arts menu." Cooperation between arts groups in the form of an arts council or other coalition can streamline matters and lead to an overall plan that would benefit everyone involved.
3. Remember that businesses most often support causes that will bolster the business' image. Ask yourself, "What benefit can we offer the business in return for their assistance?" □





MONTGOMERY

Southern Visions of Arts

For many people, Montgomery, nestled on a bluff overlooking the Alabama River, brings to mind timeworn images of the Old South: cotton, jasmine, languid summers, magnolias, and soft, slow speech. Many reminders of that unforgettable era remain, but Montgomery's pace has quickened. Today it's a vibrant, proud, historic city—one that pleasantly juxtaposes past, present, and future.

Montgomery's rich cultural heritage and graceful Southern lifestyle are coupled now with a keen community commitment to nurturing the arts and enriching the city's quality of life. Solid support for all facets of the city's cultural offerings comes from a strong cadre of corporate, individual, and governmental sponsors. The gala grand opening this month of the elegant new \$21.5-million home for the Alabama Shakespeare Festival is the ac-

Susan Yuska Richards is a freelance writer living in Montgomery.

Montgomery, Alabama combines an Old South tradition with a new cultural heritage.
By Susan Yuska Richards

complishment of a community enthusiastically looking ahead while at the same time carefully reaching back to preserve the remnants of the lifestyle of a century ago.

Visitors to Alabama's capital may be startled to see restored antebellum mansions perched near modern structures of steel and glass—but not Montgomerians. They have a unanimous desire to preserve the rich heritage of their past. The Landmarks Foundation of Montgomery has led the city's preservation movement and is engaged in a

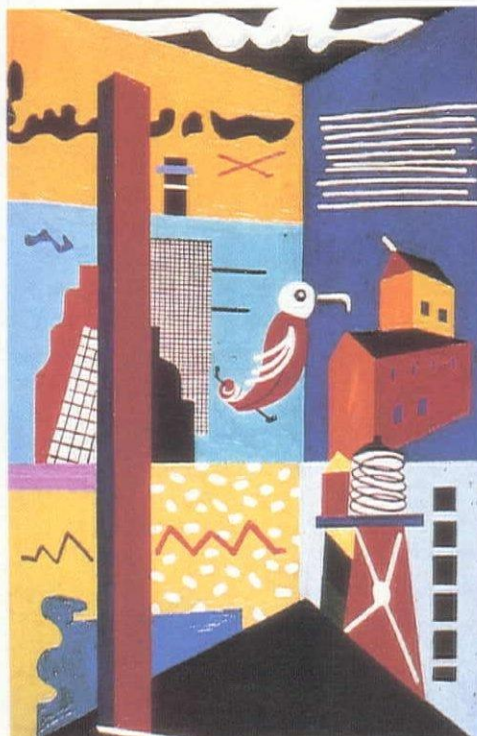
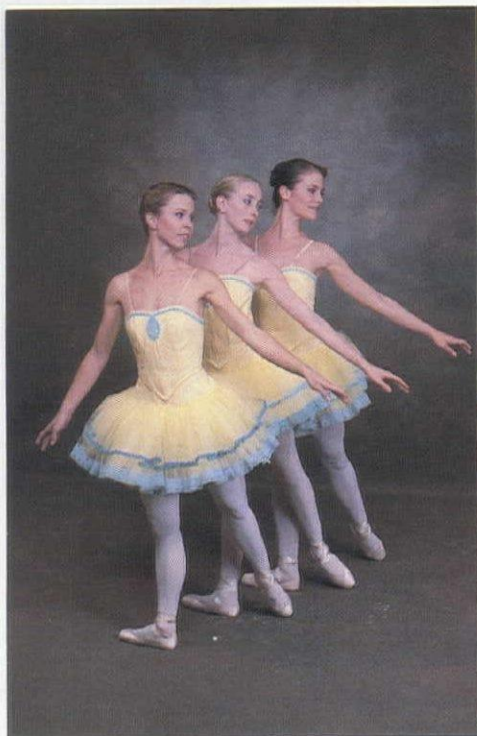
revitalization of downtown. Restoration projects abound—from stately mansions to a grand old "movie palace" that was given new life through a \$1.5-million community-funded facelift.

The flourishing cultural climate of the community is as interesting and diverse as the people themselves. From the Old World atmosphere of the Alabama Shakespeare Festival to the restored beauty of the Old North Hull Street Historic District, there's something to delight everyone in the Capital City. (The area code in Montgomery is 205.)

Above: The Old North Hull Street Historic District buildings are furnished in period style. Opposite, right to left: Thomas Hinds conducts the Montgomery Symphony; Stuart Davis's Summer Twilight, from the Blount, Inc., collection, will be in the new Montgomery Museum of Fine Arts; Dona Folen, Devi Bear, and Valerie Lagrone of the Montgomery Civic Ballet.



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MUSEUMS AND GALLERIES

The **Montgomery Museum of Fine Arts** (440 South McDonough Street, 832-2976) is the oldest fine-arts museum in the state and boasts a permanent collection of paintings reflecting the evolution of American art from the eighteenth century to the present. A growing collection of works by Southern artists such as J. Kelly Fitzpatrick, Anne Goldthwaite, and Zelda Sayre Fitzgerald is featured, along with a variety of traveling exhibitions. There is also an impressive collection of drawings, etchings, engravings, and lithographs by artists such as Dürer, Matisse, Rembrandt, and Whistler. By mid-to-late 1987, the museum will move to a new 42,000-square-foot structure adjacent to the Shakespeare Festival Theatre.

The Armory Gallery (The Armory Learning Arts Center, 1018 Madison Avenue, 832-ARTS) is managed by members of the Arts Council of Montgomery and dedicated to exposing the public to a wide variety of local and regional art. Exhibits range from the work of outstanding Armory instructors to Southern Arts Federation touring shows, with monthly openings of much éclat.

Sac's Gallery (1033 South Hull Street, 265-9931) is tucked in a restored Victorian house and has a unique selection of art and hand-crafted pottery, ceramics, and clothing by Montgomery-area artists. Another good collection of works by local artists can be seen at the **Company Gallery** (Montgomery School of Fine Arts, 1050 Woodley Road, 262-7171). **Green Garden Gallery** (502 South Court Street, 262-0775) also has original works by Southern artists, many in oil, acrylic, and watercolor. The gallery is on the second story of a restored brick building.

W. A. Gayle Planetarium (in Oak Park on Forest Avenue, 832-2625), the southeast's largest planetarium, is open for public shows beginning at 2 p.m. and 3:30 p.m. every Saturday and Sunday, with a different feature each month. **The Drugstore Museum** (340 Dexter Avenue, 262-0027) is a replica of a 1930s drugstore, complete with soda fountain. Sponsored by the Alabama Pharmaceutical Association, hours of operation are by appointment. **Al Holmes Wildlife Museum** (off U.S. Highway 231 between Montgomery and Wetumpka, 567-7966) is a unique display of Mr. Holmes's taxidermy, featuring more than six hundred stuffed creatures on display. Among the collection are a mounted baby elephant and a rhinoceros. Adjacent to Union Station, at 330 Water Street, is the **Cradle of the Confederacy Railroad Museum**, depicting the preservation of America's railroad heritage.



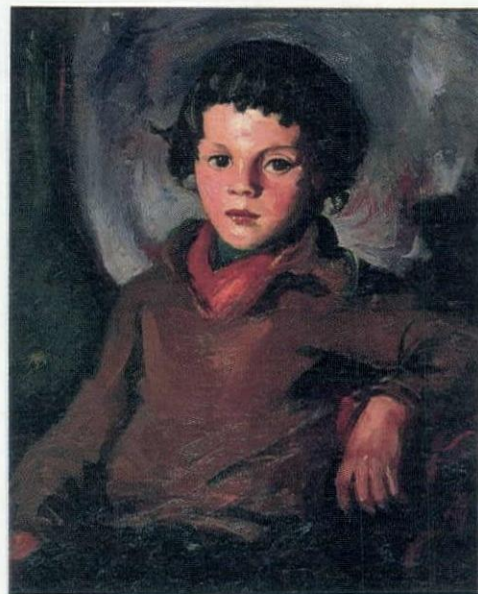
LIVELY ARTS

The **Alabama Shakespeare Festival** (1 Festival Drive, just off I-85 at the Eastern Boulevard, 277-BARD) celebrates the grand opening this month of its brand-new \$21.5-million theater. The talented theater company, heralded as "brash and brilliant" by the *New York Times*, will present ten different productions in its expanded year-round season. Two separate theaters, the 750-seat Festival Stage and the more intimate 225-seat Octagon, are contained in the festival's grand neo-Palladian building surrounded by an English country park.

The Candlelight Dinner Theatre (6000 Monticello Road, 272-4801) offers professional musicals, comedies, and drama performed by casts from across the country. With seating for approximately seven hundred, it is the largest dinner theater in the country and serves a generous buffet prior to the performance. Reservations are suggested.

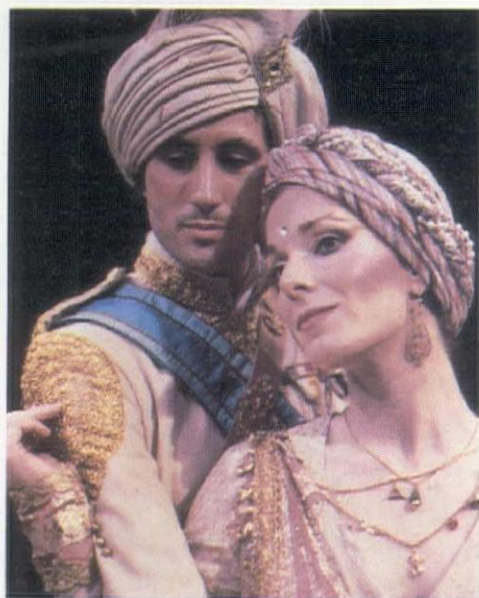
The Montgomery Civic Ballet (265-1653), under the artistic direction of Don Steffy, dazzles audiences each season with three major performances, including a holiday presentation of *The Nutcracker*. The company, in its twenty-seventh year, is a springboard for talented young performers, many of whom have gone on to dance with nationally acclaimed groups.

The **Montgomery Symphony Orchestra** (262-5182), now in its ninth season, is under the



The Montgomery Museum of Fine Arts's collection includes J. Kelly Fitzpatrick's 1935 *Saturday Morning* (top) and Robert Henri's *Young Chevasse* (above). Opposite page, lower: The Alabama Shakespeare Festival, shown here performing *Much Ado About Nothing*, recently moved into a dazzling new theater complex (opposite page, top).

The Alabama Shakespeare Festival celebrates the grand opening of its \$21.5-million theater.



musical direction of conductor Thomas Hinds. Each season a series of five concerts is presented, along with pops and education programming for the schools. Guest artists of regional and national prominence perform with the symphony at its permanent home—the **Davis Theatre for the Performing Arts** (251 Montgomery Street, 262-0322). Originally built as a “movie palace” in the late

1920s, the theater was restored to its original splendor and now hosts a variety of cultural events.

For theater on a smaller scale, the **Montgomery Little Theatre** entertains audiences with four shows each season in the **Junius Bragg Smith Theatre** (432 South Goldthwaite Street, 263-4856). The city’s oldest performing theater group is housed in a quaint old church near downtown in the city’s **Cottage Hill Historic District**.

If you’re visiting Montgomery during the spring, summer, or early fall months, be sure to take in an event at the breathtaking outdoor amphitheater at **Jasmine Hill Gardens** (off U.S. 231 on Jasmine Hill Road, 567-9444), just a few minutes northeast of the city. Each season the Jasmine Hill Arts Council sponsors a lively series of attractions amid the beauty of the seventeen-acre gardens on the southernmost tip of the Appalachian Mountains.

The **Capri Community Film Society Theatre** (1045 East Fairview Avenue, 262-4858) is Montgomery’s oldest neighborhood theater. The restored art-deco building regularly features American, foreign, and children’s film classics.

FESTIVALS

There always seems to be something special happening in Montgomery. Each month boasts its unique annual event—from the **George Lindsey Celebrity Weekend** in April to the **Fourth of July**

celebrations at Maxwell Air Force Base to the **Blue-Gray Football Classic** on Christmas Day.

For three days in May, the city outdoes itself with its annual **Jubilee**, a community-wide celebration that encompasses all facets of the city’s cultural life. Held Memorial Day weekend in May, the Friday-through-Sunday event includes **Children’s Jubilee** (a gift of the Blount Foundation to the children of Montgomery) and **Jubilee Galleria** (an outstanding arts fair held under the historic train shed at Union Station in the downtown area) and includes an 8-K Jubilee Run and a 2-Mile Lightning Route Run. For further information on the Jubilee, 1986, contact the Montgomery Area Chamber of Commerce, P.O. Box 79, Montgomery 36101, 834-5200.

When the weather turns crisp and the leaves begin to fade to glorious shades of yellow and orange, Montgomery again kicks up its heels at the annual **Festival in the Park** celebration, scheduled each year for the first weekend in October. With a reputation as one of the finest arts and crafts shows in the Southeast, the festival features the works of more than three hundred artisans and craftsmen from throughout the southeastern states. Three stages and an outdoor arena continuously hum with performances by groups from all over the region. For information on Festival in the Park ’86, contact the City of Montgomery Parks and Recreation Department (1010 Forest Avenue, 832-2611).

Little Greece in the Alabama Foothills

A STROLL THROUGH HISTORY

Visiting Montgomery is like opening the pages of a history book. The white dome of the Greek Revival-style **Alabama State Capitol** building, built in 1851, oversees Dexter Avenue and the rest of Montgomery. A six-pointed brass star on the west portico marks the spot where Jefferson Davis was sworn into office as the president of the Confederate States of America. Inside the capitol dome are pictures of Alabama's historical events painted on 13-by-11-foot-canvases by Roderick MacKenzie.

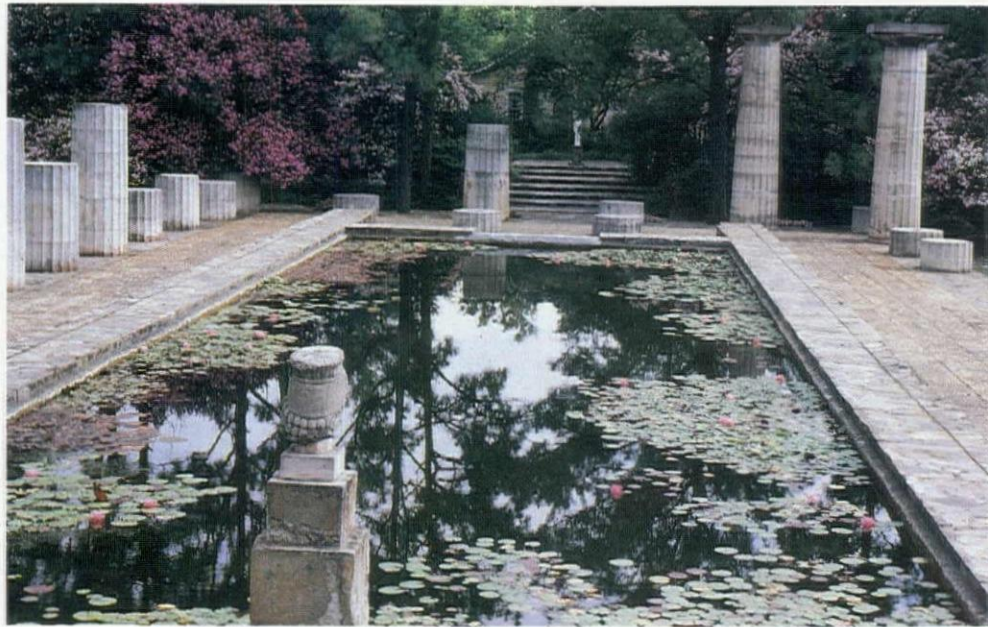
Other tourist attractions included in the capitol complex are the **Lurleen Burns Wallace Memorial Museum** (725 Monroe Street), a remembrance to Alabama's only female governor; the **Alabama Department of Archives and History** (624 Washington Avenue, 261-4361), which depicts periods of Alabama's history from Indian artifacts to the space age; and the **First White House of the Confederacy** (644 Washington Avenue), the former home of Jefferson Davis. The home is furnished with period pieces, a number of which actually belonged to the Davises, who occupied the home in 1861 for three months while Montgomery served as the first capital of the Confederacy. In addition, there is a relic room containing personal belongings of the Confederacy's first family and memorabilia from the Civil War.

King Memorial Baptist Church (at the Corner of Dexter Avenue and Decatur Street), built in 1883, was the late Reverend Martin Luther King, Jr.'s first and only pastorage. The church features a mural depicting the civil-rights movement which began in Montgomery. **Court Square Fountain** (at the intersection of Commerce Street and Dexter Avenue) displays Hebe, the goddess of youth, pouring water into a cup as she stands atop the fountain built in 1885 at the site of an artesian well.

Another important part of the city's past is the **Lower Commerce Street Historic District**, originally a collection of shops, warehouses, and offices built between 1880 and 1920. Today, new offices fill the old warehouses.

Union Station (300 Water Street), just across from the Montgomery Civic Center, is one of the few surviving railroad sheds of the era. Built in 1898 in the Romanesque Revival style, it has been meticulously restored and now houses a major development firm. The masonry, brick, and wood structure is decorated with terra-cotta tiles and granite trimwork. Inside, the grandeur is enhanced by the original stained-glass windows, inlaid geometric tile floors, restored moldings, and carved oak trim.

In the parking lot of the train station stands one



It's hardly what you'd expect to find a short distance from Montgomery, Alabama, in the southernmost foothills of the Appalachians, but the pink Sienna marble lions posed like stern sentries at the entrance to Jasmine Hill Gardens signal visitors they are in for an uncommon experience. Flagstone paths wind around lush flowers, shrubs, pools filled with lily pads, and the largest collection of flowering cherry trees south of Washington, D.C. Nestled amid the greenery is an outdoor museum housing dozens of reproductions of the masterworks of ancient Greek art.

Jasmine Hill was conceived during the depression years of the early 1930s by Ben and Mary Fitzpatrick. Ben, grandson of an antebellum Alabama governor, and Mary, a Birmingham schoolteacher and Ben's childhood sweetheart, shared a love of Grecian culture and set out to create a living memorial in their hilltop haven. During more than twenty trips to the Mediterranean, the Fitzpatricks collected many original pieces, such as the 250-year-old Egyptian marble fountain from a harem in Cairo. They commissioned reproductions of other masterpieces, including *Venus de Milo* and *Nike of Samothrace* (Winged Victory). The grandest reproduction is an exact, full-scale replica of the ruins of one of the oldest Grecian temples, the Temple of Hera in Olympia.

The seventeen-acre garden is bathed in a profusion of color most of the year, and the radiant hues of an army of blooming shrubs and flowers battle for attention with the graceful works of art. The most popular time to visit is in spring, when the

Jasmine Hill includes a reproduction of the ruins of the Temple of Hera in Olympia, Greece.

cherry blossoms are in full bloom and the trees sprinkle the ground with a shower of petals. To add color to the garden during the months when the blooms weren't their brightest, Mary Fitzpatrick painted fruits and flowers on a wrought-iron fence from New Orleans in bright, pastel colors. Mary said the fence, covered only by an occasional blanket of English ivy, brightened her private sanctuary even during winter.

A small 1830s-era settler's cottage occupied the land when the Fitzpatricks bought their foothill retreat. It was their home for nearly six decades and now houses the Jasmine Hill Restaurant. An outdoor amphitheatre, nestled on a terraced hillside overlooking a grand view of the surrounding timber-covered hills, comes alive during the warm spring and summer months with concerts, plays, and musicals amid the cool breezes of the foothills.

The gardens are open year-round from 9 A.M. to 5 P.M. every day except Monday. Admission is \$2.50 for adults and \$1 for children ages six to twelve. Children under six are admitted free. Phone (205) 567-6463. The **Jasmine Hill Restaurant** serves a variety of foods from picnics to elegant dining for lunch and dinner Tuesday through Saturday and for buffet on Sunday. Reservations are requested. Telephone (205) 567-6362. For a schedule of amphitheatre performances or other information, phone (205) 567-9444 or write Jasmine Hill Gardens, Box 6001, Montgomery, Alabama 36106. □



Situated on seventeen acres just outside Montgomery, Jasmine Hill Gardens features blossoming flora practically all year round. In the spring, the gardens bloom into full color with such delights as huge crape myrtles (top). Above: The garden's many statues includes a replica of Winged Victory.

of the old trolley cars of the **Lightning Route**. In March-May, 1986, Montgomery residents will celebrate the centennial of the Lightning Route—the first electric streetcar trolley system in the United States. Centennial committee members are attempting to revive the trolley system to the downtown area and to tourist attractions throughout the area with rubber-tired replicas.

Just east of Union Station at the foot of Commerce Street is **Riverfront Park**. Take the historic underground tunnel from the street level to the park entrance. The two-acre park has a natural-sloped outdoor amphitheatre and is home to the **General Richard Montgomery Riverboat**, a replica of a nineteenth-century sternwheeler. Named for the Revolutionary War hero who gave the city his name, the paddlewheeler takes visitors for river jaunts from May to October (834-9862).

The Old North Hull Street Historic District (310 North Hull Street, 263-4355) is a charming collection of buildings near the capitol complex depicting Alabama urban and country life during the nineteenth century. A walking tour of the twenty-two building district takes you through an 1850 Italianate townhouse and grounds (on its original site), a frontier tavern, an authentic log cabin, dogtrot and shotgun-style houses, a doctor's office, a church, and a one-room schoolhouse—all appropriately furnished in period style. Most of the buildings have been moved to the North Hull Street District from other locations. After your tour, return to the Lucas Tavern for a little refreshment.

A number of nineteenth-century structures in and around downtown have been restored and currently house business offices. A must for any walking or driving tour of the city, these proud landmarks of the South are not usually open for formal tours, but most occupants will gladly accommodate walk-in visitors during regular business hours.

Montgomery's finest remaining example of Greek Revival architecture is **Knox Hall** (419 South Perry Street), which was built in the late 1840s. The restored masterpiece is now home for the State of Alabama Department of Postsecondary Education.

The Union Army used **Murphy House** (22 Bibb Street) as a headquarters during Reconstruction. Built in 1851, the house is now headquarters for the Montgomery Water Works Board. The Business Council of Alabama now occupies the restored **Teague House** (468 South Perry Street), which was constructed in 1848. The mansion is open to the public on weekdays.

Other famed personalities have links with Montgomery. **Nat King Cole** was born there in 1919. **F. Scott Fitzgerald**, a young soldier stationed in Mont-

gomery during World War I, met Montgomery-belle **Zelda Sayre** at a local dance. **Hank Williams** came to Montgomery with his family at age thirteen. He is buried in Montgomery's Oakwood Cemetery Annex on Upper Wetumpka Road. The entrance closest to his grave is marked with a sign bearing a guitar and a pair of boots.

In 1910, **Orville and Wilbur Wright** established the first flight school in the country on land that is now part of Maxwell A.F.B. A \$100,000 stainless-steel, full-scale replica of the Wright "B" Flyer, created by Alabama sculptor Larry Godwin, was recently dedicated as a **Monument to Powered Flight** on the seventy-fifth anniversary of aviation.

About twenty miles west of Montgomery, the village of **Lowndesboro** (**Lowndesboro Pilgrimage**, P.O. Box 25, Lowndesboro 36752, 278-3383 or 278-3263) opens its doors each spring so visitors can see one of the most picturesque pre-Civil War settlements in the country. Nestled in a bend of the Alabama River, the village was settled in 1815 by thirteen families whose homes ranged from raised cottages to magnificent Greek Revival mansions. Legend has it that Lowndesboro survived the war thanks to an enterprising local doctor who convinced Yankee raiders the town was in the grip of a smallpox epidemic.

Life in an eighteenth-century French fort is reenacted monthly from April through October at the site of **Fort Toulouse**, built in 1717 by the French. The British, under General Andrew Jackson, reconstructed the fort in the early 1800s. Parts of both forts and thousands of artifacts have been uncovered in an on-going excavation. An early nineteenth-century house is being restored on the site to house the artifacts. The 164-acre Jackson Park area boasts picnic areas, a visitor center, campgrounds, and nature trails (Hwy. 231 between Montgomery and Wetumpka, 567-3002).

DINING

As in most larger cities, Montgomery has a bounty of restaurants catering to a wide variety of tastes—from fried chicken, catfish, and hush puppies to fresh Gulf seafood and succulent steaks.

One of the oldest and best-known is the **Elite** (129 Montgomery Street, 263-2832), pronounced "Eee-light" by Montgomerians. Operated by the Xides family at the same location since 1911, this hospitable downtown landmark is a favorite for fresh Gulf seafood—try the Shrimp Athenian or the Trout Almondine—and their homemade baklava.

Another downtown favorite is **T.K. Tripps** (264-1115) in Union Station. You can easily picture the hustle and bustle of a turn-of-the-century

Union Station is enhanced by its original stained- glass windows and inlaid geometric tile floors.

railroad station at its heyday while dining.

For a more intimate atmosphere, **Jakes** (834-4300) in the Sheraton Riverfront Station offers a good selection of steaks in a romantic setting. At **Bacchus Ristorante** (in the Madison Hotel, 264-2231) the specialty is northern Italian cuisine served in interesting Old World surroundings.

Named after a famous desert, the **Sahara** (511 East Edgemont Avenue at Norman Bridge Road, 264-9178) has long been a local favorite and specializes in fresh Gulf seafood. For Cajun-style seafood, try **Jubilee Seafood** (1057 Woodley Road in Cloverdale Plaza, 262-6224) and sample one of the blackened fish entrees.

In the heart of Old Cloverdale is **Vintage Year** (405 Cloverdale Road, 264-8463), the city's only nouvelle-cuisine restaurant. Amid the cozy atmosphere and works of local artists, select a favorite vintage to enjoy with your meal from the restaurant's fine selection of wines and champagnes. For atmosphere of a different kind, drop by **Kat 'n' Harri's** (1061 Woodley Road, 834-2500), a New York-style neighborhood bar and eatery serving steaks, burgers, sandwiches, salads, and pizza.

At the **Fish Market** (in the Governors House Hotel and Conference Center, 288-2800) the fresh fish and steaks are grilled over mesquite for a truly distinctive flavor. For a platter of fresh oysters on the half shell, don't miss **SOS Oyster Reef** (845 West South Boulevard, 288-7909), where you can also find an outstanding selection of fresh seafood.

For the biggest and, some locals say, the best steaks in town, you'll want to try the **Green Lantern** (on Troy Highway near South Boulevard, 288-9947). The mouth-watering, homemade cheese biscuits are addictive.

Unique vintage atmospheres abound at **Darryl's 1885 Restaurant and Tavern** (2701 Eastern Bypass, 277-1885), **T. P. Crockmiers Restaurant** (5620 Calmar Drive, 277-1840) and **Twickenham Station** (1054 Eastdale Mall, 277-7900).

Visitors to the greyhound races at **VictoryLand** (off Interstate 85 at Shorter) will want to visit the Victory Room (269-6087) in the clubhouse. The menu includes homemade pizzas and delicatessen-style sandwiches, or a buffet ordered in advance.

If you've always wondered what it would be like to dine in the days of the Old South, dine at **Chantilly Inn** (on Vaughn Road seven miles east of East Boulevard, 271-0509). This renovated antebellum home, one of the oldest in Montgomery, offers visitors the flavor of the Old South.

And for a hearty Southern-style breakfast, don't miss the **Farmer's Market** (315 North McDonough Street, 262-9163), a downtown Montgomery favor-



Montgomery's rich history is reflected in many beautiful, meticulously restored buildings which are now used for various businesses. Knox Hall (left), the city's masterpiece of Greek Revival architecture, was constructed in the late 1840s. The eighty-seven-year-old Union Station (below) is decorated with terra cotta tiles and granite trimwork. Inside, you will find original stained-glass windows, inlaid geometric tile floors, restored moldings, and carved oak trim.



ite. The **Cracker Barrel** (1200 Eastern Boulevard, 271-4308), another popular breakfast spot, is also an old country store where you can browse after a great breakfast that includes grits, homemade buttermilk biscuits, and sawmill gravy.

LODGING

Just two blocks from the Montgomery Civic Center is the elegant 190-room **Madison Hotel** (120 Madison Avenue, 264-2231). In the lobby, the soaring six-story atrium is lush with hundreds of plants and an impressive collection of brilliantly colored tropical birds. Abernathy's Atrium Lounge is nestled in the lobby, surrounded by cozy alcoves where you can relax with a tall, cool one. Adjacent to the lounge, the **Atrium Restaurant** offers an impressive salad and dessert bar.

Step back in time at the **Sheraton Riverfront Station** (200 Coosa Street downtown at the corner of Tallapoosa Street, 834-4300). Originally built at the turn of the century as the Western Railway freight depot, the building was restored in 1980 along with a number of old warehouses on lower

Commerce Street. The original brick has been carefully restored, and the old wood floors in the lobby and public areas still creak with the memory of an age gone by. The 131 guest rooms also speak of the past, with brass headboards, colorful brickwork and, in some rooms, cathedral ceilings and exposed wooden beams with brass fittings.

For accommodations close to the new Alabama Shakespeare Festival, you may want to stay at the **Governors House Hotel and Convention Center** (2705 East South Boulevard, 288-2800). The largest hotel convention center in the city, the Governors House has nine meeting rooms that can host meetings, receptions, and banquets for up to nine hundred people. Many of the 206 rooms have amenities such as Jacuzzi tubs, wet bars with refrigerators, and conversation areas. The hotel surrounds a garden and an Alabama-shaped swimming pool and has an outstanding corporate art collection exhibited throughout the center. The **Holiday Inn East** (1185 Eastern Boulevard, 272-0370) and the **Ramada Inn East** (1355 Eastern Boulevard, 277-2200) are also conveniently located near the

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Coordinated by the Alabama Business Council for the Arts

Festival and boasts a recreation center.

SHOPPING

There are several spots from which to choose for a leisurely afternoon of shopping. Overlooking the confluence of Atlanta Highway and Interstate 85, **Eastdale Mall** (277-7359) has ninety stores of every description. Its avenues of shops radiate from a central, open-air, ice-skating rink. **Montgomery Mall** (McGehee Road at South Boulevard, 284-1533) offers shoppers fifty stores, from large department stores to specialty shops. There's also an interesting selection of boutiques along Cloverdale Road in the city's **Old Cloverdale District**.

Antiques collectors will find Montgomery a haven of both large and small antiques shops. For one-stop antiques shopping, try **Bodiford's Antique Mall** (919 Hampton Street, 265-4220) or **Blue Ridge Antique Junction** (on U.S. 231 in Wetumpka, 567-6106), just a short drive from the city. Three floors of treasures await antiques buffs at **Herron House Antiques** (422 Herron Street, 265-2063). Just west of downtown, the store features antebellum and English furniture, porcelain, paintings, and silver. Along **Mulberry Street**, from Fifth Street to Carter Hill Road, are a number of antiques shops specializing in furniture, glass, porcelain, and collectibles.

TRANSPORTATION

Montgomery's **Dannelly Field**, just fifteen miles from the downtown area, is served by two major airlines, Delta and Republic; and two feeder airlines, Atlantic Southeast and Eastern Metro Express. The city is served by two national bus lines (Greyhound and Continental Trailways) and has its own transportation system, Montgomery Area Transit System (262-7321). Local taxi service is available from the airport and throughout the city. If you're planning to take in a number of sights outside the downtown area, it's best to rent a car. Most major auto rental agencies operate in Montgomery, with offices at the airport or locations throughout town.

RESOURCES

The **Gazebo Information Center**, situated in the capitol complex downtown at the corner of Bainbridge and Washington streets, is open from 9 A.M. to 4 P.M. each day from May through September and is staffed with helpful folks who can answer your questions about what to see and do. In the midst of the Old North Hull Street Historic District, **Lucas Tavern** (310 North Hull Street) serves as an information center for the city.

Every Sunday in its arts section, the **Mont-**



Not long ago a grand dame of the stage, Montgomery's elegant Paramount Theatre, became a victim of urban blight and faced the wrecking ball. Built in 1929 as an elegant "movie palace," it stands as The Davis Theatre for the Performing Arts, reincarnated as a full-production theater for concerts, plays, ballets, musicals, and lectures.

The grand old lady is alive again, given a second chance because of the generosity of its benefactors, Mr. and Mrs. Tine Davis, and a community that knew and appreciated her marvellous history. The theater today reverberates with the music of the Montgomery Symphony Orchestra under the baton of conductor Thomas Hinds. It is also home to the Montgomery Little Theatre and the Community Concert Series—a wonderful succession of performances by visiting artists each year.

Reopened in 1983 and designated an Alabama Historical Landmark, the elegantly adorned theater has been meticulously restored to the opulent splendor of its former glory. Movie and theatergoers saw a generation ago.

The **Montgomery Advertiser-Journal** prints a calendar of events and a listing of things to see and do. The **Armory Learning Arts Center** (1018 Main Avenue) has complete details on all kinds of cultural activities in the area, or you can call 832-ARTS for information.

The **Montgomery Area Chamber of Commerce's Convention and Visitors Division** (P.O.

THE DAVIS THEATRE

A Great Lady of the Stage Makes

ON THE FESTIVAL STAGE

A MIDSUMMER NIGHT'S DREAM

by William Shakespeare
December 12-December 29

A delightful comic tale of romantic obsession and transformation.

DEATH OF A SALESMAN

by Arthur Miller

January 9-January 26
The poignant drama of Willy Loman in one of America's most powerful plays.

PYGMALION

by George Bernard Shaw
February 6-February 23

One of Shaw's best-loved comedies. Inspired the hit musical MY FAIR LADY.

A FLEA IN HER EAR

by Georges Feydeau, translated by John Mortimer
March 6-March 23

Mistaken identity leads to one of the theatre's most boisterous farces—one of the funniest plays ever written.

THE SCHOOL FOR SCANDAL

by Richard Brinsley Sheridan
April 3-April 20

A brilliantly comic attack on hypocrisy and greed in 18th-century London.

THE MERRY WIVES OF WINDSOR

by William Shakespeare
May 1-May 18

Sir John Falstaff lives again in this colorful and vigorous comic masterpiece.

RICHARD III

by William Shakespeare
June 5-August 16

An exciting drama about the rise and fall of England's royal arch-villain.

IN THE OCTAGON

THE GLASS MENAGERIE

by Tennessee Williams

December 10-January 5

A play of fragile illusion and harsh reality—one of the masterworks of modern theatre.

THE IMAGINARY HEIR

by Jean-Francois Regnard

adapted and translated by Fre

Thomas

May 3-May 18

Seventeenth century French

the setting of this exuberant

energetic comedy.

BETRAYAL

by Harold Pinter

June 5-August 16

A contemporary classic that explores emotional motivation in modern life.

MOSTLY MUSIC CONCERT SERIES

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February 9, 1986

"Consistently musical, finely

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THE NEW YORK TIMES

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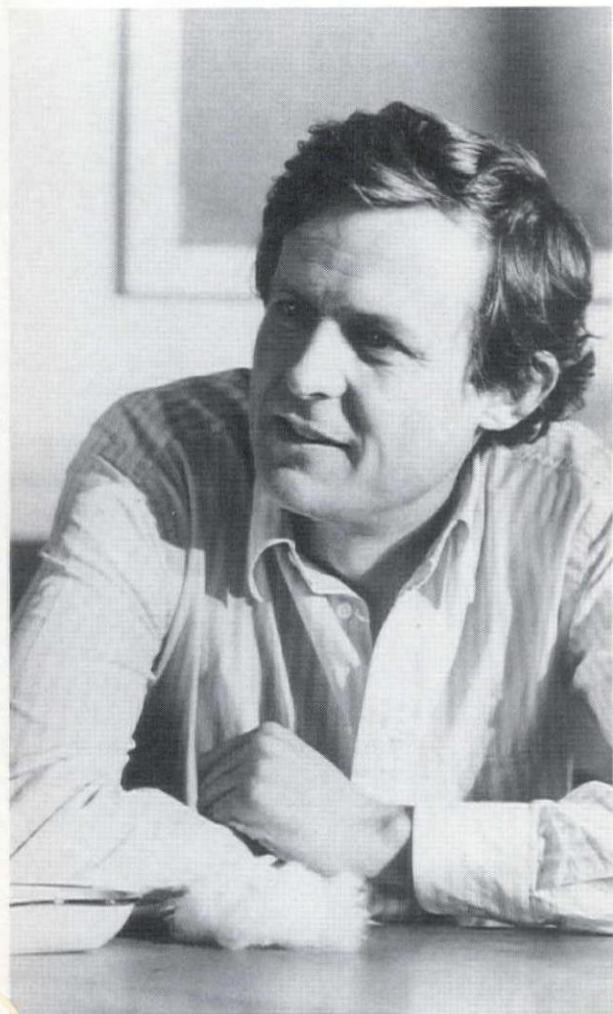
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HARE STYLE



©1985 Martha Swope

Playwright and director David Hare is leaving his mark this year with star-studded films and plays.

By Dan Yakir

"I feel like a maverick," says David Hare, one of Britain's foremost playwrights and theater directors, who has also branched out into film and television—a rarity in the highly stratified British arts scene. But Hare stands out in more ways than one. A British critic has termed him "a one-man guerrilla outfit," and the thirty-eight-year-old Hare does live up to his reputation by making stylistically bold comments about the state of his nation and the human psyche that inhabits it. "I like to disorient the spectator, to keep people on the edge of their seats, to stir up arguments," Hare admits.

Recently, Hare has left his mark on the American scene with three highly visible projects: his impressive film directorial debut, *Wetherby*, starring Vanessa Redgrave; *Plenty*, the film version of his play—starring Meryl Streep, Sir John Gielgud, and Sting, with a screenplay by Hare; and *A Map of the World*, his play which opened in October at the Public Theater in New York, with Zeljko Ivanek and Elizabeth McGovern (also directed by Hare).

Slender, affable, and mild mannered, he hardly looks like the angry young man he's reported to be. But his work does stir up people. "I've been quite controversial," Hare says,

"but I've gotten used to it." He recalls that a British magazine carried correspondence for and against *Wetherby* for ten full weeks after the film's release. "In a way, it's a tribute. . . . I feel that the subjects I write about are of real concern to people. I don't write about blinding horses' eyes, but about things that do matter, things that are close to the climate of the time. And it gets me a lot of flak, too."

Wetherby is a probing account of the lifelong frustration of a middle-aged teacher (Redgrave) who never marries, following her rejection of her one

true love years earlier. "It's about repression and the way people smother their dreams, for which they pay a terrible emotional price," Hare explains. "It's about a woman who for thirty years regretted something she did a long time ago and cannot speak about it. The English are a repressed people. The class system—if you're in the lower middle class—teaches you not to draw attention to yourself, not to do anything too obtrusive, not to put your head up above the parapet. And she feels that she's not entitled to make emotional demands on other people.

"Nobody ever writes about a middle-aged woman with a sexual need," he continues. "Sex in the cinema tends to be titillating and kinky, whereas real sexual need isn't shown." The only time the teacher allows herself to feel desire is when a stranger appears at a dinner party she gives, claiming to be a friend of the guests. Although he makes love to her, he later returns only to commit suicide in front of her very eyes. "While she represses her feelings," Hare points out, "he is an emotional junkie who'd do anything for a sensation. Psychopaths are supposed to be marked by an absence of feeling; but he's a psychopath who's desperate for feeling."

Wetherby manifests its author's concern with style: its structure is complex, its time levels intricate. "The human mind is a mix of memory, reality, dreams . . . and the film tries to be the equivalent of what goes on inside somebody's mind. There's no such thing as realism in film," Hare reflects. "Even films that are apparently realistic, such as the new wave of films in England in the 1950s [the "kitchen sink" films], now look highly stylized. By its very nature, film is assembled from images which are distorted. All you can choose is the degree to which you stylize. That's the whole fun of film.

"If you simply copy life, you produce something dull and useless. And if you only show what might be, you produce empty agitprop. In any decent work, the tension is between what is and what might be. But politically inclined people will always insist on a political emphasis, on what should be—just as the more reactionary audience hates the politics of my work."

Hare is here referring to the play that made him famous, *Plenty*, and to its companion piece, a televi-

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



sion movie called "Licking Hitler," which he directed in 1978. In the latter, an upper-class woman clashes with—and has an affair with—a working-class Scot as they operate a black-propaganda station which sends false radio messages to the German enemy during World War II. In *Plenty*, the heroine, Susan Traherne (played by Kate Nelligan on stage and Meryl Streep in the film), never quite recovers from her intense experience in the Resistance during the war and finds a routine life unbearable.

"Feminists didn't like the fact that I showed what they called 'women as victims' [in these two works]," says Hare. "They protested that the heroine in *Plenty* ends up defeated. They wanted her to politicize herself. But should all art be typical? They admitted that such women do exist but claimed that they shouldn't be the heroines of progressive drama. I find this to be the beginning of censorship."

"Even Kate Nelligan, when she was playing the part on Broadway, said, 'I withheld my consent from her in the second act, because I got angry with her. I was furious that she didn't pull herself together!' It's a perfectly legitimate emotion, but a lot of people don't pull themselves together."

In fact, Hare is one playwright who more often than not allows women to occupy center stage. He admits that he has no idea what being a woman is like—"it's all guesswork"—but stresses that he finds women congenial and marvels at "how few writers come up with rounded dramatic characters who are also women."

Having to assess the performances of the *Plenty* heroines isn't an easy task, since both Nelligan and Streep belong to the cream of the crop. But Hare opines: "I think Meryl's performance draws the audience in—she has a great gift for playing uncommon women in a way that everybody can understand and appreciate. That's an incredible talent. But perhaps there was more of a challenge performing the part in the theater. A theater performance challenges everyone in the audience. They felt, 'O, my God! This woman [Nelligan] is going to come offstage and ask something of me! Am I going to be able to do it?' In that respect, perhaps Meryl's performance is less challenging. But this is no reflection on the outcome. They're both superb."

What both actresses conveyed flawlessly is the central place sex occupies in the life of their characters during the war—a notion again expressed



by Hare in "Licking Hitler." Explains the author: "It became obvious to me that sex must have been wonderful if people thought they were going to die the next day. What a lot of people told me they remembered of the war was making love."

"Initially, I wanted to write about a woman's experience in different places in Europe over a period of twenty years," he continues. "But it became less ambitious and is concerned only with England. It seemed a rather elegant way of coinciding a character with a theme—postwar England."

Perhaps what touched a chord in the audience was his uncompromising depiction of his nation's decline. Explains Hare: "I think there's a sense of bitterness and disappointment with the way we've been governed in England over the last forty years. People came back from World War II with very strong idealistic feelings—a lot of working-class people were educated in the army—and threw Churchill out, demanding a socialist England. The way this idealism, this demand for a fairer deal, was thrown away after the war is a very sad story."

"I'm a sort of voyager through the English class system because my parents had to save up to send me to public [private] school—rather like Vanessa in *Wetherby*—so that I could become an accountant. The transplant didn't quite take." What happened was a violent reaction on Hare's part to the framework he found himself in, which led him to write about it. Three years at Cambridge University (studying English) similarly "didn't do much" for him, and, at twenty-two, he wrote his first play, *Slag*, which won acclaim.

The year was 1970. Hare became resident dramatist first for the Royal Court Theatre and then for the Nottingham Playhouse, where he directed the play *Brassneck* (cowritten with Howard Brenton). His work with regional and subsidized theaters ended in 1974, when Hare graduated to the West End with his play *Knuckle*, which is about gangsters. He won the John Llewelyn Rhys Memorial Prize, which is given to the most promising literary work published by a British citizen under thirty. Hare was the first playwright ever to land the honor.

With his 1975 play *Fanshen* and the television movie "Saigon: Year of the Cat," Hare manifested his interest in Asia, an otherwise little-explored concern in the West. *Fanshen* (based on the book by William Hinton) delineates the Chinese Revolution but was never shown in China. "The Chinese Embassy in London actually had a list of changes to be made," Hare recalls and adds, "Of course, I refused." The television movie "Saigon," by contrast, was based on his experience as a tourist in that country in 1973 and 1974. "I tried to show that,

Clockwise from bottom: Meryl Streep and Charles Dance in Plenty; Kate Nelligan and Edward Herrmann in Plenty on Broadway; Hare directs Vanessa Redgrave in Wetherby.

"I like to disorient the spectator, to keep people on the edge of their seats. . . ."

for a lot of people, life in Saigon was heaven—for both the local bourgeoisie and the working class, this was a beautiful city which offered an attractive way of life. The Americans were too busy getting out at the time to notice it."

Just as his work has little to do with expressing conventional opinions about run-of-the-mill subjects, so his artistry manifests itself in exploring—and subverting—various genres. "I try to shake the form a little bit," he concedes with a smile, calling his play *Teeth 'n' Smiles* "a half musical." Similarly, his next film project, which he hopes to start shooting in Paris in early 1986, is a variation of *film noir*. Titled *The Butter Mountain*, it's about "a female British member of Parliament who goes for a weekend conference in Paris, where she goes bananas. It's not a political intrigue, but people do get killed in it. . . . I hope it's a Hitchcock-style thriller."

In fact, Hare cites Hitchcock as one of the main influences on his work. "Everybody has a different idea of him," Hare explains. "He's like Jesus or Marx—everybody thinks they understand him better than others. Well, I think I understand him: what I find special to him is the sexual charge and the strange presentation of a world which is real yet unreal. In his movies, I become totally obsessed by what clothes his characters are wearing, what food they're eating, what rest rooms they go to—it all seems compelling. It's his ability to charge ordinary life with meaning that I admire. This is exactly the feeling I tried to inject into *Wetherby*—however crudely."

Other influences include Orson Welles, Carol Reed, and Michael Powell. "I'm very English," Hare stresses. "And I feel very English."

Which means that he can work only in his native land. In 1978 he tried to work in America. "I went to Daytona Beach, Florida, but it was hopeless," he recalls. "I came here to write an uncommissioned script, which I ended up throwing away. I realized I just didn't understand how things work here. In England, I understand every nuance, the way the different bits of society fit together, how power operates, what people mean when they say something—I can read between the lines. In America, everything puzzles me."

At home, he cherishes the ability to both write and direct, to do theater and film. "It's lonely to be a writer," he muses. "I enjoy getting out, being among people—which directing allows me."

When he's ready to shoot a film, Hare maintains that he's fully prepared. "You've got to be when you're making a *Wetherby* for a million pounds. I'm not Coppola, whose financiers tolerate the fact that

he isn't prepared. I have the film I want to make sketched in my head, shot by shot. It's different in the theater. Particularly with *Pravda*, the last play I've done, I went into rehearsal period with a half-finished script, rewriting every morning. For eight weeks, we—the actors and I—were in a state of permanent revolution. . . .

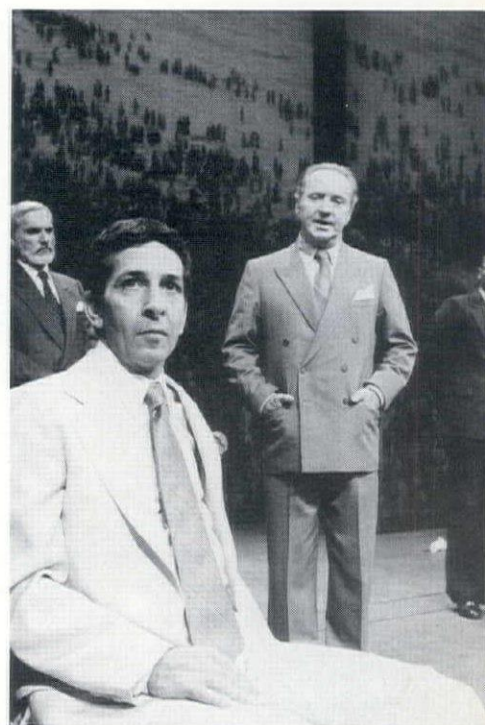
"I find the theater a much more collaborative medium than the cinema," he continues. "A theater director has to make everybody understand everything. The actor has to know everything the director knows because, eventually, he'll perform without the director. The rehearsal is the act of disgorging huge amounts of information which you're pushing into the actors. It's for the director to store away in a closet for later use in order to put his little mosaic together. It's exactly the opposite process in film. However much you explain to the cameraman or the production designer or even the producer, finally they're always surprised by what the film looks like. This certainly was the case with *Wetherby*."

These days, British audiences are howling with laughter as they watch *Pravda* at London's National Theatre. It stars Anthony Hopkins as a Rupert Murdoch-like magnate who's obsessed with gobbling up newspapers.

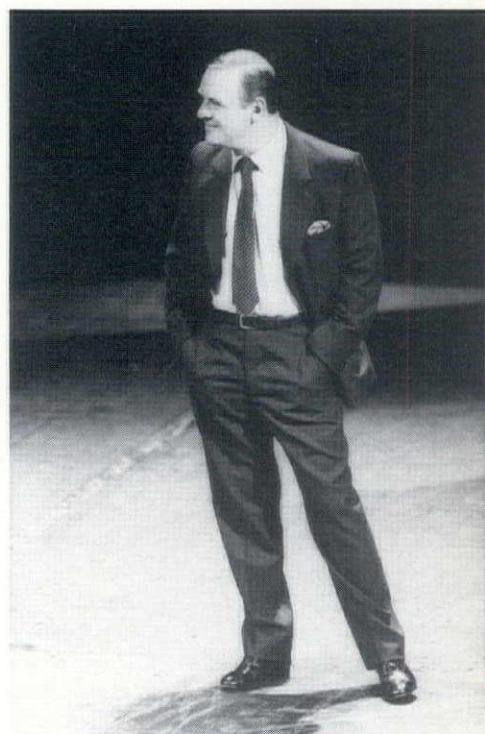
Across the Atlantic, audiences can now see his 1983 play *A Map of the World*, in which a debate between a conservative Indian novelist and a liberal Western journalist erupts during a UNESCO convention in Bombay. A beautiful actress offers herself to the winner. Explains Hare, "The debate is between those who seek to help Third World countries through aid and tolerance of their weakness and those who think of them as legitimate subjects for satire."

"What I'm really trying to do is drive people mad with argument," Hare chuckles, "to prod their brains into life." How about changing people's views? "Oh, no," he responds. "In England, we have the illusion that the theater can affect the country. However ludicrous this illusion might be, it's an essential one for a writer. In China, the Cultural Revolution was started by a play! But here, where the rules are so clear and the vested interests so strong, it's impossible to imagine a debate about the way this society is organized. You'd need a massive social upheaval to bring that about, and it won't be precipitated by a book, a play, or a film." □

Top: A scene from David Hare's Map of the World with Zeljko Ivanek (forefront). Below: Anthony Hopkins in Hare's comedy hit Pravda, currently showing at the London's National Theatre.



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Nobby Clark

The ABCs of Film

Few film school students have what it takes to graduate.

By Amy Virship

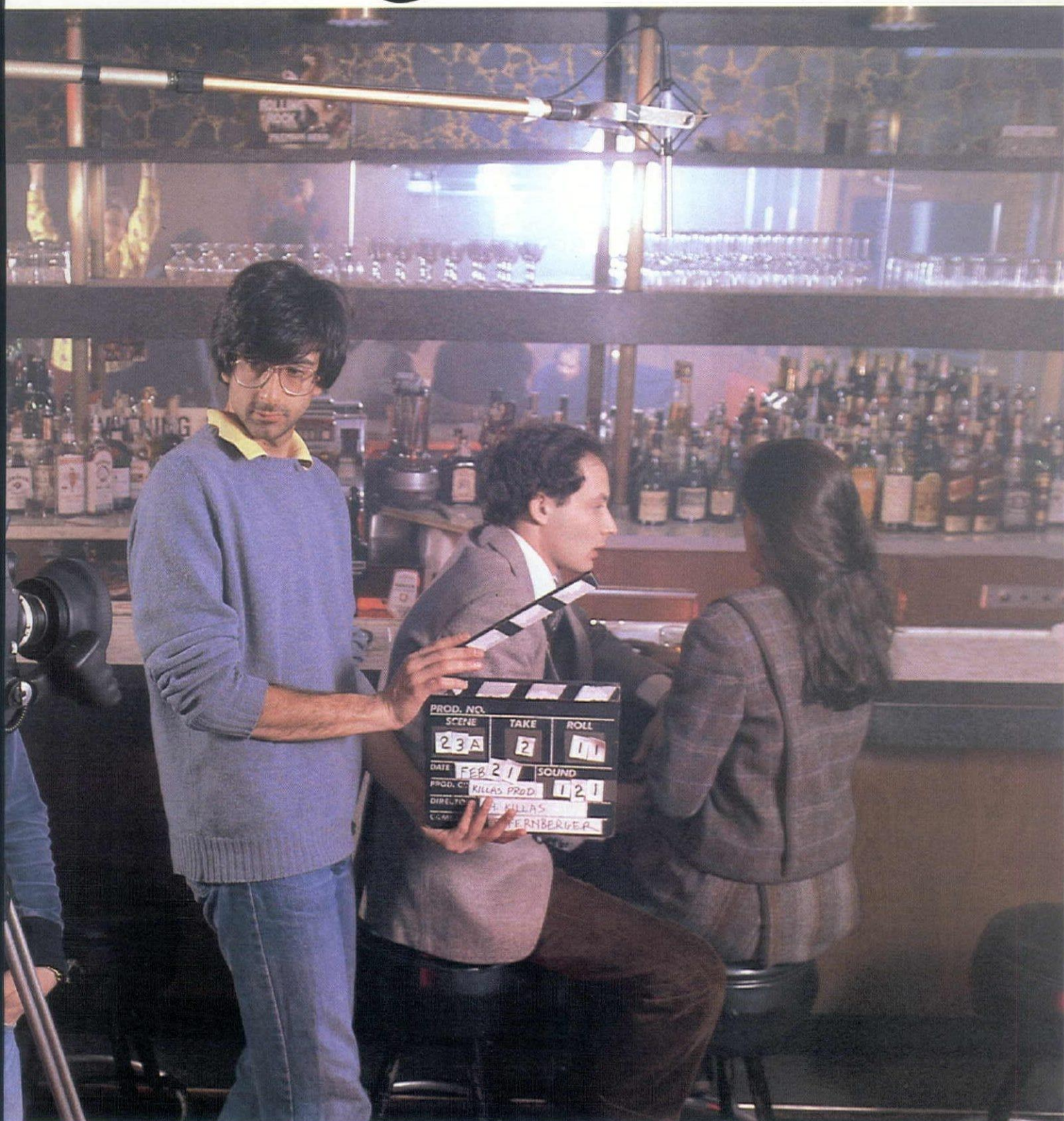
It's eleven o'clock on a Sunday morning in May, and director Bruce Dolin is trying to shoot a scene he's rescheduled three times. This is Dolin's twelfth day of producing *Two Scoops for Slugger*, and things are not going well: The store manager who was supposed to arrive at nine to open *Commes des Garçons*, the Soho Japanese clothing store he's using for this scene, still hasn't arrived, and the sun keeps going in and out of the clouds, making it almost impossible for cameraman Joe Gregg to light this shot. To make matters worse, dog trainer Lynne Frederick and Paco, the canine star of *Slugger*, have to be in Pennsylvania this afternoon. Finally, the person with the keys arrives, the sun decides to stay behind a cloud, and Dolin is ready to shoot.

Two Scoops for Slugger is the last film that twenty-five-year-old Bruce Dolin will direct at New York University Film School, where he is a third-year graduate student. He's working with a crew of twelve, including an assistant director, a production manager, two art directors, a costume designer, and a sound person—all of them volunteers, most of them fellow NYU students. He has a cast of six actors—also volunteers. Dolin hopes to have the film mixed and edited by November, in time to enter student film festivals. And he plans to use *Two Scoops for Slugger* as his introduction to the film industry; when he finishes it, he'll screen it for producers in the hope that they'll want to develop a project with him, and if that fails, to potential backers who'll be willing to finance an independent film. "You can also buy lottery tickets," Dolin says.

Students at the New York University Film school get experience in all aspects of filmmaking—from cinematography to sound engineering.



making



In recent years, NYU's film school has been acknowledged as one of the country's top three schools, on a par with the University of Southern California and the University of California, Los Angeles. And last year, NYU alumni suddenly hit it big: Susan Seidelman with *Desperately Seeking Susan*, Marty Brest with *Beverly Hills Cop*, and Jim Jarmusch and Joe Coen with *Stranger Than Paradise* and *Blood Simple*, two independently produced features that received critical audience acclaim. The newest wave followed earlier NYU successes such as directors Martin Scorsese, Amy Heckerling, and Jonathan Kaplan, and screenwriter Chris Columbus. And the school's triumphs show no sign of abating: In 1984, NYU students took eight of twenty awards in the Focus Competition, the country's largest student competition for 16-mm films.

Many people at NYU credit Haig Menugin, the

"What we seek to affirm is that it's the content of pictures that matters."

school's late founder and longtime chairman, with much of its success. Says Chris Columbus, whose *Goonies* was one of the biggest hits of summer, "He was very important in setting the style of movies that are made. He loved film so much that he got you so excited about making films."

This September, the school took what Charles Milne, head of the undergraduate film department, calls its "Great Leap Forward" and moved into a new \$28-million building on lower Broadway, along with the rest of the Tisch School for the Arts. The

new building has given the film school twenty-three new screening rooms (as compared to five, previously), a sophisticated audio department, and a new animation titling department. There are now completely colorized modern television studios, and flat-bed film editors have replaced the school's outdated editing facilities.

There's also a \$2.5-million soundstage, donated by Mrs. Frances Todman, wife of the late television producer, William Todman, replacing the refurbished gymnasium that had been shared by professors and both graduate and undergraduate productions.

But most important, according to David Oppenheim, Dean of the Tisch School, the new building means that, "for the first time graduate film and undergraduate film will be closer to each other than a mile apart. You can teach film better if there's an acting department around the corner, and act-

On the Two Scoops for Slugger set with Bruce Dolin (left), Paco the dog, and Sol Fox ("Mob Boss"). Slugger is Dolin's last directing project at the school.



Chori Miyagawa



ing better if there's a film program or a television program. And it just goes on and on like this. But if everyone in those areas is separated by blocks and miles of cold, wintry New York, there's no serendipity."

NYU has come a long way since 1968, when Oppenheim became dean. "We had two or three cameras then," he recalls one afternoon as we talk in his office overlooking Second Avenue. "And we shared the floor with the school of continuing education—they got all the cameras and everything every Wednesday night—and there was also the Portuguese library on the same floor. And another room was reserved as a classroom, and we couldn't use it at all. In about 1969, the students did a sit-in overnight, and then marched to the president's office—I marched with them—and we managed to convince the administration to give us both the library space and the classroom space." The school now rejects half its applicants, and has an enrollment of close to 1,200; there are twenty full-time faculty members and more than fifty adjunct teachers at the undergraduate level, and five full-time and twelve part-time graduate instructors, compared to the "four of five" that Oppenheim remembers starting with. Entering undergraduates must apply directly to the Film School, and take close to three quarters of their classes in film. "this is not," Oppenheim stresses, "a way of getting a general education."

Undergraduate students start off by studying still photography, and in their second semester begin 8-mm production. Christine Sacani, now a junior, says of her first year, "You come in here and think that right away you're going to be George Lucas, or Martin Scorsese. And right away you find out that it's much harder than that." Instead, second-semester students make three films, all of them under five minutes. Coming up with films, with a beginning, middle, and end is a challenge, and not surprisingly, a lot of students end up with similar productions. The basic plot, according to Sacani, is: "Girl

An undergraduate student gets technical experience in editing film.

meets boy, chases him through Washington Square Park, and then they wake up." (Sacani's films were a bit less clichéd. She made one "love triangle," one film in which she smashed a car with a cement mixer, and one underwater short. "NYU tries to convince you to do the simplest thing," she admits.)

The emphasis of the first year, says Milne, a 1970 graduate, is not on finished films. "What the program does is to plant important aesthetic notions. So they get a lot of hands-on in that year, but in fact, the focus of the hands-on is not product at all, but process."

The second year is what Milne calls the "fundamentals year," when students begin working with 16-mm film and sound. Sophomores work in film and in studio and portable video, so that by the end of the year they are familiar with both media. They make three-to-five-minute films in their "Sight and Sound" production courses, but, says Milne, "they're not exercises. Many such programs sort of have them doing technical exercises and learning a little craft point along the way, but what's happening in these classes is that from day one what's being talked about is point of view—how to tell a story."

Production classes meet for two full days a week, and over the year students make ten films of which they're the director, writer, and editor. In addition, they work in support positions on other students' projects—as many as thirty-six films a year. (They're also juggling academic classes and courses in film theory, screenwriting, sound design, and producing.)

As juniors, film students begin to concentrate. Each semester they study one kind of film and play one specific craft role. "They can take narrative class one semester and a documentary class the next," says Milne. "They can sort of follow their own instincts about what they're interested in do-

ing." It is the first year that not all of them will be able to direct films. Each production class is allotted enough time, money, and film for seven ten-minute shorts. Michael Nickles directed *Killin' Time* for his junior narrative-production class. "There were twenty-five people in the class, and twenty-two of them wanted to direct. And only six or seven of them could." Students who wanted to direct distributed their scripts to the class, and then each of them had to make the case for his or her film. "The films that got done were the ones that the most people in the class chose to work on."

Nickles's film—the story of two soldiers separated from their platoon, one of whom steps on a land mine that won't go off until he steps off it—was shot in the Pocono Mountains in March, with a crew of five. His producer procured a house, a cook, and explosives (bought on the underground market). The school gave him six hundred feet of film; he eventually shot four and one-half-thousand feet (about \$2,000 worth of film and developing) for a twenty-and-one-half minute movie.

When it came time to edit and mix the film, Nickles ran out of money. With a month left before the NYU Film Festival (at which all films finished during the year are shown, a mammoth event with almost twenty hours of film spread out over five days), he had to go out and borrow the money—from less than reputable sources. "I got \$1,500 and three broken fingers," he says, not quite kidding.

In their senior year, students concentrate still further, working on one longer film in one particular role—camera, sound, producing, directing, or editing. And by the end of the year many of them are specialists in their craft. "We have terrifically talented students who come in here to do cinematography. They're not technocrats; they're not people who are just having fun with gadgets," says Milne. "They're both generalists and specialists at the same time." But, he continues, "throughout this whole process what's most important, and what we seek to affirm at every stage, is that it's the content of the pictures that matters."

The connections that film students can make also matter. Nickles won the screenwriting award in the 1984 Film Festival; the next day he had an appointment at William Morris; and within a week he had signed with the Agency for the Performing Arts. Sacani won an \$11,000 MCA/Universal scholarship, and spent this summer as the assistant to the production manager on *Psycho 3*. (Despite her own success, Sacani still finds things tougher for women at the school, especially for women who want to direct: of the ninety-two films in the festival, only eleven were directed by women.) And when Co-

Some film school students are asked not to return.

lumbus, a 1980 graduate, wrote a script for Jesse Kornbluth's screenwriting class that Kornbluth says provoked "spontaneous applause" from the class. Kornbluth sent it to an agent and it was optioned. In 1984 Columbus's *Gremlins* was produced by Stephen Spielberg.

Kornbluth has taught at the school since 1977. "I view it as the equivalent of tithing—I'd do it for free because the quality of the students is so high." His screenwriting class often features authors and screenwriters who are working on the same projects that Kornbluth has assigned to his students. Last year they included Jay McInerney, who was working on a screenplay of his novel *Bright Lights, Big City*. The class took strong issue with Tom Cruise, the studio's choice for the starring role—which is just how Kornbluth wants it. "I like to teach a healthy disregard for professionals," he says. "My goal is to get kids to say 'I can do better than that.'"

Like the undergraduates, graduate students write and direct their own films, and then work in supporting roles on other students' films. And like the undergraduates they start with the basics, making three short films in their first year, while also taking courses in camera, editing, writing, directing, acting, and producing. "They're learning the whole thing, beginning, middle, and end," says Eleanor Hamerow, head of the graduate department. "We're trying to teach them what makes a story."

At the end of the first year about a third of the class is cut. Some leave for financial reasons, others decide film school is not for them, and others are asked not to return. "Which," says Hamerow, "is painful and horrible and hateful, but has to be done. You're taking in people who—a lot of them—haven't done anything," she says.

Students who stay on for the second year direct a ten-to-thirty minute film of their own while working in various technical capacities on other students' films. And the process repeats itself in their third year. "And they gaffe, they light, they shoot, they're crewing. So in two years, they go through the process in different ways several times, because the way to learn to make movies is by making them."

As an undergraduate Bruce Dolin worked as a production assistant on a horror film called *Slumber Party Massacre*, mopping blood off the kitchen floor. He was "the basest of the low," and he took a job as a test: if after a summer of low-budget gore he was still interested in film, he'd go to graduate school. Dolin decided to attend NYU because all graduates students there can direct films (at USC and UCLA the faculty selects those films that will be produced). Dolin spent \$11,000 on his second-



The filming of *Two Scoops for Slugger*, the story of a dog that inherits a fortune.

year film, a serious movie that he does not consider a success. For his thesis project he decided to do a romantic comedy. "When the third year comes closer and you have to leave, you start thinking, 'This is what I have to show.'"

The tack that he's chosen is a popular one. *Minors*, the 1984 student Academy-Award-winning film directed by Alan Kingsberg, has a definite "ABC Afternoon Special" tone (it's already been sold to cable television), and Joel Coen says that in his undergraduate days, "Old people and children and angst-ridden relationships were popular." (He, on the other hand, made something called *Substitute Flesh*.) Susan Seidelman says that the school has always "had a narrative bent to it."

And although critic Judith Crist once wrote that NYU graduates go in for "Forty-second street movie-house marquees, rainy neonated slum streets, and garbage, inanimate and human," Charles Milne believes that there is no cliched NYU-type film. "The point is, we have a very big heart. We sort of love it all try to nurture it all. The predominant emphasis in the program is feature filmmaking in a fairly commercial vein, and that's not reflected so

so much in what we're teaching as in the personality of the students who come here."

He also believes that NYU's recent reputation as a haven for independent filmmakers is misleading. (Seidelman, Jarmusch, and Coen all made independently produced films after graduation.) "That's here," says Milne, "but that's by no means the core character of the place. The truth behind it is that we're supporting the person in whoever and whatever they are. So Susan and Jim and all those people find a real home here, and they feel very supported in what they're doing, and it helps make that happen. But at the same time a whole range of other things is going on here. We've been a very diverse character all along, and we'll continue to be after people have forgotten about us."

Because students have to finance their own films, there is a certain feeling of independence from the studio system. "Being in a situation where you have to do things very cheaply," says Joel Coen, "prepares you for making an independent film, where you don't have a large budget. It forces you to think low-budget."

Bruce Dolin is spending about \$20,000 of his own money to make *Slugger*—most of it raised by selling stocks he'd invested in as a kid, the rest borrowed on his VISA card and from a bank credit line. (NYU supplies second-year and third-year students with \$500 and \$600 worth of film and processing—it's what Hamerow calls "a spit in the ocean.") The problem here is that everybody has the right to make a film and there's no selection," says Hamerow. "And to support that financially—to really support it—is prohibitive." The school does give out grants on the basis of need and talent, but most students must find their own funds. "On days that I'm feeling cynical," says Dolin, "I view my own tuition as a camera-rental fee."

But even after spending more than \$30,000 to produce his films, and another \$24,000 in tuition, Dolin's chances for success are slim. Most of the graduates, says Hamerow, "start scrounging around looking for work in the industry, because to reach the level that they want takes some time." In many cases, it never happens. "Three or four people from each year will end up making feature films that will show in theaters," Dolin acknowledges. "NYU in itself doesn't put you any closer to being a director of feature films. It puts you closer to being a good director of feature films—if and when you get the chance." Then he pauses and adds, "There's a lot to be said for hope." □

Amy Virshup is an assistant editor at New York magazine where she writes on the arts.

THE SPANISH INFLUENCE

ARCHITECTURE IN AMERICA

From coast to coast, Spanish-inspired architecture dots the U.S. landscape.

By Aaron Betsky

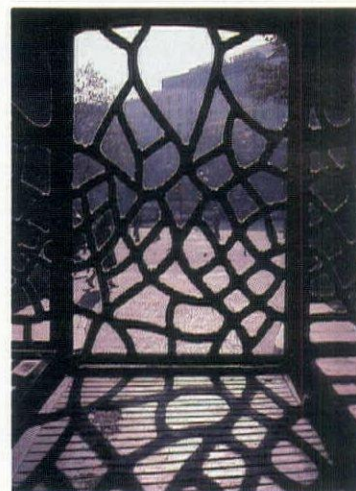
1992: The world celebrates the 500th anniversary of Columbus's exploration of America. HORIZON will honor the date in a unique manner. Beginning with this article, we will publish an eight-part series of articles, each focusing on a specific arts discipline—one per year—revealing "The Spanish Influence on the Arts in America."

America has had a rich history of Spanish influence in all of its arts, a legacy that started when Columbus first set foot on this continent. But perhaps the Hispanic influence in architecture is the most evident, seen in many forms in buildings throughout the United States. Mixed with materials indigenous to this country, the Spanish-designed buildings take on a special flavor. From the Spanish Colonial architecture found in Saint Augustine, Florida, to the small mission churches in the Southwest to Michael Graves's modern San Juan Capistrano Library in

California, American architects discover the best in Spanish design, often adapting it for a unique vision.

The American Southwest and Southeast were explored and colonized by the Spanish, and their architecture, whether built by American imitators trying to adapt to a strange locale or by the American heirs to Hispanic traditions, is a natural continuation of the forms and tastes of the Iberian peninsula. Now that the focus of American culture is shifting away from the anglicized Eastern Seaboard, the pink and ochre colors, deeply molded forms, and lavish ornament of this tradition are finally holding their own against the two-hundred-year-long attempt to deny their resources.

The latest Spanish Revival has three sources: the historic availability of local Spanish vernacular; the appropriateness of Spanish Colonial architecture to the climate and landscape, and the



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Several American architects have taken their cues from Antonio Gaudí. Above is a doorway from his Casa Mila in Barcelona.

V Centenario del Descubrimiento de América

*Comisión Nacional
El Presidente*

It is with great pleasure that I write down these few lines of endorsement on the occasion of the launching of your series "Spain's Influence on the Arts in America."

"Horizon" has taken up such a promising enterprise in a most suitable moment. In seven years time, we, on both sides of the Ocean, are going to be faced with a date that marks half a millenium of one of the most decisive feats of human faith, courage and endurance: the arrival of Christoforus Columbus, under Spanish sails, to American soil, unveiling for us the old cultures of the New Continent and transplanting to new lands the roots of the West civilisation, the classical heritage of Greece and Rome and the modern fruits of the Renaissance.

Ever since 1492 the history of the world made a quantitative change: nothing was to be the same again.

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The Spanish National Commission for the Fifth Anniversary of the Discovery of America wishes this new series of "Horizon" a well deserved success.

Louis Yáñez

Louis Yáñez-Barnuevo

American fascination with exotic forms of Spanish architecture. By now, what is authentic culture, what is Anglo imitation movie-sets, and what is a hybrid mixture of local and imported architectural traditions suited to specific conditions is irrelevant. Such recent landmarks as the library at San Juan Capistrano, the Horton Plaza shopping mall in San Diego, the Miami-Dade Cultural Center, or the work of the Miami firm of Arquitectonica mix and match all three Spanish dialects to form particularly lively structures.

The Spanish tradition in American architecture has always been both idealized and urban, in opposition to the no-nonsense, wood-frame singularity of "Colonial" designs. In 1573, King Philip II of Spain sent out a series of decrees regulating the founding of new towns, in economically and strategically central locations, in order to induce the spread of Spanish culture and dominion.

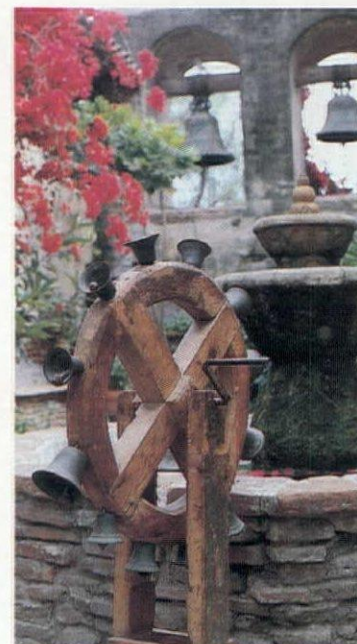
Each town was to be focused around a central square of generous proportions, surrounded not by private houses, but by the public institutions of church and state. From Los Angeles to Saint Augustine, many of our cities were founded according to this idealistic rule sent out from Madrid.

In a few cases, the plazas and streets defined by sun-sheltering, continuous walls still survive: one can still sit in the central square of Santa Fe and watch the local teenagers come out to promenade in front of the old governor's hall as the sun goes down. In most cases, however, the enlightened dictates for ideal cities were replaced by the more prosaic needs of later settlers. In Los Angeles, the central plaza was subsumed by the needs of real-estate developers and businessmen as the old city became a "central business district," and the self-contained alienation of the downtown's skyscrapers mimics the

stand-alone quality of the colonial clapboard miniature temples.

The destruction of most Spanish town planning in the South and its replacement by the random arrangement of privately owned buildings marks the different attitude of settlers who drifted to the West from the Eastern Seaboard. To them, the climate of the Southeast and Southwest was harsh and inimical, the landscape unsympathetic. Spanish architecture, on the other hand, became more primitive and embraced local materials such as adobe and rough oak, so that the mission churches of California or the original structures of Santa Fe seem to rise slowly out of the earth, revealing only in their deeply sheltered interiors the exuberance of paintings made with local pigments. The walls of Santa Fe wind along a small river and build up to receive the winter sun, much like the nearby pueblos of Taos. There, the small Spanish mission church

In California, small mission churches use local materials while maintaining a Spanish style.



Mission-style architecture reflects the purpose of the structure—a place for tranquil contemplation. The style is epitomized by Mission San Juan Capistrano (right and opposite page).

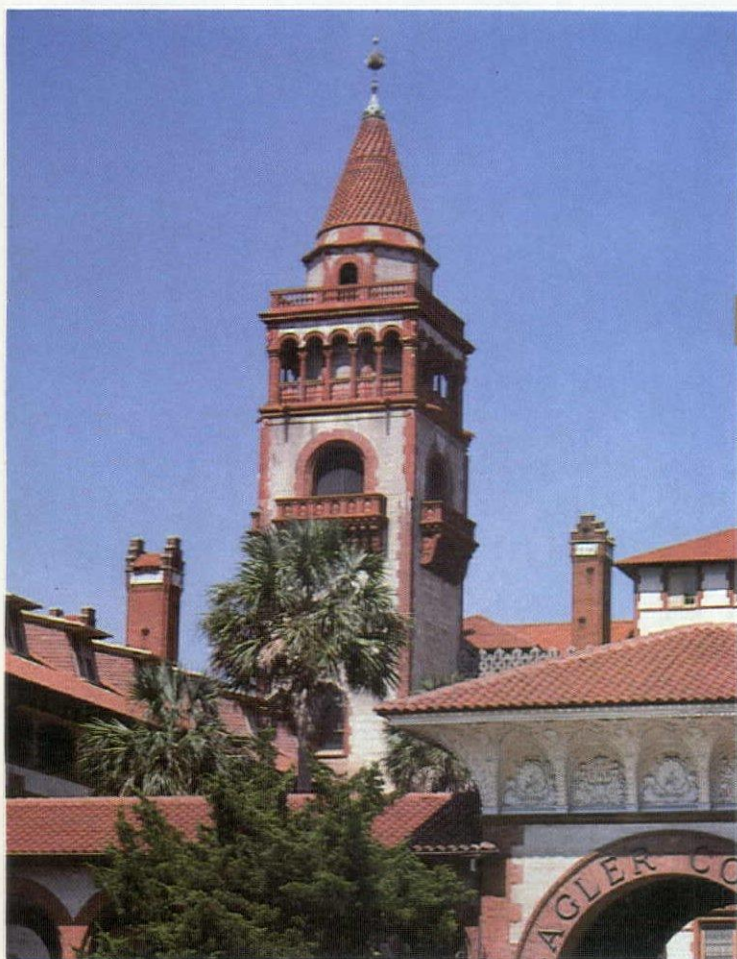
places a new axis between the two halves of the village, asserting the primacy of a church controlled from across a continent and a sea. But inside, the church opens up to the mysterious reception of light from an unseen clerestory.

If the primitive majesty and logical planning of Spanish cities were generally lost, specific forms and shapes were not. The courtyards and arched architecture of the missions carried with them the lavish ornamentation which catches the light from the Mediterranean to the Pacific. A blend of Moorish, Gothic, and classical compositions, Spanish tracery found its most underestimated expression in the iron grillework of the balconies of New Orleans, which was a Spanish colony for almost forty years. It was not until the Southwest began to organize itself politically and economically at the end of the last century and American tourists began to visit

(text continued on page 66)



THE SPANISH INFLUENCE



Balboa Park and Flagler College are eloquent examples of the Spanish Colonial style.

The Spanish Colonial influence reaches from coast to coast. Above: Standard Oil millionaire Henry Morrison Flagler commissioned the Ponce de Leon Hotel (now part of Flagler College) in Saint Augustine. Opposite page: William Goodhue's designs for the 1915 Panama-California Exposition still attract visitors to San Diego's Balboa Park.



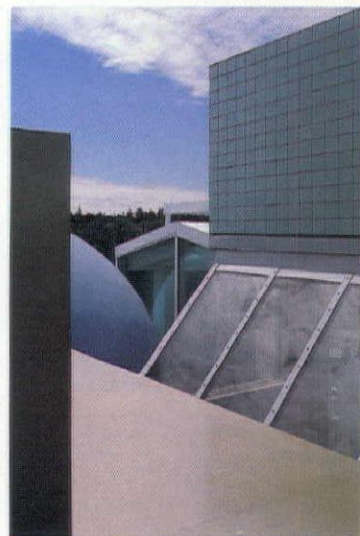




Michael Moran



Frank Gehry's Wosk Residence shows a love of isolated, sun-drenched ornament.



Michael Moran

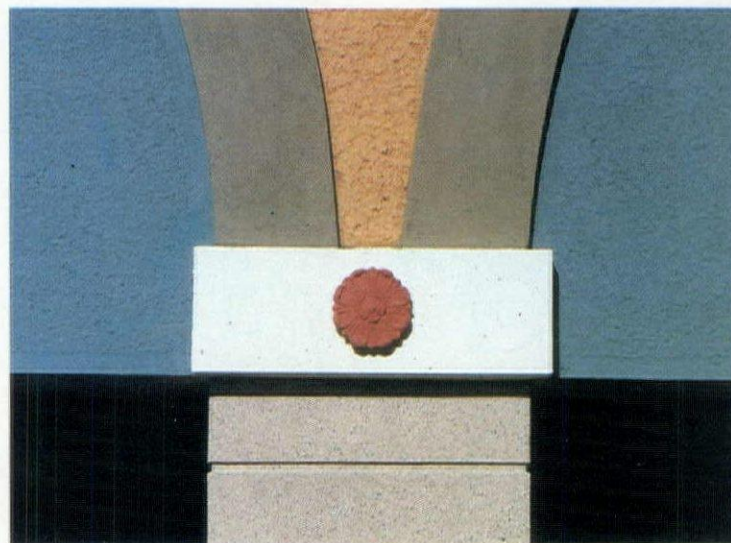
The work of Los Angeles architect Frank O. Gehry reveals his reverence for the Spanish architect Antonio Gaudi. Ample skylights (above) bring the beautifully appointed interior (left) dazzlingly to life in Gehry's Wosk residence in Beverly Hills.

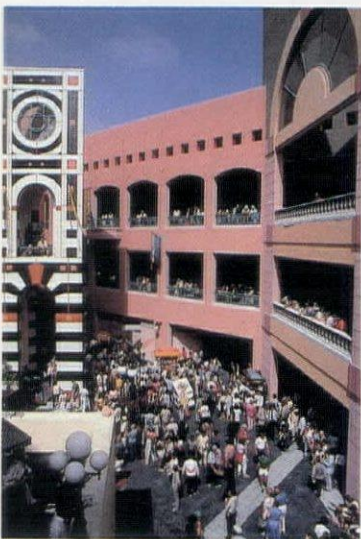
THE SPANISH INFLUENCE



Architects are learning how to integrate Spanish forms into our complex urban landscape.

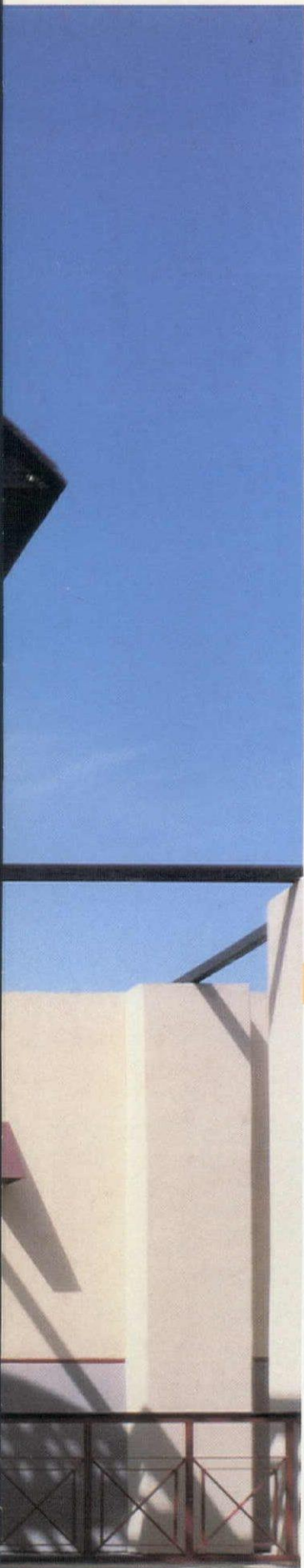
Architect William Jerde employs flashy Mediterranean overtones to create lively shopping centers. His Horton Plaza in San Diego (all photos, both pages) opens up to street life, recalling the civic structures of the Spanish town.





SAN JUAN CAPISTRANO LIBRARY

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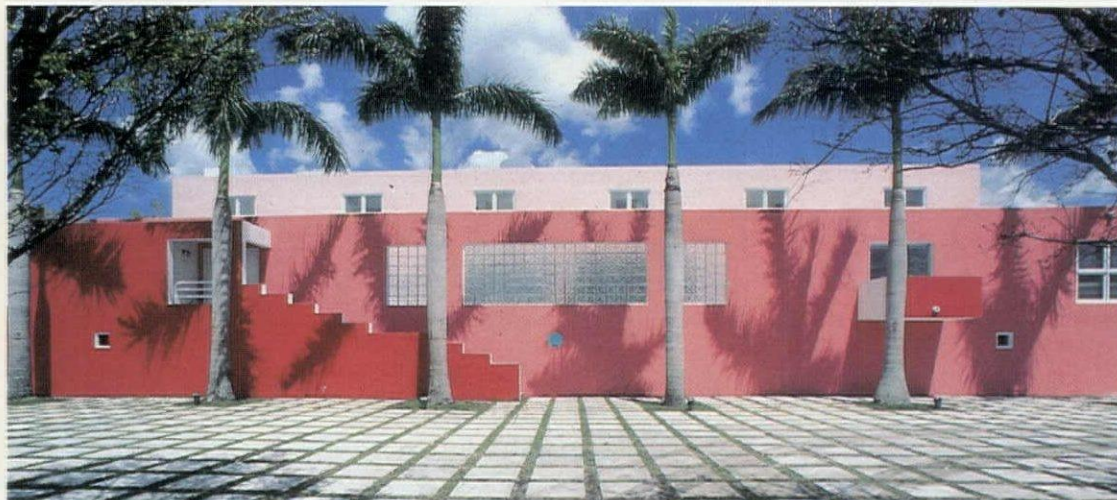
Roughly molded and abstract columns measure the light and shadow at the San Juan Capistrano Library.



Photo Acme Photo

Michael Graves's new library for the city of San Juan Capistrano is perhaps the most mature synthesis of Spanish, Spanish Colonial, and Western architectural traditions, as evidenced by the entrance (left) and the courtyard (above).

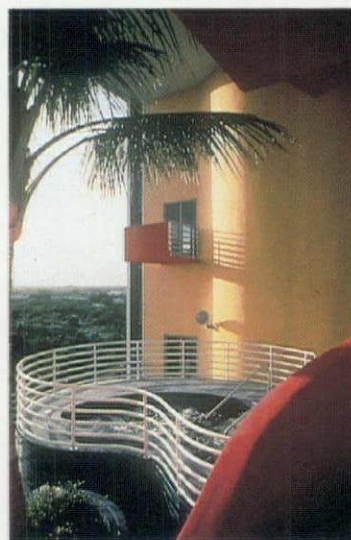
THE SPANISH INFLUENCE



Arquitectonica/Robert Lautman

The pink and ochre colors and deeply molded forms of the Spanish tradition are holding their own in America.

The Miami-based Arquitectonica architectural firm makes use of simple forms and strong colors in its designs. Some of the firm's most striking examples are *Spear House* (above), *The Palace* (far right, this page), and the magical *Atlantis Skycourt* condominium project (right and opposite page).



Arquitectonica/N. McGrath



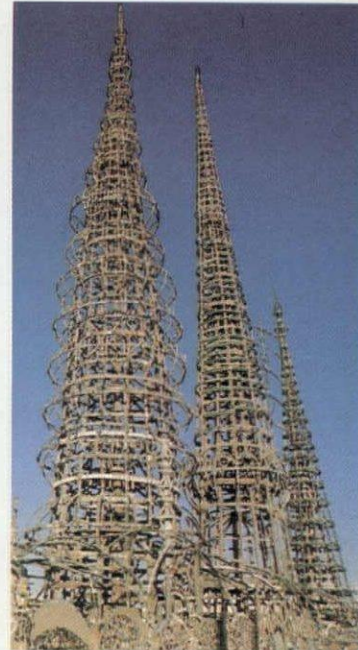




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Spanish architectural traditions offer the organic power of a native and natural design.

The long, spindly towers of Antonio Gaudi's Sagrada Familia (above) parallel the design of Simon Rodia's Watts Towers in Los Angeles (right). It took Rodia thirty-three years to construct the seven-story-tall concrete webs, inlaid with multi-colored tiles which reflect and refract sunlight.



(continued from page 54)

Spain that these forms were rediscovered—and reassembled according to more Northern sensibilities—to serve as an expression of the multi-cultural society growing up along the Pacific Coast and Gulf of Mexico.

The architect A. Page Brown is generally credited with the invention of the Spanish Revival, in his design for the California State Pavilion at the World Columbian Exposition in Chicago in 1893. At the fair that brought America the triumphs of French classical architecture—it was designed by the New York firm of McKim, Mead, and White in the best white, classicizing mode—California told the story of its founding by reassembling the missions and their forms in an eclectic pile of porous architecture which reminded visitors of the climate and open-ended possibilities of the new state. The new style, which consisted of add-

ing ornaments and organizational forms derived from the Spanish Colonial tradition to buildings designed according to more Northern constructional and planning principles, quickly caught on. The Hearst family commissioned a mock hacienda, and for the 1915 Panama-California Exposition in San Diego, architect Bertram Goodhue designed a rival to the Columbian Exposition in a manner that was meant to recall his own fond memories of Seville.

Goodhue was probably the most prolific exponent of what can best be termed the Spanish Colonial style. He designed "Moorish" houses and "Spanish" churches, as well as the mining town of Tyrone, New Mexico, which was meant to recreate the ideal dreams of the Spanish urban colonies. He had traveled extensively in Mexico, and helped publish the first major book in English on that country's architecture. He was especially fascinated by the manner in which

the Spanish created a skin for their buildings that responded to the climate and culture, and then emphasized their own power to build their church or palace with the lavish use of ornament focused on the points where the structure of the building came to the fore. In this manner, Spanish architecture was both organic and an architectural celebration of the client or community. Goodhue's own designs for the San Diego Fair, still extant as Balboa Park, or the work of Addison Mizner for Henry Flagler in Saint Augustine, Florida, speak eloquently of the expressive possibilities of such a reading of the Spanish Colonial tradition.

San Francisco architect Bernard Maybeck appreciated Spanish architecture for many of the same reasons, but in his best works, especially Hearst Hall of 1899, he took these principles one step further. The vast hall is surrounded with elongated buttresses whose

structure is stretched to its limits, while its ornaments bunch up along the connections. Maybeck integrated the materials and principles of Spanish Colonial architecture without directly quoting its forms. He closely paralleled the designs of the Barcelona architect Antonio Gaudi, who at the same time was creating structures which used native craft traditions to celebrate the rock-like organic possibilities of concrete.

Gaudi's work—long spindly towers glittering in the sun and deeply molded boxes exploding with a sinuous energy—was also paralleled in this country by the work of the untrained Simon Rodia, who over the course of thirty-three years created the Watts Towers. Rodia covered his seven-story-tall concrete webs with multi-colored tiles which catch the sun and, like Gaudi's great cathedral, the Sagrada Familia, attract us into an elaborate and almost surreal religious experience.

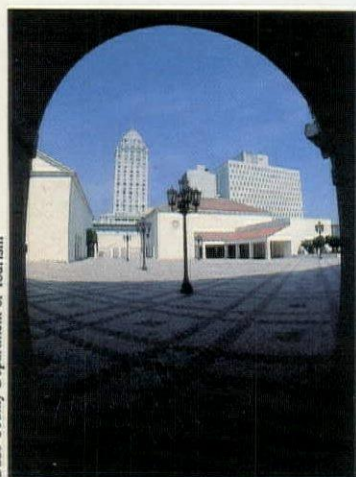


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THE SPANISH INFLUENCE

Dade County Department of Tourism



The Miami-Dade Cultural Center is a mixture of Spanish classical and modern design elements.

The Miami-Dade Cultural Center, designed by Philip Johnson to directly recall a Spanish plaza in his grouping of the library, historic center, and museum.

It was indeed in the vernacular drive to translate accepted forms, daily landscapes, and private visions into built form that the Spanish Revival forms continued to thrive. Small bungalows from the tip of Florida to as far north as Seattle clad their simple shapes with massive-seeming walls and fanciful tilework, grilles, arches, and stucco ornament. Many residential neighborhoods in the South still seem like snapped-up snapshots of Spanish haciendas and churches converted to residential use. Courtyards centered on water and surrounded by one-room-deep retail or office spaces are still basic building blocks of many of these cities.

Yet the isolation of these forms has often made them seem unreal inventions dropped into cities based on an alien Anglo culture. Courtyards and tile roofs don't read well from the strip, except as advertisements for an exotic—and quick—experience. Only in recent years have architects learned how to rediscover why Spanish forms are appropriate to certain parts of our country, and how they might be successfully integrated into our complex and often convoluted urban landscape.

The architect Charles Moore has always had a strong fondness for Mexican and Spanish architecture, and in the last ten years his widely influential structures have become more and more Hispanic. During the 1960s he popularized the Spanish Revival style both in his designs for the faculty club at the University of California, Santa Barbara, and in his writings about that city's town hall, which is one of the most remarkable Spanish collages in the country. His Piazza d'Italia in New Orleans reflects not only that city's French forms and the donor's Italian tastes, but also the ramshackle use of catchy ornamental phrases so common in Mexico. Several of his private

houses combine the pastel hues of traditional stucco work and the organization of rooms around courtyards with the angular rhythms of modernity. His Beverly Hills Civic Center, currently under construction, uses parking garages and fire stations to recreate the civic grandeur of which Philip II only dreamed.

The work of Los Angeles architects has always responded to Hispanic traditions, and those traditions are being treated with more and more respect. Whereas Frank Gehry combines Gaudi-esque reverence for the organic nature of construction and its expressive capabilities with isolated, sun-drenched ornament in his Wosk residence, William Jerde uses the Spanish tradition as a pastiche of flashy Mediterranean signboards to create lively shopping centers. His Horton Plaza is a shopping mall which calls the enclosed caverns of commerce back to their roots as centers of commercial and social interaction. The mall opens up to street life and is focused around grand gestures which recall the civic structures of the Spanish town. Here, the plaza has become a linear celebration of both civic—the complex includes a museum and a theater—and commercial activities.

In Miami, architects have picked up on the more surreal and abstract aspects of Spanish and Mexican architecture. Philip Johnson attempted to directly recall a Spanish plaza with his new grouping for a library, historic center, and museum for Dade County. Unfortunately, his modern sensibilities and classical sources overwhelmed the Spanish grace he sought. The firm of Arquitectonica has learned both from Spanish-themed movies and from the simple forms and strong colors of South American architecture, which can turn a barren landscape and a strong sun into a composition of purposeful abstraction. Its

Atlantis and Babylon condominium projects mimic in architecture the sultry passion of the magic realism which now dominates Hispanic fiction.

Perhaps the most mature synthesis of Spanish, Spanish Colonial, and Western traditions is evidenced in Michael Graves's new library for San Juan Capistrano. There, a small building has been turned into a grand gesture by the use of classically straight axes and modernistically overscaled windows. Yet these axes slip by each other in disquieting ways. Instead, the building focuses around a simple courtyard bisected by water, where roughly molded and abstract columns measure the light and shadow. One immediately recalls the adjacent Spanish mission, where large courtyards accept, but slide by, the strong grid of axes laid out around and through them. The mission and the library both prove the importance of the sheltered courtyard and the simple geometry hewn within walls which seem to rise out of the ground. It is in this shelter that humanity's culture and its traditions are allowed to flourish, separated from, yet in direct contact with, the environment in which they are placed.

The lamentable state of the quickly growing cities of the Sunbelt cries out for such gentle enclosures, and perhaps even for the direct memories of a history and people too long ignored. America is coming to grips with its own mixed heritage and population, and in contradiction to the harsh contrasts offered by the modern city, Spanish architectural and planning traditions offer an enclosed space, a plaza of public gathering, and the organic power of a native and natural design. □

Aaron Betsky is an architectural journalist and architect working in the office of Frank O. Gehry and Associates in Los Angeles.

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Theater

Song for Bernadette

If anyone can take two productions and successfully weave them into one, it's Andrew Lloyd Webber. And that's exactly what he's done with *Song & Dance*, which opened at Broadway's Royale Theatre in September. Originally two productions successful in their own right (*Tell Me on a Sunday* and *Variations*), Lloyd Webber skillfully combined the two for a twelve-week run in London. True to the composer's form, the production ran for two and a half years.

The American production is destined for the same reception. Bernadette Peters stars as an English girl on her own in America in the musical that tells its story in one act of song, another of dance. Choreographer Peter Martins of the New York City Ballet makes his Broadway debut with *Song & Dance*. Also making his Broadway debut is Christopher d'Amboise, principal dancer. Don Black, who has been nominated for five Academy Awards and won an Oscar for his song "Born Free," wrote the lyrics, and Richard Maltby, Jr., who conceived and directed *Ain't Misbehavin'*, directed and wrote additional lyrics. Mix this bevy of talent, and you've got a hit on your hands.

Solving the Mystery of Edwin Drood

If you see the Broadway musical *The Mystery of Edwin Drood* (opening on December 2 at the Imperial Theatre), don't worry about divulging the play's ending to a friend. Each night it changes as the audience votes to decide who committed the murder, which characters end up in love, and the identity of a disguised character.

Joseph Papp, artistic director of the nonprofit New York Shakespeare Festival, was seeking original scripts to revive the dying Broadway musical. His director of development Gail Merrifield had seen composer Rupert Holmes perform at a Manhattan nightclub and asked him if he was interested in writing a musical.

From the age of nine years on, Holmes had been fascinated by *The Mystery of Edwin Drood*, the novel Charles Dickens was writing when he died (it was not completed). Holmes wondered how the work would end and decided to write the script and music for it. Upon penning it, he decided that there didn't have to be a definitive ending. "Let the audience end it," Holmes said. "If they don't like it, they chose it."



Martha Swope

Bernadette Peters in rehearsal for Andrew Lloyd Webber's *Song & Dance*.

Principal director of the New York Shakespeare Festival Wilford Leach, who had directed *The Pirates of Penzance* and *The Human Comedy* on Broadway, knew the minute he heard early scenes of the musical that he wanted to direct it. "I loved the quirkiness of it—a woman playing a man, the audience deciding on the ending, the eccentric songs," he says. Most of all, Leach says, *The Mystery of Edwin Drood* is an original, a "one of a kind," neither Broadway formula nor glitz.

Leach selected his performers carefully. Starring in the musical are Betty Buckley, known for her role in *Cats*; jazz singer Cleo Laine; noted Broadway performer George Rose; and Patti Cohenour, understudy for Linda Ronstadt in *La Bohème*.

—Gary Stern

Art

Impression of California

"California Summer" is not the latest teen movie: it is a collection of twelve paintings by native Cali-

fornia artist Robert Jensen. This exhibition of works marks the first time the prestigious Galerie Marumo of Paris and Los Angeles has ever shown an American. "He is the first contemporary American painter whose work I would show in my gallery. Although our primary purpose is to provide Southern California with a source of French impressionist paintings, I cannot ignore such a talented artist working in my own backyard," says Sandra Kalcheim, director of the Los Angeles Galerie Marumo.

From Santa Monica Boulevard to the Bel Air Hotel, Jensen worked entirely in the Los Angeles area, capturing his scenes in a style resembling that of Matisse, Picasso, and Whistler. Jensen—whose paintings, multiples, and drawings are in many private collections, including the archives of the White House—also works in printmaking, fabric design, and interior design. "Beauty in any form is timeless. I want my work—be they paintings, patterns, or furniture—to stand the test of time."

"California Summer" will be at the Galerie Marumo, Los Angeles, through January 15, and in Paris from April 15 through June 1.

Film

Hugh Hudson's Revolution

Hugh Hudson, the English director of *Chariots of Fire* and *Greystoke: The Legend of Tarzan, Lord of the Apes*, has made yet another epic film. Written by Robert Dillion (*The River*), *Revolution* is the first major Hollywood film to use the entire period of the American Revolution as a backdrop for its action. The story traces the lives of a Scottish immigrant named Tom Dobb (Al Pacino), his teenage son Ned (Sid Owen), and a young American woman named Daisy (Nastassia Kinski), during the revolution. The film opens with the explosive beginning of the revolt in July, 1776, and moves on through Ned's capture by a villainous British officer named Peasy (Donald Sutherland), the grueling winter at Valley Forge, American victory at Yorktown, and the aftermath.

Oddly enough, considering that the picture is set in America, Hudson and producer Irwin Winkler opted to shoot almost the entire film in England, primarily because of the period architecture surviving in many English provinces and townships.

This painstaking attention to detail took its toll: the production went a few million dollars over its original budget, causing the delay of other projects being made by Goldcrest, the English producing

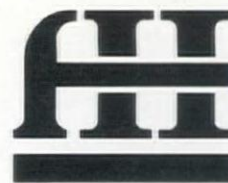
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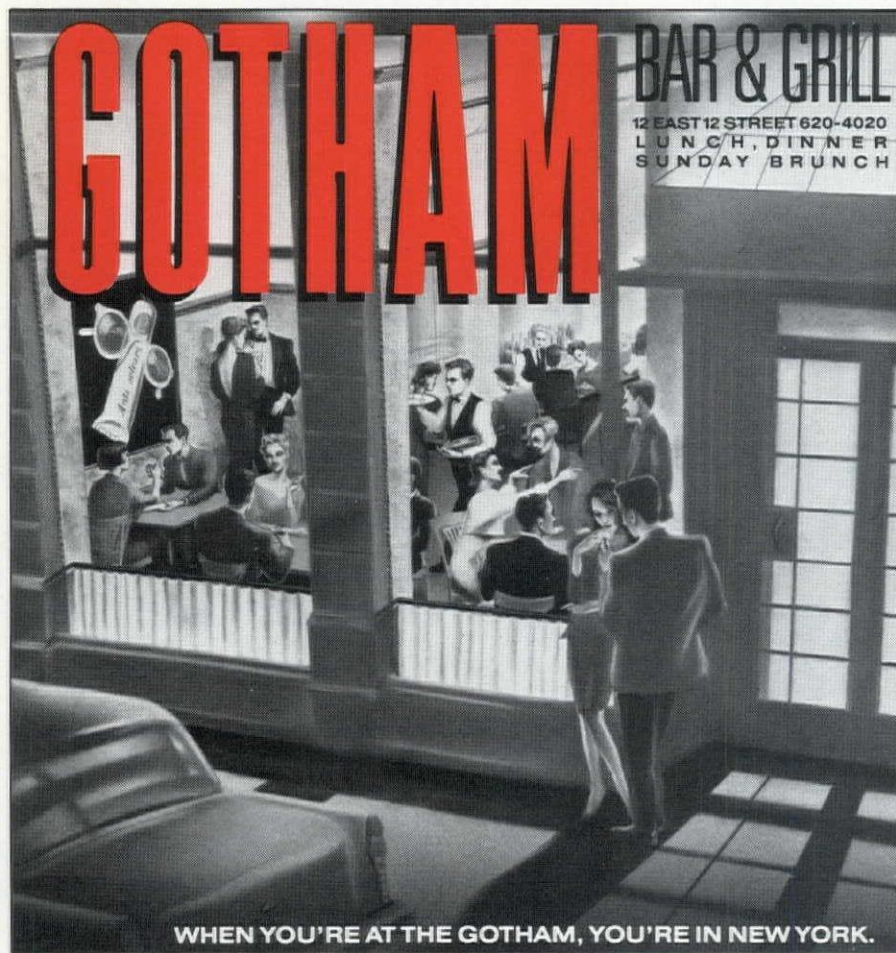
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entity. However, Warner Brothers, the studio releasing it in American, Canada, England, and most of Europe, has high hopes for the film and is pushing it heavily for Academy attention, particularly for Pacino's performance.

—Irving Ong

Etcetera

A Life's Work

Mstislav Rostropovich, the Russian-born cellist, was awarded the 1985 Albert Schweitzer Music Award October 13 at New York's Avery Fisher Hall. The award, founded by the Creo Society, is given "for a life's work dedicated to music and devoted to humanity." A concert featuring the National Symphony Orchestra with Rostropovich conducting, celebrated the event. The occasion marked the tenth anniversary of the Albert Schweitzer Music Award, which was presented by Honorary Chairman Rhena Schweitzer Miller, daughter of Albert. A dinner-dance followed the concert at The Plaza Hotel. The event was chaired by Mrs. Elton M. Hyder, Jr., Mr. Gordon P. Getty, Dr. Armand Hammer, Mrs. C. Hudson Lynch, and Mrs. Samuel P. Peabody. Previous Schweitzer Award winners include Isaac Stern, Katherine Dunham, and Van Cliburn. Rostropovich was also the fourth recipient of the Algur H. Meadows Award for Excellence in the Arts, which he received October 20 at the Meadows School of the Arts at Southern Methodist University in Dallas, Texas.

Shopping with Art

Northpark Shopping Center in Dallas, Texas, celebrates its twentieth anniversary this year with a sculpture exhibition entitled "A Celebration of Contemporary Art Northpark" through December. Thirty-three major works of art by twenty-four artists, including Alexander Calder, Henry Moore, Roy Lichtenstein, Andy Warhol, Jonathon Borofsky, and Anthony Caro will be featured. Raymond Nasher, Northpark owner/developer and owner of the exhibition, said recently that he wanted this exhibit to show "a true partnership between business, the arts, and the community."

The Northpark Shopping Center set the pace and style for the many shopping malls to follow when it was started in 1965. Northpark provides not only stores arranged in a convenient pattern, but also the beauty of reflective pools and gardens. The architecture of Northpark itself is a work of art, and together with the exhibition, provides a commercial as well as artistic environment. □