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April 1987 \$4.00

The Magazine of the Arts

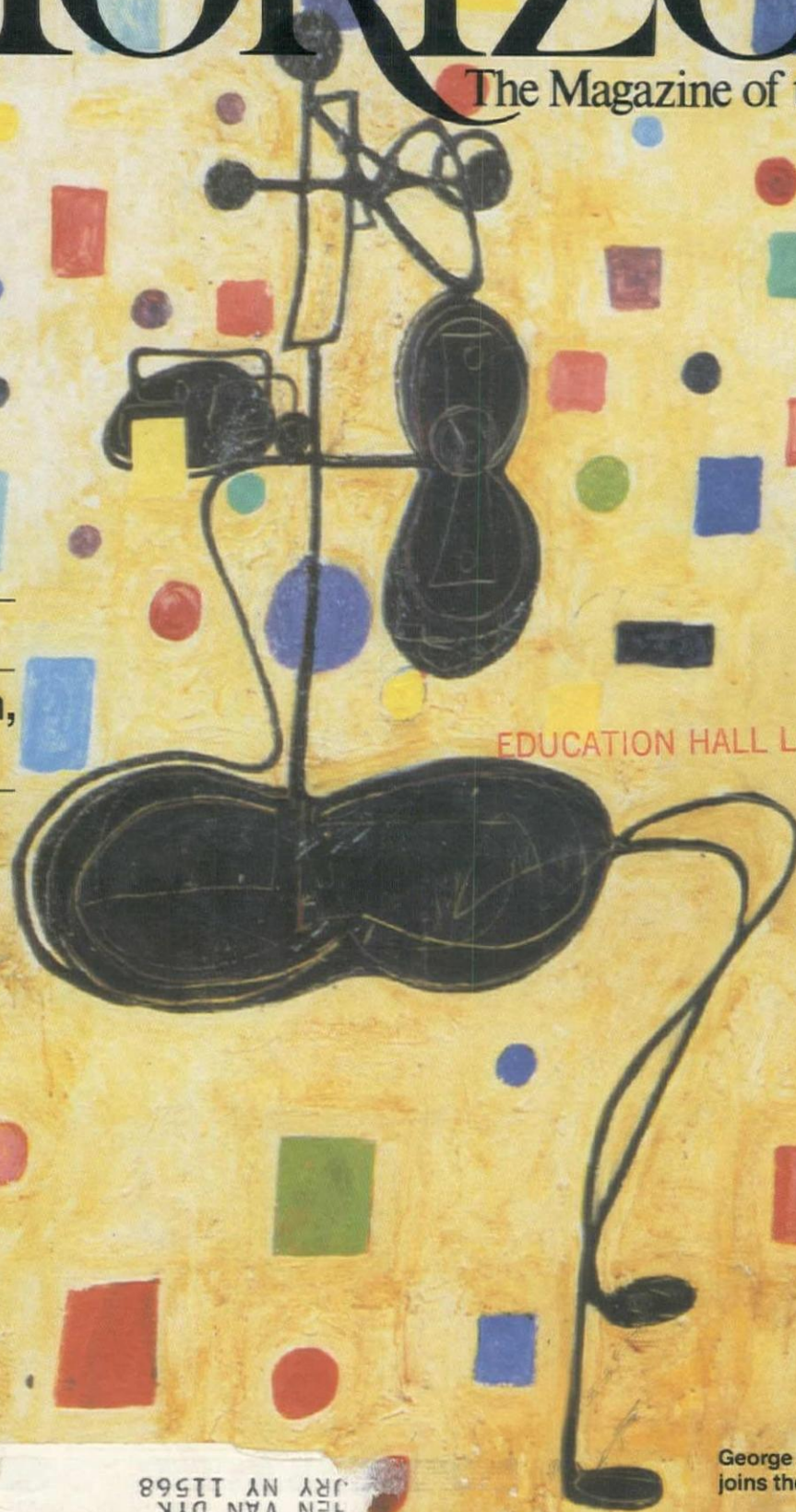
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Arts Exchange

Brick, Mortar, and the Arts

"What I learned at the Arts Exchange luncheon—what I learn over and over again—is that you must always keep trying," says **Jim McCollom**, senior vice-president and director of media operations for Scali, McCabe, Sloves. "There were several people in the room from the artistic side, who are in there plugging all the time. That is true for business supporters of the arts, as well. They must feel that they cannot just give a lump sum and say, 'O.K., we've done our bit and that's it.' It would enhance their reputation, as well as the arts community, to support one project over several years."

Such comments are frequently heard at the monthly gatherings, held at New York's **Algonquin Hotel** and hosted by **HORIZON** publisher **Gray D. Boone**. The Arts Exchange luncheons bring arts and business leaders together to explore mutual ideas and projects.

Painter **Richard Anuszkiewicz** expresses similar sentiments: "It's a fantastic idea to get artists and business people together. It's important because, as people, we're all very much the same—we just have different professions. The luncheons are very positive. Not only do you meet interesting people, but can speak with people who are obviously interested in learning how they might help the arts—when somebody puts out their hand like that, you should meet and encourage them."

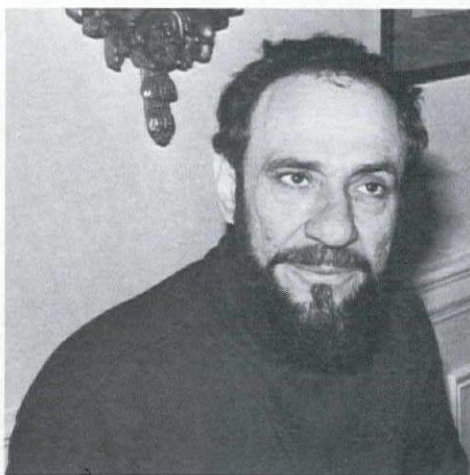
The Arts Exchange luncheons often rekindle the sparks of existing projects. **Bernard Burke**, advertising and promotion director for the Port Authority of New York/New Jersey, feels a renewed delight with his organization's involvement with the arts. "It's very stimulating, I think, for the business world to

feel an obligation or commitment to the arts. I think we all owe more to the life of the region—to the quality of life there—than just brick, mortar, and stone. That's where the arts come in. The luncheon is a very refreshing and exciting experience because it keeps the idea of business and the arts working together strong and fresh. The kinds of things that happen when an artist throws out an idea—I just can't help being responsive to it. Sometimes these ideas aren't at all manageable, but it's nice to entertain them and to search for a way, so perhaps something can come of it."

Geoffrey Holder, performing and visual artist, and member of **HORIZON**'s advisory board, is a veteran of the luncheons, having attended several previous gatherings. "I think doors open. I think minds open at the luncheons. That's very important. Corporations don't always know what they can do for the arts and are always trying to find new ideas. The more we all get together and talk, the more we can accomplish. The popes used to do it. And counts and royalty. We don't have popes or royalty, so we turn to business people. Without them there would be nothing hanging on the wall."

Also in attendance at the December 12 luncheon were actor **F. Murray Abraham**; **Brian C.** president of Christie's East; **Nigel Muir**, director of public affairs for the Standard Oil Company; writer **Jesse Kornbluth**; **Anita Trehan**, director of marketing for South America for the Sheraton Corporation; **Daniel Morley**, vice-president and director of public affairs for the State Street Bank and Trust Company of Boston; **Lucille Lortell**, theatrical producer; **Vincent Curcio**, general manager of White Barn Theatre; **Henning Nielsen**, vice president of Hill & Knowlton and director of Statue of Liberty-Ellis Island Foundation; **Wern** **Storiko**, advertising manager of North and Central America for Lufthansa German Airlines; **David Fandetta**, national sales director for **HORIZON**; **John-Peter Hayden, Jr.** associate publisher of **HORIZON**.

Below: F. Murray Abraham (left); Jesse Kornbluth. Bottom, left to right: Richard Anuszkiewicz, Anita Trehan; Lucille Lortell, Jim McCollom; Nigel Muir, Geoffrey Holder, Henning Nielsen.



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the Butler Saw, to his murder in 1967 by his lover-mentor Kenneth Halliwell (Alfred Molina).

The fact that both *Ears* and his last film, the acclaimed *My Beautiful Laundrette*, center on homosexual relationships, is coincidental, the director stresses. There were other aspects of both films that interested him equally. "With *Laundrette*, it was the world of the Pakistanis in London, which was as new to me as to audiences. With *Prick Up Your Ears*, I knew something about Leicester, which is where both Orton and I grew up and which is sort of a suburban dump. And though I didn't know him personally, I was working in the theater myself at the time he was active."

There is no shortage, however, of people who did know Orton personally. They were quick to bombard Frears with impressions mostly favorable and therefore considerably at variance with the "rather chilling" self-portrait the playwright draws in his diaries. Frears and screenwriter Alan Bennett seized this obvious opportunity to present a "fascinatingly ambiguous" character. —Donald Chase

Music

Mariachi for One and All

Mariachi music brings to mind Herb Alpert and the Tijuana Brass. But few people are aware of the tradition of the folk idiom which originated in the 1700s. With roots in Spanish dances, such as the fandango and the malagueña. The music combined with African and Indian influences and evolved into the contemporary mariachi. Modern mariachi music can be traced to the late 1800s with the founding of the group Mariachi Vargas de Tecalitlan.

The Tucson International Mariachi Conference has become a major cultural event. The 1987 conference, April 22 through 25, includes workshops taught by the masters, a "Mariachi Espectacular," a mariachi mass at St. Augustine Cathedral, and Garibaldi Night. For information, write TIMC, P.O. Box 3035, Tucson, AZ 85702 or call (602) 884-9920, extension 245. —Nancy D'Ambrosio

Indianapolis Symphony

Music lovers will reap the benefits of a joint artistic venture with a twist at Carnegie Hall this month, when the Indianapolis Symphony Orchestra performs the world premiere of Japanese composer Takemitsu's "I Hear the Water Dreaming." A number of artists switched hats to play patron for Takemitsu, proving that artists can be an artist's best friend. The commissioned work has a glittering list of donors, including Japanese artist Isamu Noguchi, Mr. and Mrs. Arthur Penn, and Lisa de Kooning. Paula Robison will be the featured flutist in the concert. One of the world's foremost wind soloists, Robison is familiar to Spoleto fans as co-director of Chamber Music for the Spoleto festivals in Italy, Charleston, and Melbourne, Australia. The April 2, 3, 4, and 6 Carnegie Hall concerts will highlight a memorable final season for Indianapolis Symphony Orchestra music director and conductor John Nelson, who raises his baton before the symphony for the last time in May.



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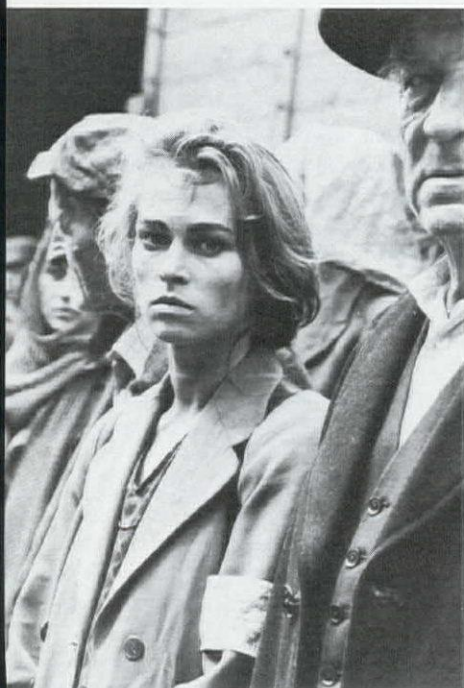
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Cross Country



Above: Joanna Pacula gives a stirring performance in "Escape from Sobibor."

When the Allies liberated Europe in 1945, they found no physical evidence of the horror that was Sobibor and no documentary evidence in official files. For a generation now, the story has survived only in the hearts of the survivors, scattered around the world.

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—Ellen Stein

Film

Ears for the Eyes

"I'd love for it to be very funny and witty though at the same time a lot of it is very sad, involving a lot of pain," says Stephen Frears of *Prick Up Your Ears*. The British director's film version of John Galsworthy's biography of black-comedy playwright Joe Orton opens in principal U.S. cities in April. It follows Orton (played by Gary Oldman) through long years of struggle, (Vanessa Redgrave plays his agent and chief supporter); to his brief blazing success with *Entertaining Mr. Sloane*, *Loot*, and *What*

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Cross Country

Theater

Reliving Paine

Richard Thomas isn't John Boy any more. He's Tom Paine at the moment, patriotic inspiration for eighteenth-century revolutionaries in Howard Fast's *Citizen Tom Paine*, a coproduction of The Philadelphia Company and the Kennedy Center that runs through April 12 at the Kennedy Center Eisenhower Theater. In point of fact, Thomas hasn't been John Boy of *The Waltons* for quite a while now. Recently, he's been Hildy Johnson in Lincoln Center's *Front Page*, and the Count of Monte Cristo in the Peter Sellars production at the Kennedy Center. He was on Broadway in Lanford Wilson's *Fifth of July*. As Tom Paine—a role he created two years ago in the Provincetown workshop production of Fast's documentary-style drama—Thomas heads a cast of fourteen who play thirty-nine different characters in a series of episodes tracking the adventures of one of history's thorniest, most complex personalities. For all his incendiary faith in freedom and the rights of man, Paine was a scruffy, hard-drinking lout who could be both petulant and boastful. His brilliant pamphlet "Common Sense" infected the American colonists with revolutionary fever, yet he died an outcast in the land he both loved and hated.

—Ellen Stein

Television

Another Story Told

Soribor is the World War II death camp the Germans wished they never built; "Escape from Soribor"—the CBS Chrysler Showcase Presentation scheduled for April 12—is the long-forgotten story of the prisoner revolt at Soribor, the largest successful mass escape from a concentration camp in World War II, which humiliated the German into shutting down the gas chambers there. Alan Arkin and Joanna Pacula head the cast in this three-hour television movie directed by Jack Gold and shot entirely on location in the woods known as Lipovacka Suma near Belgrade, Yugoslavia.

More than a quarter of a million Jews had been killed at Soribor before a group of 600 malnourished and virtually unarmed Jewish work-force prisoners rebelled against the SS contingent in charge of the camp. Most of the inmates escaped and the Germans literally dismantled the camp and attempted to expunge its name from the records.

Cross Country

Opportunity of a Lifetime

Since the sixteenth century, European merchants and explorers have plundered the artistic treasures of sub-Saharan Africa for their private collections or the collections of their patrons back home in Europe. Over the years, many of the most important of these pieces have been assembled in European museums but rarely have they been accessible to American museumgoers. For the first time, an exhibition from Munich's Museum für Völkerkunde, featuring 120 works, is touring the United States. It opened in Madison, Wisconsin, in January and has now moved to the Center for African Art in New York. The pieces range in style from aggressive wood masks from Cameroon to naturalistic bronzes from Benin; they include a four-hundred-year-old ivory horn and a full masquerade costume with expressionistic mask. The exhibit leaves New York August 16; it can be seen at the Chrysler Museum in Norfolk September 17 through December 13 and will then travel to one additional venue, as yet unconfirmed, in early 1988.



Above: Commemorative Head for a King, from the Munich Museum's African art collection.



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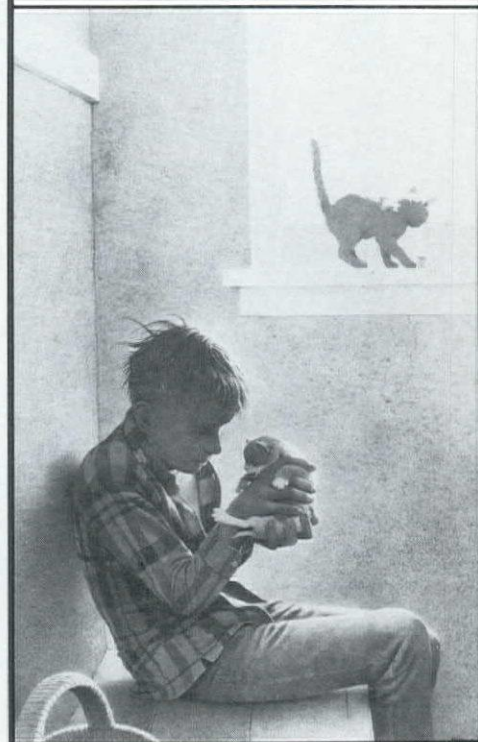
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"Everybody in my family paints, except possibly the dogs," says the youngest Wyeth.

Helga paintings of the last decade were painted in rooms of the Kuerner farmhouse. The consummate twentieth-century realist painter is the only American since John Singer Sargent to be inducted into the French Academy of the Arts.

"Everybody in my family paints," James Brown- ing Wyeth once said, "except possibly the dogs." Born July 6, 1946, his abundant gifts were evident at an early age. Like his father, the young Wyeth was educated at home and began his formal art training at age twelve with his aunt, the painter Carolyn Wyeth. By the time he was eighteen, James Wyeth's reputation was firmly established; his paint- ings hung in the permanent collections of several major museums as well as in private collections. Before he turned twenty, he held his first major gallery show at New York's Knoedler Gallery.

Less traditional and more dramatic than his father's work, James's enormous canvases feature agitated brushwork and the juxtaposition of sharply contrasting objects, as in the early *Portrait of Shorty* (1963), a reclusive and unkempt Chadds Ford resident who sits in an elegant wing chair. James also earned early acclaim for the posthumous *Portrait of John F. Kennedy* (1967) and *Draft Age* (1965), an incisive portrait of a black-leather-jacketed, six- ties rebel. Both works depict the extraordinary technical achievement and ability to portray his sub- jects in unexpectedly revealing ways that have gained Wyeth a reputation as a major portraitist.

Like his father and grandfather, the youngest of the three Wyeth artists lives on a farm in the Brandywine River Valley, and his subjects also in- clude the natural and rural landscapes. "I get as involved with a sheep as I do with a president of the United States," he has remarked. The vitality of his vision of nature is evidenced in paintings such as *Angus* (1974), *Portrait of Pig* (1970), and *Island Geese* (1982).

The exhibition catalog, published by New York Graphic Society/Little Brown and Co., features essays by Thomas Hoving, Lincoln Kirstein, and An- drew Wyeth. In the introduction to the catalog, Brandywine River Museum director James Duff observes that "these artists have set aside com- placency of thought . . . Their art is extremely disciplined, and from within the conditions and limitations it sets for itself comes a cogent vision of man in their world."

—Marcia Wade



Photo courtesy of the Brandywine River Museum. © 1975 by James Wyeth, private collection.

JAMES WYETH



© Richard Farrell Photography, Monhegan Island, Maine 04852

Right: And Then Into the Deep Gorge, painted by James Wyeth in 1975, is a particularly fine example of the youngest Wyeth's distinctive treatment of themes shared with his father and grandfather— isolation, melancholy, and a deep love for nature. Wyeth's wife Phyllis appears in this and other of the artist's paintings, among them Whale and Wicker.



Andrew Wyeth
portrays a world of
landscapes and people
he has known well.

ANDREW WYETH



© Peter Ralston, 1985

Left: Night Sleeper, a tempera on panel painted by Andrew Wyeth in 1979. Like much of his work, this painting reveals the artist's concern with portraying the essential shapes of the uniquely personal world he has created from familiar haunts—in this case, the mill in the background, one of several eighteenth-century mill buildings purchased by the Wyeths and restored by the painter's wife, Betsy.

Photo courtesy of the Brandywine River Museum. © 1979 by Andrew Wyeth, private collection.

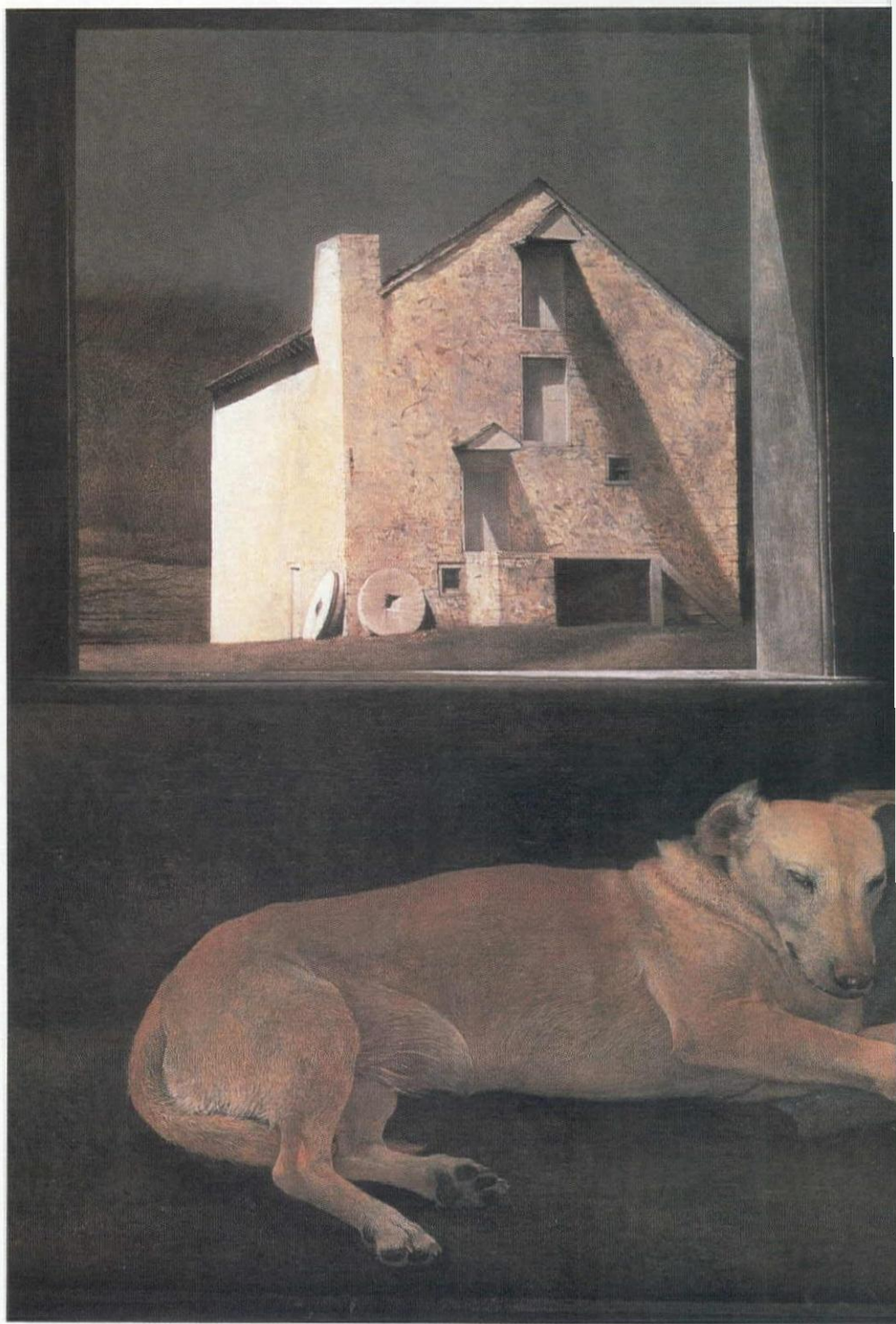
sense of the muscle strain, the feel of the hickory handle, or the protective bend of a head and squint of the eye that each pose involves." He first came to Chadds Ford to study with the well-known illustrator Howard Pyle, who was a profound influence not only on N. C. Wyeth but on his son and grandson as well.

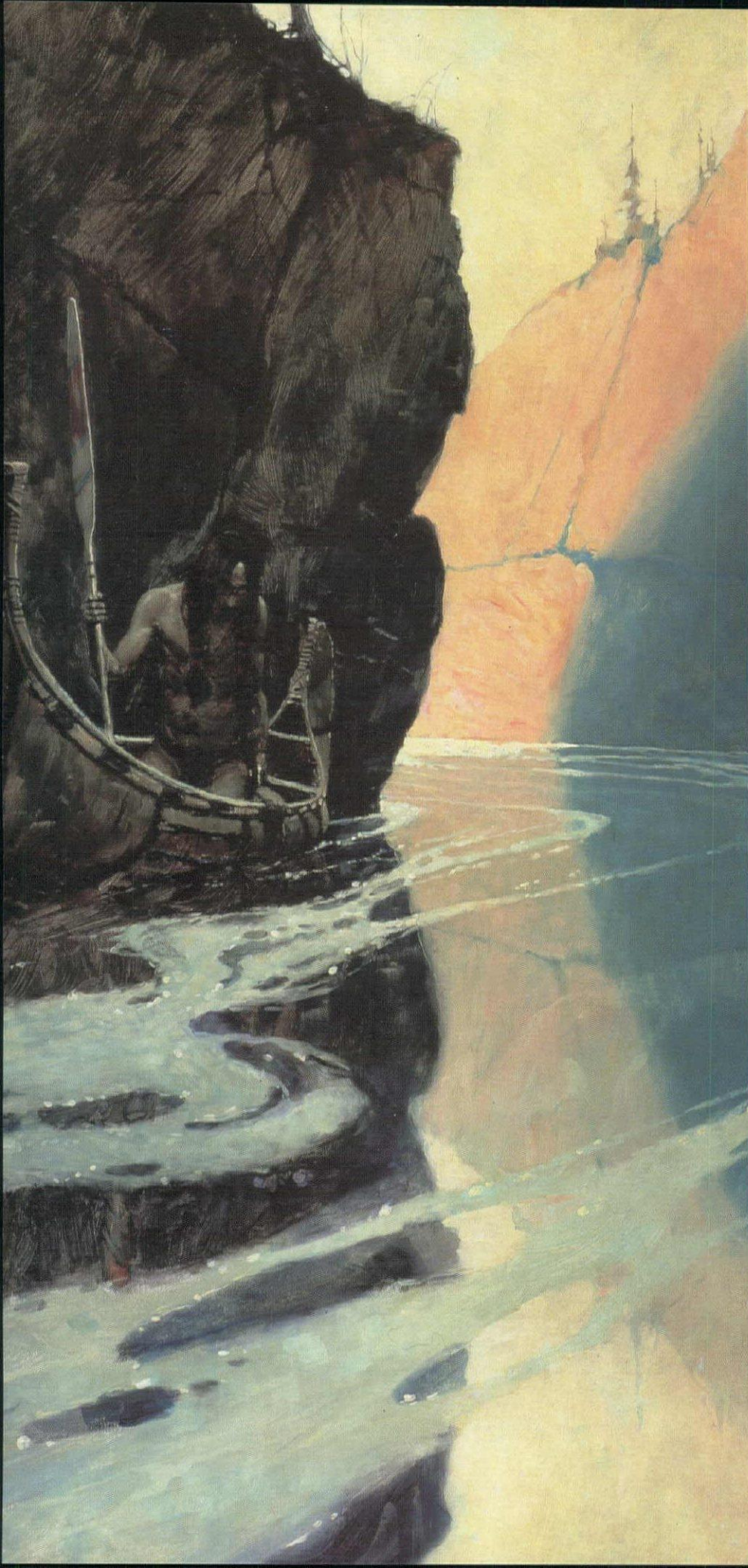
In later life, frustrated with the limits of commercial illustration, N. C. Wyeth increasingly turned to the easel to produce landscapes and still lifes and huge murals such as those of the Pilgrims and Plymouth that were originally mounted at the Metropolitan Life Insurance Company's headquarters in New York City. His forty-three productive years saw a remarkable output of thousands of works of art, marked by stunning technical achievement and a sweeping variety of style.

"As an illustrator," Andrew Wyeth has remarked, "my father's life revolved around children . . . he loved our imagination and it excited him." N. C. and his wife, Carolyn Bockius, had five children, each of whom was endowed with uncommon creative gifts. On October 19, 1945—the same day Wyeth first came to the Brandywine Valley to study with Howard Pyle—his life was cut short by a tragic train accident that killed Wyeth and his two-year-old grandson at a railroad crossing near his home.

Andrew Newell Wyeth, born July 2, 1917, was the youngest of N. C. Wyeth's children. He drew constantly as a boy, and was taught at home by the father with whom he was extremely close, and who was one of the primary influences upon his life and work. The precocious young painter had his first one-man show—a first-day sellout—at New York's Macbeth Gallery when he was twenty.

A master of representational painting, Andrew Wyeth portrays a highly individual world of landscapes and individuals he has known deeply and well—neighbors and neighborhoods of his homes in Chadds Ford and in Maine. The hill in *Winter 1946*, a powerful evocation of loss painted shortly after his father's death, has appeared in countless other paintings. Other recurring subjects include Maine neighbors Christina Olson—immortalized in Wyeth's most famous painting, *Christina's World* (1948)—and her brother; and Chadds Ford neighbors the Kuerners, whose farm appears in the striking 1975 *Wolf Moon*; and *Young Bull* (1960), one of the most impressive drybrush watercolors of the artist's career. Many of the recently acclaimed





N.C. WYETH

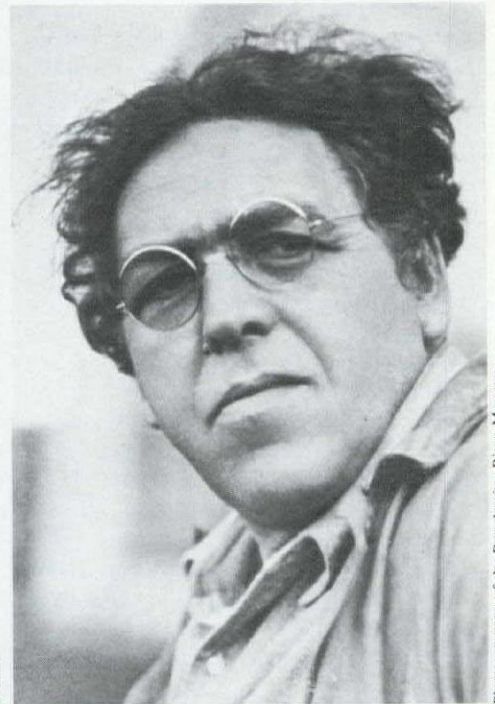


Photo courtesy of the Brandywine River Museum.

Photo courtesy of the Brandywine River Museum.

Left: N.C. Wyeth's consummate technical ability and his dramatic use of light and shadow are evident in the 1907 magazine illustration, In the Crystal Depths. Native Americans were a favorite subject of the illustrator, and he made a series of trips to the West in order to study them closely, recreating his impressions in countless illustrations for articles, stories, and books on the West and its inhabitants.

THE WYETH LEGACY

A major international exhibition takes a first-ever look at three generations of an extraordinary creative dynasty.

The opening of "An American Vision: Three Generations of Wyeth Art" last month in Leningrad heralded "firsts" of international significance. Sponsored by AT&T, this exhibition, whose honorary chairman is Mrs. Ronald Reagan, is the first international show of important works by N. C. Wyeth, his son Andrew, and grandson James Wyeth, and shares an extraordinary creative legacy with audiences worldwide. It is also the first international show of American paintings in the Soviet Union, a result of the cultural exchange agreements made in Geneva in 1985. Organized and circulated by the Brandywine River Museum in Chadds Ford, Pennsylvania—where the three generations of painters have made their homes and drawn much of their inspiration—the exhibit travels overseas under the auspices of the U.S. Information Agency.

After traveling to Moscow from Leningrad, "An American Vision" will return to the United States and open at the Corcoran Gallery of Art in Washington, D.C., on July 4. Other U.S. destinations will be the Dallas Museum of Art and the Terra Museum of American Art in Chicago; then the exhibition will journey to Tokyo, Milan, and

Cambridge in 1988, before closing at the Brandywine River Museum. On view will be some of the most famous of the Wyeth paintings, such as N. C. Wyeth's *Old Pew* (1911) from the famed *Treasure Island* illustrations, Andrew Wyeth's *Weatherside* (1965), and James Wyeth's *Portrait of John F. Kennedy* (1967). Among the 115 paintings are never-before-seen works of Andrew and James Wyeth, including three of Andrew's recent Helga paintings.

The Wyeth artistic dynasty began with N. C. (Newell Convers) Wyeth (1882-1945), a farmer and horseman renowned for his romantic illustrations of children's classics. Acknowledged as the first and foremost illustrations of his time, Wyeth's paintings added sparkle and luster to countless magazines and two hundred books, including *The Three Musketeers*, *Kidnapped*, and *Treasure Island*—which is generally regarded as his finest work for a single publication, and whose proceeds built his house and studio at Chadds Ford.

The elder Wyeth established themes that are an integral part of the triad's legacy as a whole—a deep feeling for nature and for the familiar rural landscapes of the family's homes. Born and raised in Needham, Massachusetts, this farmer's son said of his early life, "... when I paint a figure on horseback, [or] a man plowing ... I have an acute



Exhibitions

North

American Craft Museum (New York City), "Interlacing: The Elemental Fabric," April 11-July 17. Old and new examples of plaited fabrics, including vessels, mats, toys, jewelry, and sculpture.

Art Complex Museum (Duxbury, Massachusetts), "Reflections," through May 17. A four-part exhibition honoring the 350th anniversary of the town: "Paintings by Rufus Hathaway;" a contemporary photography competition; cable-pattern glass; and a photo collage by Vaughan Grylls.

Brooklyn Museum, "The Collector's Eye: The Ernest Erickson Collections at the Brooklyn Museum," through May 18. Assorted art works representing the civilizations of Asia, the Near East, Egypt, and the ancient Americas.

Guggenheim Museum (New York City), "Peggy Guggenheim's Other Legacy," through May 3. Motherwell, Arp, Ernst, de Kooning, and others, in recognition of this influential patron.

Jewish Museum (New York City), "The Jews of Ethiopia: A People in Transition," through August 19. Documents and photographs tracing the origins and history of this little-known people.

Katonah Gallery (Katonah, New York), "The Museums of Edward Larrabee Barnes," through May 24. Models, photographs, drawings, and renderings from one of America's foremost contemporary architects.

Metropolitan Museum of Art (New York City), "Emilian Drawings and Prints, 1500-1700," through May 24. Featuring the museum's collection of drawings by Annibale Carracci.

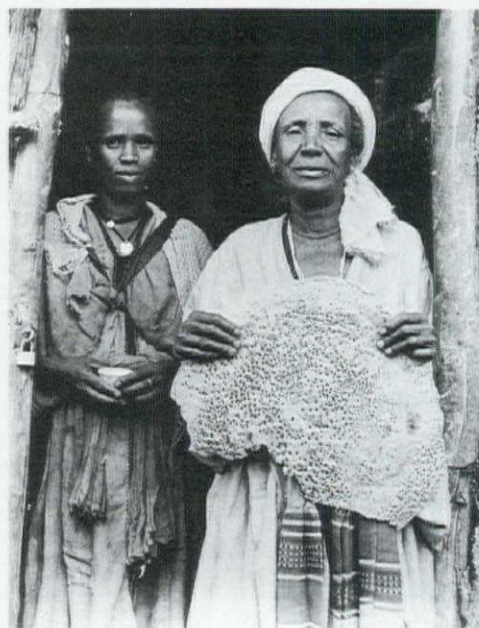
Museum of Modern Art (New York City), "The Drawings of Roy Lichtenstein," through June 2. Paintings, prints, and sculpture, surveying the artist's entire career.

Rockwell Museum (Corning, New York), "The Rockwell Invitational: New Photography in the West," April 3-May 31. Images from professional and nonprofessional photographers, illustrating the state of modern photography in the West.

South

Dulin Gallery of Art (Knoxville), "Views and Visions: Recent American Landscape Photography," April 10-May 10. Images from photographers across the United States.

High Museum of Art (Atlanta), "The Aura of Neo-Impressionism: The W.J. Holliday Collection of the Indianapolis Museum of Art," through May 17. Oils and watercolors by Paul Signac, Jean Metzinger, and others.



Doron Bacher's 1984 image of a woman with Passover bread from "The Jews of Ethiopia."

Madison Morgan Cultural Center (Madison, Georgia), "A Confined Exploration of Nature," through May 17. Works by Georgia artist and printmaker Jackson Cheatham.

North Carolina Museum of Art (Raleigh), "Sir David Wilkie of Scotland (1785-1841)," April 4-May 31. Drawings, paintings, and prints by the leading figurative artist of the Romantic era in Great Britain.

Virginia Museum of Fine Arts (Richmond), "Perspectives: Angles on African Art," through April 26. Ten guest curators—including David Rockefeller, Jr. and Nancy Graves—have selected and discussed ten works in this unique exhibition.

East

Brandywine River Museum (Chadds Ford, Pennsylvania), "Howard Pyle: The Artist and His Legacy," through May 17. The best work of Pyle's many students, including N. C. Wyeth, Frank E. Schoonover, and Bertha Corson Day. An accompanying exhibition at the Delaware Art Museum surveys Pyle's works.

Institute of Contemporary Art (University of Pennsylvania, Philadelphia), "1967: At The Crossroads," through April 26. Warhol, Rauschenberg, Grooms, and others.

National Building Museum (Washington, D.C.), "Hugh Ferriss: Metropolis," through May 3. Drawings of urban architecture—both built and

visionary—from the 20s and 30s.

Philadelphia Museum of Art, "The Quest for Eternity: Chinese Ceramic Sculpture from the People's Republic of China," through May 24. Exquisite pieces from each major period.

West

Dallas Museum of Art, "A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection," April 5-May 31. An important collection of twentieth-century sculpture, including Matisse, Picasso, Ernst, Giacometti, and David Smith.

Friends of Photography (Carmel, California), "You Never Know: Prints by Maria Gonzales," through April 26. Drawings with photography.

Galeria Mesa (Mesa, Arizona), "Southwest Glass Invitational Exhibit," April 14-May 9.

Phoenix Art Museum, "Mark Klett: Photographs of the Southwest," through May 19.

San Francisco Museum of Modern Art, "Art for Touching," through April 26. Seven sculptures from the permanent collection for blind or visually impaired visitors to explore.

Seattle Art Museum, "Supreme Instants: The Photography of Edward Weston," through May 3. Landscapes, figure studies, and still lifes.

Triton Museum of Art (Santa Clara, California), "Alonzo Davis: A Celebration," April 18-May 24. Abstract symbolism.

Central

Cleveland Museum of Art, "Focus: Fiber," April 16-June 7. Original works by members of the Textile Art Alliance, encompassing many techniques.

Indianapolis Museum of Art, "Chinese Export Silver: A Legacy of Luxury," through April 26. Various items dating from 1715-1930.

Milwaukee Public Museum, "Cenote of Sacrifice: Maya Treasures from the Sacred Well at Chichen Itza," through May 17.

Nelson-Atkins Museum of Art (Kansas City, Missouri), "Jim Dine Prints: 1977-85," April 25-June 14. Also included is the contemporary artist's lithography, etching, and woodcuts.

Walker Art Center (Minneapolis), "Past/Imperfect: Eric Fischl, Vernon Fisher, Laurie Simmons," April 12-June 14. Paintings and sculpture, centering on the theme of childhood.

Wichita Art Museum, "Quilts on Paper: A 1930s Tribute to America's Design Heritage," April 4-May 31. A colorful and unusual display of watercolor paintings of quilts, accompanied by matching quilt blocks.

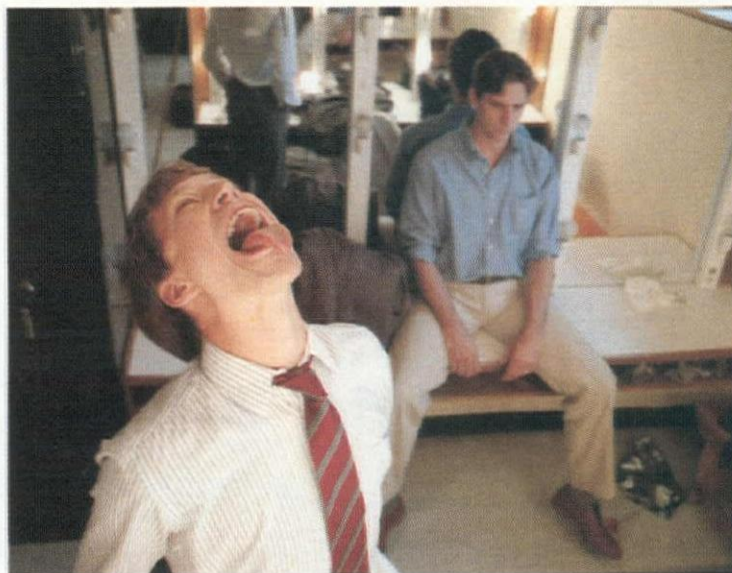
guidelines: League programs must be concerned above all with the vocational training of actors for the professional theater. To this end, faculty are hired on the basis of professional standing and teaching ability, rather than on the basis of academic degrees. Similarly, students are accepted into the programs for "demonstrated talent" in auditions rather than grade-point averages or standardized test scores. The freedom to use such nontraditional standards for the recruitment of faculty and students means that each theater department must have artistic control over its program, whether the school is independent (such as Juilliard and the American Conservatory Theatre) or part of a larger university.

Each school must offer a full complement of acting-skills courses such as voice, speech, and movement. Plays for student productions must be chosen with an eye toward the needs and development of the young actors, as opposed to box-office concerns. And finally, League programs must include a routine evaluation process in which a department's full faculty personally critiques each student at least twice per semester.

It's during these critiques that some students are "cut," or asked to leave their programs. Because of cuts or voluntary withdrawals, somewhere between 25 and 50 percent of the League's students fail to graduate from their programs. Those fortunate enough not to be cut still must withstand the relentless work schedules and emotional traumas that seem to be part and parcel of serious training for theater. And those who do make it to the Actor Presentations may find themselves bombarded by fast-talking professionals.

The Presentations began as a pilot project in 1978 with four schools and a small invited audience, Jensen remembers. "We wanted to test the idea out and see if it would be useful to the profession. And after that first year, there was absolutely no doubt that it was." Since 1979, Actor Presentations have been an annual event in the acting world.

It's the League's reputation for producing skilled and versatile actors that elicits the intense loyalty of show-business professionals. Not even the recent birth of her first child kept Ellen Novack, casting director for "Another World," from the Actor Presentation audience. "My husband brought the baby, and in the breaks, I would go out and nurse," she remembers. "It's a preview of the better talent that's coming out of the schools. It's an opportunity to see them well-prepared, and if the school has worked properly, it's an opportunity to see them



While tension mounts backstage, Southern Methodist University student Clark Stanford watches classmate William Michie do a last-minute flex routine.

There's a waiting list of talent scouts and casting directors who want to see the young unknowns show their stuff.

in what shows them off best." For casting directors like Novack, such faithful attendance pays off. Over the last two years, she's cast at least three contract players, and about thirty "day players" (small recurring roles that earn actors approximately \$600 a day) through the Actor Presentations.

A few hours after the last presentation, Jensen posts each scout's list of actors invited for interviews. These follow-up encounters offer graduates a chance to make a second impression. Some sign contracts with agents; a few land roles in regional theater productions, touring companies, off-Broadway plays, or soap operas.

But for most, the Actor Presentations are an introduction to the profession, not an immediate embrace by it. They're an important introduction, nonetheless, for the relationship is expected by all parties to be a long-term one. The actual payoff may be months, even years, down the road, after experience has been gained in smaller theaters and in audition after audition.

There are exceptions, however, and they are the stuff from which Actor Presentation legends are made. Last year one actor so impressed "Guiding Light" casting director Betty Rea that she persuaded the soap opera's producers to create a part especially for him. A New York University graduate landed a full season's contract at the Guthrie Theater, and

a Southern Methodist University student left New York with a one-year contract with The Acting Company, the traveling troupe founded by John Houseman. Several years ago, another League graduate was cast on the spot to understudy the role of Mozart for the national touring company of *Amadeus*.

Stories like these underscore the power of Presentation audiences, and

young actors preparing to perform for such a crowd can't help but pray that similar fates await them. Educators at League schools discourage students from viewing the auditions as "the chance of a lifetime," however.

"It's a stepping stone from their training process into the beginning of a career. That does not mean that they should look at it in terms of a jump on it," cautions Earl Gister, chairman of the acting department at Yale School of Drama and one of the League's founders. "Someone who's sitting there and sees them might, in six months, a year, remember them and have an opportunity for them. So we do not at all stress the job-relatedness of it. It's much more a connection between them and the working profession."

Jensen reiterates that the immediacy of the talent hunters' reaction is not an accurate gauge of an actor's potential for success. "The only immediate response," she points out, "will be from those few with immediate casting needs. The actors receive a much greater response six months to a year later—sometimes more."

Students whose futures are on the line find this detachment difficult to maintain. "After so long being in training, where nobody really gives you great compliments, then everybody that you talk to likes you—well, your ego gets stretch marks on it!" says an actress who took part in last year's Presentations. "But then it goes back down again, once you get your feet on the ground. You say, 'OK, wait a minute. What do I really want?'"

That's a question that can be confusing. But the chance to ask it, the chance to *choose* rather than hope and wait and pray for the next small break to come along, is a golden one, worth the risk of rejection. Ask any of the anxious faces waiting to walk onstage at the Presentations. □

Dusty Rhodes is a regular contributor to the Dallas Morning News. With photographer Ken Geiger, on the Morning News staff, Rhodes traveled to New York with SMU graduates for last year's Actor Presentations.

The Actor Presentations are more seductive than the Lotto window to 150 young hopefuls.
By Dusty Rhodes

Major League Players

"This is just one day in your life," Michael Miller tells a group of nervous young acting students who are hoping desperately for a nod from Lady Luck. But do they believe him? "No way," says Miller, director of New York University's theater program and president of the League of Professional Theatre Training Programs. "The students go there with dreams of fame and fortune. It's just like walking by the Lotto window."

"There" is the annual Actor Presentations at New York's Juilliard Drama Theater, and for 150 young and mostly inexperienced young actors each year, they are even more seductive than the Lotto window. The presentations are a chance to make the dream of a lifetime come true—an audition before a standing-room-only crowd of directors, agents, and casting directors scouting for hot new talent for film studios, regional theaters, and network television. But the opportunity is as fleeting as it is golden—each actor has only three minutes to show off the stuff painstakingly perfected over three to four years of intensive, rigorous training. Monologues or solo songs are counted as straight time, while the length of a scene or musical ensemble number is divided among the actors involved. An actor may, for instance, use his time to perform a two-minute monologue plus a two-minute, two-person scene. Props are items small enough to be easily carried aboard an airplane, and costume changes are kept to a minimum. The focus is on the acting, which is what the scouts come to see.

And each year, there's a waiting list of agents and



Photos by Ken Geiger/Dallas Morning News

Southern Methodist University students Cynthia Vance and William Michie and their classmates performing a relaxation exercise before they go onstage to face an audience full of agents and casting directors in search of hot new talent.

casting directors wanting tickets to watch these unknowns perform in the small New York theater. In a city where actor showcases are so plentiful that the best way to attract talent scouts is to ply them with alcohol and food, the Actor Presentations consistently draw standing-room-only crowds—and offer them nothing more than a bit of hot coffee. As Rosemarie Tichier, head of casting for the New York Shakespeare Festival, observes, "The audience doesn't come in late, they come back from lunch early. They want to be there."

Who are these 150 unknowns and what's so special about them? They are graduating acting students from the ten schools that form the

distinguished League of Professional Theatre Training Programs: Yale University, the Juilliard School, New York University, American Conservatory Theatre, University of California at San Diego, Carnegie-Mellon University, State University of New York at Purchase, North Carolina School of the Arts, and Southern Methodist University in Dallas.

Meryl Streep, William Hurt, Kevin Kline, Mandy Patinkin, and Mary Beth Hurt number among League graduates—and each year thousands more try to join their ranks. The schools host concurrent auditions in

New York, Chicago, and San Francisco each year. Normally, only 330 of over 6,000 applicants are accepted. Of this number, though, a mere 150 survive a ruthless weeding-out process designed to separate the truly dedicated from the merely enamored, the genuinely talented from the simply adequate, the budding professionals from the hobbyists. Those 150 are the young actors who step onto the Juilliard stage each spring.

When the League was founded in 1971, one of its goals was to define conservatory-style training of the highest quality, and to identify schools offering such training as League members. A strict set of standards was developed, which all member schools must maintain. Over its sixteen-year history, five or six schools have been asked to withdraw from the League for failing to do so.

Executive director Sharon Jensen says these requirements are articulated in "an internal document." She is willing, however, to discuss the basic

With the largest port on the South Atlantic, the waterfront is a major tourist attraction.



ders down the Georgia coast, and three cruise lines claim Savannah as a port-of-call. **American Cruise Lines**, based in Haddam, Connecticut (203/345-8551); **Clipper Cruise Lines**, based in Saint Louis, Missouri (314/727-2929 or 800/325-0010); and **Exploration Cruise Lines**, based in Seattle, Washington (206/625-9600), can all bring you to Savannah's waterfront in leisurely luxury.

Savannah's **National Historic Landmark District** is a compact two-and-a-half square miles of level terrain, the climate is mild and balmy for most of the year, and the city reveals more of her secrets to those who view her on foot, so many visitors choose to walk almost everywhere they go, or rent bicycles from the **Historic Savannah Foundation's Tour Service** (233-3597).

RESOURCES

The **Savannah Area Convention and Visitors' Bureau** (301 West Broad Street, 233-6651) can pro-

vide you with guide maps, brochures, and exhaustive listings of accommodations, attractions, restaurants, recreational facilities, museums, forts, festivals, and more.

Also helpful is the overview offered by **The Great Savannah Exposition** (303 West Broad Street, 238-1779). This \$10-million extravaganza takes you through 250 years of Savannah history via two electronically animated and orchestrated theater presentations and a spacious museum.

There are numerous tours and tour services from which to choose. **Historic Savannah Foundation Tours** (233-3597), the city's only nonprofit preservation organization, and **Gray Line Savannah Landmark Tours** (236-9604) are two of the finest.

Convention Consultants of the Savannah Delta (234-4088) offers a remarkable range of professional meeting planning services for groups of all sorts and sizes, as well as monthly and quarterly guidebooks that are distributed free of charge. Look

A view of the waterfront depicting restored cotton warehouses and City Hall (right).

for *Savannah Discoveries*, *Savannah Monthly*, and *Savannah Scene* in local hotels, restaurants, and shops. The *Savannah Morning News and Evening Press* also publishes a weekly guide to upcoming events in the "Arts & Entertainment" section of the Sunday paper. *Sojourn in Savannah*, an official guidebook of Historic Savannah and the surrounding countryside, is widely available.

A lyrical overview of the city, including beautiful shots of the Historic District, monuments, and churches, is available with **Savannah: The Video Postcard** (303 Berrien Street, 233-5116). This thirty-minute home video is available in Beta, VHS, or 8-mm format, and sells for \$39.95.

Savannah-based Rencie Smyth is a location scout for film, television, and advertising.

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The Savannah Symphony performs inside and out—in the park or on the riverside.

(125 West River Street, 234-1900) has a comfortable, casual atmosphere and one forte: remarkably good seafood, mesquite-grilled or sauteed, and nicely presented. **17 Hundred 90** (307 East President Street, 236-7122) offers consistently reliable continental cuisine on the ground floor of a cozily appointed nineteenth-century double house; the inn occupies the two upper stories.

There are no signs, so follow your nose and the crowds to **Mrs. Wilkes' Boarding House** (107 West Jones Street, 232-5997) for lunch. People generally start queuing up around 11:15 A.M. and, once seated at the long table, the regulars know not to dig in until the blessing has been said. Traditional Southern home cooking—fried chicken or fish, ham, biscuits, collard greens, hush puppies, and much, much more, all served family-style and in abundance. Come hungry, plan to do lots of walking or sleeping afterward, and don't count on being able to eat an evening meal the same day.

LODGING

Savannah's cityscape is liberally sprinkled with historic inns of all sorts. They range in size from tiny carriage houses and garden apartments that can accommodate a maximum of four guests at a time to full-service hotels with banquet and meeting facilities. **The Ballstone Inn** (corner of Oglethorpe Avenue and Bull Street, 236-1484) is a nineteen-room luxury inn appointed with eighteenth- and nineteenth-century furnishings, fabrics, carpeting, and wallpapers from Scalomandre's Savannah Collection, and colors from the Historic Savannah spectrum. It offers all the amenities from velour bathrobes to pralines and nightcaps of brandy left by the bedside at turn-down time; complete valet and concierge services, of course.

Many of the elegant homes in the Historic District have been renovated as inns and guest houses, offering guest rooms, suites, and even garden apartments, with a variety of services. **Savannah Historic Inns and Guest Houses** (1900 Lincoln Street, 800-262-4667, or 800-722-4667 in Georgia) provides a listing of fourteen outstanding guest houses and small inns, and they'll make reservations for you. Included are the **Bed & Breakfast Inn** (117 West Gordon Street), which features private garden suites for one to four people, with the added touches of a well-stocked library, Chinese porcelains, and full breakfast for all guests. Exquisitely detailed, **Comer House** (2 East Taylor Street) is a two-bedroom garden apartment in a one hundred-year-old mansion that once played host to Jefferson Davis, with period lithographs and changing art displays. With twenty-six authentically ap-



Ann Marie Minor

pointed guest rooms, **The Eliza Thompson House** (5 West Jones Street, 236-3620) is one of the city's larger historic inns. Guests may breakfast in the secluded courtyard garden with its fountain and flowers, and may mix their own drinks from the well-stocked bar in the gracious parlor.

The twenty-room **Foley House** (14 West Hull Street on Chippewa Square, 232-6622), the thirteen-room **Gastonian** (220 East Gaston Street on the corner of Lincoln, 232-2869), and the thirteen-room **Magnolia Place** (503 Whitaker Street, 236-7674) are all beautifully restored and elegantly appointed, and each offers its own distinctive brand of lavish personal service: fresh fruit and flowers, fireplaces, hot tubs and whirlpools, VCRs, afternoon tea, bedtime cordials and sweets, limousine service—Southern hospitality at its best.

River Street Place (115 East River Street, 234-6400) is brand new, and features forty-four guest rooms, fifteen shops, and two restaurants in restored cotton bays and warehouses right on the waterfront. The **Hyatt Regency** (2 West Bay Street, 238-1234) offers 375 guest rooms, five shops, and two restaurants in a modern luxury hotel. Originally conceived in a streamlined, high-rise mode, the hotel was redesigned and built hanging over River Street and the adjoining esplanade so that it wouldn't disrupt the city's skyline.

SHOPPING

There are dozens of antique shops scattered throughout the Historic District. A directory and guide map may be obtained from the Visitors' Center (301 West Broad Street, 233-6651). For "one stop" shopping, there's the **Antique Mall** (230 West Bay Street), which houses a motley assortment of

The Savannah Symphony, which presents a thirty-five-week season of a variety of concert series.

dealers and treasures in what can only be described as a labyrinth. No visit to Savannah is complete without a stroll along the waterfront. Stop in at **River Street Sweets** (234-4608), if only to inhale the wonderful aroma of homemade candy. **Savannah Sails & Rails** (232-7201) carries colorful kites and trains, and **The Basket Place** (232-4546) has baskets of every shape, size, and description.

Another place to shop—and to snack—is in the new **City Market Complex**. The city's largest and most recent renovation project is a festival marketplace of the same genre as Boston's Faneuil Hall, Baltimore's Harbor Place, and San Francisco's Ghirardelli Square. It encompasses four blocks of buildings between Ellis Square and Franklin Square. Don't overlook the gift shops run by the museum houses (see section on museums, page 41), and be sure to browse through **The Little House** (107 East Gordon Street, 232-1551), as well as **East Shaver's Bookstore** (326 Bull Street, 234-7257), where you can befriend the dog before settling down cross-legged on one of the faded Oriental rugs for a good read.

TRANSPORTATION

The **Savannah International Airport** is served by American, Delta, Eastern, and Piedmont Airlines. All of the major car rental agencies are located at the airport. **AMTRAK's Silver Meteor and Silver Star**, which travel the North-South corridor between New York-Miami and New York-Tampa, stop in Savannah morning and evening, seven days a week (800/872-7245). The intracoastal waterway mean-

When Cotton was King,
the city began to
build her incredibly rich
architectural heritage.



DINING

The quantity and quality of restaurants in Savannah have kept pace with the burgeoning tourist trade, and, not surprisingly, fresh local seafood is the star attraction on many a menu. **Barrister's** (corner of Oglethorpe and Montgomery, 234-8972) derives its name from the courthouse it faces, and offers fish, beef, veal, and chicken dishes in a comfortable contemporary setting. A pianist enhances the pleasant atmosphere in the evenings. **The Crystal Beer Parlor** (corner of Jones and Jefferson Streets, 232-1153) has been a local institution since 1933, and still has the same wooden booths and memorabilia. The Crystal grinds its own beef for hamburgers, hand cuts its own french fries, and serves draft beer in thick frosted mugs.

The attractively restored mansion at 105 East Thirty-seventh Street where Mr. and Mrs. Michael Terry live also houses their highly acclaimed gourmet restaurant, **Elizabeth on Thirty-seventh** (236-5547). Chef Elizabeth has earned a national reputation for her creative preparation and stylish presentation of the freshest local ingredients, not to mention her exquisite desserts. **45 South** (354-0444) is an upscale restaurant with an imaginative and innovative chef, elegant cuisine and ambience, and a rather surprising address: inside the Best Western Motel on Eisenhower Drive just off Abercorn Street. This fall, 45 South will move to 125 West Congress Street. The contemporary, cosmopolitan yet casual setting will be a showcase for the new American cuisine, this time with an Italian accent. Chef Gerry Klaskala will keep on working his culinary magic on the best of what's fresh and in season, and will continue to make everything from pasta to ice cream from scratch daily on the premises.

Not everything on **Garibaldi's** (315 West Congress Street, 232-7118) menu is Italian. They grill fresh seafood beautifully. The cafe is open evenings only, and has a pretty old pressed-tin ceiling, a funky collection of paintings on the walls, and its share of noisy natives on Friday and Saturday nights. **Johnny Harris** (1651 East Victory Drive, 354-7810) has been in business in the same spot since 1924, and is a good place to go if you have a craving for barbeque, brunswick stew, fried chicken, or a thick slab of prime rib. On Friday and Saturday nights, you can dance to live music beneath a star-spangled dome. This period piece is long on local color. Located in a restored cotton warehouse on the waterfront, **The River House**

*The Champion-McAlpin-Fowlkes House, an 1844
Greek Revival home in the Historic District.*

churches, and a procession by thousands of costumed elementary schoolchildren. Cosponsored by the Historic Savannah Foundation and the Savannah Chatham County Board of Public Education (P.O. Box 1733, Savannah, 31401, 233-7787).

Saint Patrick's Day in Savannah makes Rio de Janeiro's Carnival and New Orleans's Mardi Gras seem pale by comparison. The parade itself lasts for several hours, and the partying goes on for days, complete with green grits and green beer. Not for the frail or the faint-hearted. **The Savannah Tour of Homes and Gardens** is always around the last few days in March, when spring foliage is at the peak of its beauty. Daytime walking tours may be taken at your own pace; evening events include refreshments and entertainment. The tour is cosponsored by the Women of Christ Episcopal Church and the Historic Savannah Foundation. Contact the Savannah Tour of Homes and Gardens (18 Abercorn Street, call information for telephone number, in service for six weeks prior to the tour).

Night in Old Savannah in April is an ethnic food and entertainment festival that celebrates the city's international heritage with continuous performances by local groups, and two shows nightly by a famous national entertainer. Al Hirt is the headliner this year. (Sponsored by the Alee Shrine Temple, P.O. Box 14147, Savannah, 31416.)

Tour of the "NOGS" Hidden Gardens in late April is your chance to see some of Savannah's loveliest private walled gardens, normally hidden to the passerby. The NOGS (North of Gaston Street) Tour will delight the novice and the accomplished gardener alike. Plan to begin or end your afternoon with tea and homemade sweets in one of Savannah's renowned gracious homes. (Sponsored by the Garden Club of Savannah, 31 Althea Parkway, Savannah, 31405.) **Savannah Scottish Games & Gathering of the Clans** at Old Fort Jackson in early May offers world-class as well as amateur athletic competition, and lots of other Scottish activities: Highland dancing, pipe band competitions, children's events, Scottish foods, and more. Check out your Scottish ancestry at the genealogy tent, and ride the boat shuttle to and from the Seafood Fest, which is held concurrently on River Street. Write to Savannah Scottish Games, 106 Halifax Road, Savannah, 31410.

From Sheep to Shawl is a demonstration held the second Saturday in May at Oatland Island Education Center (897-3773). Sheepshearing, combing, carding, spinning, and weaving are the featured activities. **Arts on the River** is a visual arts festival by day and a music festival by night. The annual mid-May event features a juried show of two-di-



mensional works. Scores of artists, artisans, and craftsmen from all over the country display their wares in Hyatt Plaza. The Savannah Symphony Orchestra performs nightly in Rousakis Plaza, and the finale normally features a fireworks display. Contact the Savannah Art Association (204 East Factors' Walk, 232-7731).

Tybee Island, Savannah's nearest beach, lies eighteen miles east of the city, and will be celebrating its centennial with special events all summer long, culminating in a jubilee in September. Phone 786-5444 or 786-4573, or write P.O. Box 491, Tybee Island, GA 31328.

Several thousand people attend the **Annual Cane Grinding and Crafts Festival** at Oatland Island

Savannah College of Art and Design students paint a sidewalk for the Sidewalk Arts Festival, held every April in the streets near the college.

Education Center (897-3773). Demonstrations by potters, woodcarvers, blacksmiths, and other artisans supplement the main attraction: the grinding of the cane and the boiling of the syrup. The festival also features entertainment by folk singers and the like. **Christmas in Savannah** has evolved into a major attraction. Activities kick off around Thanksgiving with the Festival of Trees. There are Christmas tours, Christmas concerts, caroling, and much more. Contact the Savannah Hospitality Association (P.O. Box 9841, Savannah, 31412).

Savannah is steeped in history, but always up-to-date in presenting the lively arts.

nineteenth-century English paintings in addition to prints and originals by Ray Ellis, who collaborated with Walter Cronkite on the hugely successful *South by Southeast and North by Northeast*. The Savannah College of Art and Design, located in the downtown Historic District, has adapted its nine architecturally significant buildings into classrooms and gallery space. Its **Exhibit A Gallery** (342 Bull Street, 238-2480) has rotating exhibits of works by faculty members, students, and others for most months of the year, but from Thanksgiving until the end of December, it houses a wonderful selection of clever and unusual Christmas gifts.

Gallery 209 (209 East River Street, 236-4583) and **Village Craftsmen** (223 West River Street, 236-7280) are area artists' and artisans' cooperatives offering one-of-a-kind and limited edition items. **The Savannah Art Association** (204 East Factors' Walk, 232-7731) has exhibit space for rotating monthly shows of individual members' works as well as a sales gallery (also for members' works). In October, the art association sponsors a juried show at the **William Scarbrough House** (41 West Broad Street) followed by its annual tour of artists' studios. In the spring, the organization mounts a children's art exhibit in Emmet Park.

LIVELY ARTS

The **Savannah Theater Company**, which had its beginnings in 1950 as a college-community little theater group, and which "gypsied about" until moving into its present 500-seat home at 222 Bull Street (233-7764), usually produces six mainstage plays and one summer musical a year. **City Lights Theatre** (234-9860) is a nonprofit community company that specializes in modern drama. Its 75-seat house (15 West York Lane) provides an intimate setting ideally suited to the thought-provoking plays that are the company's stock-in-trade. City Lights Theatre sponsors the Savannah Playwrights' Festival, an annual competition for young writers, and produces three winning one-acts in the spring. City Lights also sponsors a Shakespeare Festival in one of Savannah's squares every spring in conjunction with the Tour of Homes and Gardens.

The Forsyth Park Performing Arts Festival is a free city-sponsored event lasting three days during one of the summer months and showcasing the best of local professional talent. Call the Office of Cultural Affairs for details (235-4073). **The Pittsburgh/Savannah Ballet Theatre** (P.O. Box 23604, Savannah, 31403; 236-2894) partnership dances *The Nutcracker* in November and another ballet in February. In April, the cultural co-venture celebrates Ballet Week with performances, parties,



lecture-demonstrations, and a master class by artistic director Patricia Wilde. Established in 1953 as a community orchestra, the **Savannah Symphony** has matured into a fully professional performing arts organization with an annual operating budget in excess of \$1 million. The orchestra's thirty-five-week season runs from September to May, and features a number of different concert series in various settings as well as the immensely popular annual free family concerts underwritten by the City of Savannah: "Picnic in the Park" in Forsyth Park every October, and "Arts on the River" in Rousakis Plaza every May.

The **Savannah State College**, one of the oldest historically black colleges in the country, provides a myriad of cultural offerings—including theater, jazz, concert choir performances, and the well-known Wesleyan Gospel Choir, as well as art exhibitions—at the Kennedy Fine Arts Center (356-2248) on the campus. Residents and visitors also enjoy the broad range of music, theater, lectures, and art presentations at **Armstrong State College**. From student/faculty stage productions to traveling puppet show, ASC's Fine Arts Center (927-5325) is always alive with arts activity.

The Night Flight Cafe, which is moving to 121 West Congress Street (233-1959 or 236-7309), features a constantly changing lineup of national touring performers who play almost every genre you can name. **Emma's Piano Lounge** (223 West Bay Street, 232-1223) is smaller and more intimate. If you know the title or first line of a song that was popular at

The Pittsburgh/Savannah Ballet Theatre in its annual performance of The Nutcracker.

any time from about 1920 to the present, chances are the redoubtable Emma Kelly will know not only the tune, but the lyrics as well.

Angela Beasley and her Puppet People have been busy ever since they revived and updated the classic "Punch and Judy" tale and took their show on the road. The "puppets" are really actors inside gigantic (seven- and eight-foot) costumes and masks. Look for them at Piccolo Spoleto on May 23. Call Ms. Beasley at 238-4868, or write to her at 525 East Fifty-second Street, Savannah, 31405. The visual and performing arts are combined in some wild and wonderful ways during the Savannah College of Art and Design's **Sidewalk Arts Festival** (238-2400), held every April in the city streets and sidewalks adjacent to the college. Its **Clothesline Arts Festival** in October in Madison Square is great fun, too. In September, the Coastal Jazz Association sponsors the week-long **Savannah Jazz Festival** (927-4438) with support from the City of Savannah. Most of the concerts are free, and the weekend finale always stars big-name entertainers.

SPECIAL EVENTS

The annual **Georgia Week** celebration commemorates the founding of the colony on February 12, 1733, with events focusing on local history. Highlights include an authentic Victorian tea, school arts and crafts exhibits, tours of downtown



cottage is also the origin of the **Negro Heritage Trail**, a tour of downtown Savannah from a black heritage perspective.

The Green-Meldrim House (14 West Macon Street on Madison Square, 233-3845) is one of the finest examples of Gothic Revival architecture in the South. Constructed in 1853 at a cost of \$93,000 (in pre-Civil War dollars), the mansion served as General William T. Sherman's headquarters during the Union occupation of Savannah (during the winter of 1864-1865). It was during his stay here that Sherman sent his now-famous telegram to President Lincoln, offering him the city and its cotton as a Christmas gift. The mansion now serves as the parish house of Saint John's Episcopal Church. (Closed Mondays and Wednesdays.)

The Juliette Gordon Low National Girl Scout Center (142 Bull Street, 233-4501) is the birthplace and girlhood home of the founder of the Girl Scouts. Faithfully restored to the 1870s period, the house contains many of the original Gordon family furnishings. The Regency-style home was purchased in 1953 by the Girl Scouts of the U.S.A. After restoration (one of the first in Savannah), the house

was dedicated as a Girl Scout program center in 1956. In 1965, it became the first National Historic Landmark in Savannah. (Closed Wednesdays.) **The Andrew Low House** (329 Abercorn Street on Lafayette Square, 233-6854) was built for the cotton merchant whose son, William Low, married Juliette Gordon. William Makepeace Thackeray and Robert E. Lee were guests here at different times. The house is owned and operated by the Colonial Dames Society, and has been stylishly refurbished.

The Massie School (207 East Gordon Street, 232-1693) is the only remaining building original to Georgia's oldest chartered school system. The center section was designed and built by John S. Norris, 1855-1856, and the wings were added in 1872 and 1886. The Heritage Classroom Program (see story on page 38), operated by the local public school system at Massie, is an enrichment program designed to increase students' awareness, appreciation, and understanding of their city's historic and architectural heritage, and recently won the Governor's Award in the Humanities. (Closed weekends.)

A restored cotton warehouse is home to the **Ships of the Sea Museum** (232-1511) with its fabulous

The Savannah Theater Company's 1985 production of Hello, Dolly!

collection of models, ships-in-bottles, scrimshaw, figureheads, and other maritime memorabilia. The museum is accessible from the waterfront level (503 East River Street) and from the bluff (504 East Bay Street). **The Evans Museum of Antique Cars** (313 West River Street, 233-3525) is a must for the automobile buff. Ten miles from the National Historic Landmark District on the Isle of Hope is **Wormsloe Historic Site** (352-2548). A one-and-a-half-mile-long avenue canopied by live oak trees leads to the ruins of the plantation of Noble Jones, one of Georgia's first settlers. Jones received Wormsloe as a land grant from the crown, and it remained in his family until 1974, when his descendants donated it to the Georgia Trust. A visitors' center houses exhibits. (Closed Mondays.)

GALLERIES

Compass Prints Gallery is currently located at 108 West Hall Street (234-3537), but will soon be moving to 205 West Congress Street, where it will carry



© Jeanne Papy

fairs contracts with the arts providers to purchase specific municipal arts services at particular times and places, rather than giving them general support. The city's approach to the arts is both pragmatic and democratic, explains Leslie Gordon, director of Cultural Affairs. "The city views the arts as a routine municipal government service and one of which every citizen is entitled to partake."

Savannah's success story of restoration is perhaps the most often repeated of any in the annals of the historic preservation movement. Today, Georgia's first city charms professional city planners and tourists alike—close to two million of them yearly. (The area code in Savannah is 912.)

MUSEUMS

If you have time to visit but one museum in Savannah, make it the **Telfair Academy of Arts and Sciences** (121 Barnard Street on Telfair Square, 232-1177). Designed in 1818 by William Jay for Alexander Telfair, the mansion houses the oldest

and finest art museum in the South, and contains many of the original furnishings, as well as an outstanding collection of American impressionist paintings. The **Richardson-Owens-Thomas House** (124 Abercorn Street on Oglethorpe Square, 233-9743) is generally acknowledged to be the finest example of Regency architecture in America, and it, too, contains superb examples of the American decorative arts. The Marquis de Lafayette was a guest in this house when he visited the city in 1825. (Closed during September.)

The **Isaiah Davenport House** (324 East State Street on Columbia Square, 236-8097) is a remarkable example of Federal-style architecture. (It was the imminent loss of this building that served as the impetus for the inception of the Historic Savannah Foundation and the preservation movement in the city.) On display are some nice examples of Davenport china, silver, and period decorative arts.

The **William Scarbrough House**, (41 West Broad Street, 233-7787), another William Jay

The Juliette Gordon Low House (built in 1920), now the National Girl Scout Center.

design, was completed in 1819, just in time for the owner to entertain President James Monroe and other backers of the first transoceanic steamship, the *S.S. Savannah*. For roughly a century, the structure served as a public school for black children, and was greatly altered and denatured. Restored as a bicentennial project of the Historic Savannah Foundation at a cost of over \$1 million, the William Scarbrough House is the site of art exhibits, special functions and events, and the foundation's offices.

Dedicated to preserving the black history and culture of Savannah and the Sea Islands, the **King-Tisdell Cottage** (514 East Huntington Street, 234-8000) displays art objects, documents relating to black history, and furniture appropriate to an 1890s coastal black residence. Operated by the Savannah-Yamacraw Chapter of the Association for the Study of Afro-American Life and History, the

SAVANNAH



A New Cultural Vision

Building on the past is the key to success in this historic city.
By Rencie Smyth

A rich history, a thriving waterfront, and an active arts community form a unique combination that is Savannah. An important seaport from its outset, sending to England the products of its agriculture and trade with the Indians, Savannah became increasingly significant with the rise of King Cotton. Today, thanks to the efforts of the preservation movement, the waterfront is an integral part of the

city's charms, a thriving locus of both tourism and transportation.

The port of Savannah is the largest on the South Atlantic coast and the tenth largest cargo port in the nation. Over one hundred shipping lines and more than sixteen hundred vessels called on the city in 1985. An integral part of the Historic District, the riverfront features a variety of shops, restaurants, and the charming Ships of the Sea Museum, housed in a restored cotton warehouse, and is a delightful setting for visitors to enjoy a relaxed stroll while taking in the colorful sights and sounds of a bustling port.

The arts also play a major role in the city. The eighteen-member, politically appointed Savannah Arts Commission emphasizes the community-wide

approach to arts programming, with a list of six major goals ranging from making arts opportunities available to all members of the community (stressing the special needs of the economically and physically disadvantaged) to using the arts to promote economic development. Working in a unique collaboration with the city's office of Cultural Affairs, the commission reviews the needs of the arts institutions in the area—the Telfair Academy, Pittsburgh/Savannah ballet, and Savannah Symphony are only a few—and makes recommendations to Cultural Affairs for specific projects.

Acting on these recommendations, Cultural Af-

On the Dunes (1915) by Charles Hawthorne, part of the Telfair Academy's collection.



Two of five thousand colorfully costumed elementary school students after their parade down Bull Street celebrating the founding of the Georgia Colony on February 12.

exhibitions, dynamic points of departure for detailed study of Savannah's rich architectural, social, and cultural history. They were funded by a series of grants developed by the Friends of Massie. "I couldn't wait until we could make the visual connection," says Adler, who created the formats for the exhibitions designed by James Morton II. One explores the influence of classical styles of architecture on the city's built environment, identifying every building style in Savannah, from contemporary to colonial. Another examines Oglethorpe's superb city plan and traces its roots to Greek and Roman towns, while a third explores the loss and subsequent regeneration, through preservation efforts, of Savannah's elegant Victorian legacy. The Massie Center also houses a nineteenth-century classroom, a period costume workshop, and a media center which has a collection of works on urban planning, architecture, and local history.

An open-ended program whose hallmark is adaptability and creativity, the center also coordinates, with the Historic Savannah Foundation, the celebration of the colony's founding, Georgia Day—which is now Georgia Week and looks like it's about to become Georgia Month!" says Ray Wrenn, administrative coordinator of Community Enrichment

Programs and Staff Development for the Savannah schools. Georgia Week festivities each February now include twenty-three "town meetings" in the city's public and private middle schools, with costumed historical characters in attendance. A colorful parade down Bull Street by thousands of costumed elementary students on February 12 concludes at City Hall, where the children are addressed by the colonial characters. "The pageantry is marvelous," remarks Adler, "and really, as many adults are involved as children."

Central to the program's vitality is its penchant for bringing the arts into the educational mainstream. "We've tried to teach arts skills that also support the humanities curriculum," Wrenn explains. "For example, we've helped children make colonial crafts—things like tinsmithing, dying fabrics and yarns, making dust-bonnets—so that they have some idea of what colonial life was like and what skills were needed." One of the Massie classrooms is devoted to display of creative work by students. A Christmas exhibition, for instance, featured miniature Victorian houses, complete with gingerbread detail, constructed from found materials, and handmade Victorian Christmas ornaments.

With the addition of a full-time costume resource teacher to the staff, the emphasis on the arts is ex-

panding. "We're working on a display of Victorian costumes," Wrenn says, "dresses and shoes, buttons and laces, and trims. We're also developing traveling trunks of period-clothing reproductions, something children can actually take out and try on." Eventually, he says, the costume workshop will support a fine-arts program throughout the city schools, with an emphasis on the performing arts.

Partnership is the name of the game at Massie, and the key to the program's phenomenal success. "The role of the Friends has been unbelievable," Wrenn comments. Equally important has been the support of an enthusiastic board of education and the generosity of volunteers "who actually call us—we don't have to call them." In turn, the center is responsive to community needs. Between meetings of local, regional, state, and national organizations and visits from tourists, Wrenn estimates that well over three thousand people a year visit the Massie Center. "And that's in addition to school-children. We've really strived to make this a site that is an educational one for children, of course, but also a resource that is available to the entire community." Adler agrees. "It's so exciting," she says, "to see people—all sorts of people, young and old alike—come here and realize for the first time the meaning of our heritage." —Marcia Wade

Heritage Awareness

If you'd like to join the growing heritage education movement and start a program in your community, Ray Wrenn, administrative coordinator of Community Enrichment Programs and Staff Development for the Savannah schools, and Emma Adler, a founding member of the Friends of Massie, offer these suggestions.

1. First of all, says Wrenn, you should form an advisory committee, a group that includes both civic leaders and interested teachers and school-system representatives. If you're not sure who these people are, make a visit to the curriculum department at the board of education. Arts and social studies coordinators in particular can be invaluable participants in developing and implementing heritage education.

2. Once the committee is formed, its work should be to survey local resources. This in-

cludes citizen expertise, as well as the actual material environment. "We've worked very closely with our local historical society," Adler comments. Libraries, museums, and other organizations may also have resources to contribute to a study that will identify what is unique about your city. "You want to heighten the individual's awareness," says Adler. "Begin with a sense of self, and a sense of place. How did the town begin? Why did it begin?"

3. "You don't have to have a building," she continues, "but it helps." Either way, Wrenn points out, it is essential to develop long-range plans, and then to begin implementing them one step at a time. The National Trust for Historic Preservation, the National Arts and Humanities Endowments, and state humanities and arts councils can be useful resources in both planning and implementation.

4. Effective promotion and publicity will build momentum and garner additional community support once plans are under way, Wrenn adds. If you have created roles for an expanding network of volunteers, you'll find your program off and running before you know it. —Marcia Wade

Classrooms Go To Town

An innovative heritage education program brings the city's history into the present.

"We wanted to create visually literate citizens," remembers Emma Adler, "and to instill appreciation of our wonderful architectural heritage, our local history, and our marvelous city plan." Twelve years ago, Adler was appointed chair of a group called the Friends of Massie, formed to help the Savannah public school system create an innovative heritage education program that has done just that—and more. The nationally recognized Massie Heritage Interpretation Center and its Heritage Classroom Program have attracted visitors from across the country and throughout the world, and this year won the Governor's Award in the Humanities for its creative methods of teaching both arts and humanities, using the historic city itself as primary text.

Housed in the old Massie School on Calhoun Square in Savannah's National Historic District, the center began with the vision of Saxon Barger, then-superintendent emeritus of the school system. When the school was closed in 1974 after 118 years of continuous operation, Barger proposed to the board of education that a heritage classroom be established in the 1856 Greek Revival structure. For a city transformed by an impressive series of preservation projects, the idea was a natural. With the formation of the Friends of Massie—twenty community leaders and members of the school system who have guided its remarkable development—heritage education was off and running in Savannah. To this day, it hasn't missed a beat.

The center's thrust is an exciting one, taking classrooms into historic neighborhoods and through them into history itself. A series of exhibitions offers a fascinating window on the past for schoolchildren, tourists, and community members alike. Three professionals—a heritage classroom teacher, a costume resource teacher, and a media specialist—and support staff coordinate a lively array of programs and tailor the center's resources to the needs of classroom teachers. "The program is infused into the curriculum," explains Adler. "It's not an add-on, but an integral part" of the education



of Savannah's children. Heritage classroom teacher Sarah Parsons conducts workshops for teachers and implements an ingenious series of lesson plans that meet teaching objectives by supplementing trips to the center itself with field trips and other activities. Kindergarteners, for example, might visit Johnson Square and draw its Greek Revival buildings after a picnic lunch and a walking tour. Back in the schoolroom, they may make models of the Custom House or Christ Church with cardboard boxes, paper, and paint, or begin to learn about some of

Activities at the Massie Center include a May Day Festival each year.

the figures associated with the square's history, such as Georgia Colony founder James Oglethorpe or John Wesley, who was Christ Church's rector in 1736. Older students build on the basic knowledge acquired in the earlier grades, combining architectural and social history to understand complex cultural dynamics.

The core of the center proper is its permanent

Maurice Boutet De Monvel: Master of the French Picture Book," celebrating works by one of the world's finest creators of children's literature.

Shatto describes this as one of Telfair's most exciting and successful programs: "Our education coordinator developed a packet that included pre-visit activities to prepare students for their trip to the Telfair. Since Boutet De Monvel was an illustrator, the focus of the education packet was the art of the book. The children learned how to make books in the classroom, came to the museum and viewed the works, then went down to our studio space and learned how to marleize paper, which they used as end paper in the books they were making. It was such a thrill—it's like magic for them." Each of the Chatham County school system's four thousand fourth graders participated in the series, along with hundreds of private school students.

Benefits of introducing young people to the joys of museum-going stretch far beyond these classroom visits. "On Sundays, the museum is open free to the public. When the children come with their classes, we remind them as they leave that they can bring their families back, if they'd like to show them the exhibition. The really exciting thing is that they actually *do* bring them back," enthuses Shatto.

"Savannah does have its needy," says Shatto, "so we also strive to provide educational programming for low-income neighborhood centers, particularly in the summertime. As with the Gallery of Interpretation, these programs generally deal with the theme of the current exhibitions. Once we had a show of portraits from our permanent collection and they came in and learned about portraits—relating them to their school pictures. Then they went to our studio and actually made portraits of themselves—it was just as exciting for us as it was for them!"

Administrators of the Telfair Academy count themselves lucky to include a satellite museum a few blocks from the parent facility. The Owens-Thomas mansion and museum—another William Jay-designed residence—is, in Shatto's words, a "pure house museum." The Telfair home was renovated specifically to function as a museum, adding gallery spaces and knocking out walls for the transformation. The Owens-Thomas House provides a unique contrast in that it has remained completely intact as a private dwelling, right down to the original 1820 plumbing. Owned and administered by Telfair, the museum features impressive period furnishings and decorative arts objects. Many architectural historians consider it the finest example of the English Regency style in America.

Gregory Allgire Smith from the International Ex-



hibitions Foundation takes the Telfair helm as its new director next month. "Our newest 'acquisition' means exciting things for us and for the community," remarks Shatto. "We're eagerly anticipating the new directions he'll take us in—both the buildings themselves and with our goals and plans for the collection and institution.

"When I came out of graduate school I chose the

Letitia Van Deren Smith (circa 1780) by Charles Willson Peale hangs in the Telfair.

Telfair as a place to work because I knew that it was really an unsung treasure. I enjoy being a part of singing its glories—I've been here almost six years and the excitement hasn't stopped yet. We're on the verge of something big."—Kathryn L. Milam

An Elegant Home for Art



At the Telfair Academy, a rich past brings an exciting future.

When English architect William Jay designed a Savannah townhouse in 1818 for Alexander Telfair, little did he know that he was also creating a home for the oldest public art museum in the South. The opulent Telfair mansion, a classic example of the Regency style for which Jay was famous, is a work of art itself. The intricate wood carvings, crisply styled furnishings, and vaulted ceilings reflect the quiet elegance and genteel lifestyle of the descendants of a distinguished colonial family.

The residence remained in the Telfair family until 1875, when Mary Telfair, the last surviving member, bequeathed the house and its furnishings to the Georgia Historical Society. She stipulated that the

entire property be made available as a public museum. After seven years of litigation and three years of extensive renovation—including the addition of a rotunda and sculpture gallery—the home was reopened to the public in 1886. In 1920, the museum was turned over to a corporation and formally titled the Telfair Academy of Arts and Sciences, the name it proudly bears today.

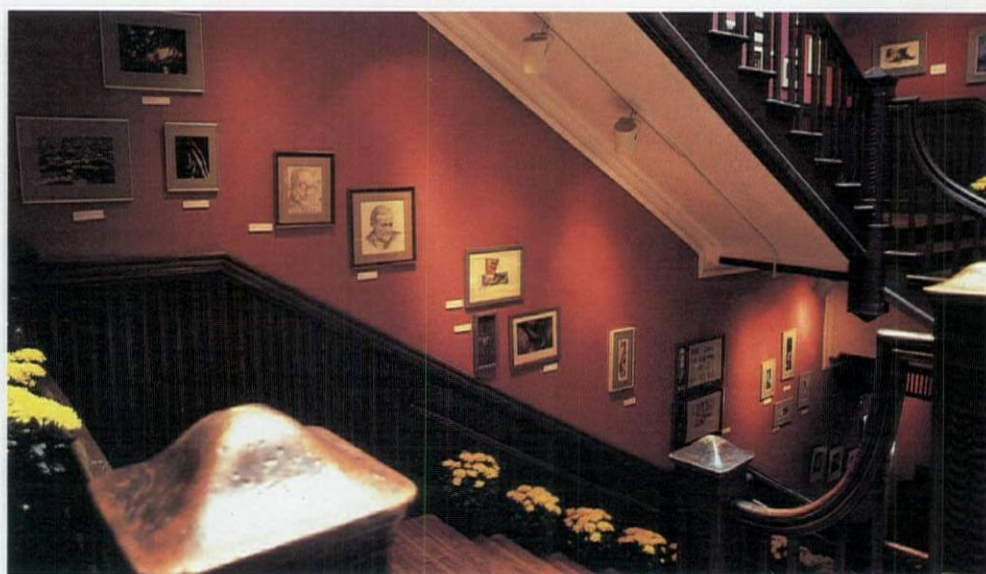
At the time that Mary Telfair made her gift to the people of Georgia, the family's private collection was limited, at best. The first item on the board's agenda was to remedy that situation. Part of Telfair's financial bequest was used to engage Gari Melchers, an expatriate American painter living in Europe, as purchasing agent for the Telfair. From 1906 to 1916, Melchers's international circle of friends allowed him access to French, German, and American impressionist paintings, which he sent home to Savannah.

The paintings formed the nucleus of the Telfair's

George Hitchcock's Early Spring in Holland (1907), part of the Telfair's superb collection.

permanent collection—broadly expanded to encompass works on paper, a rare collection of Savannah-made silver, a period costume collection, and an unusual group of works by Kahlil Gibran.

The Telfair Academy's rich history and extensive collection holdings are rivaled only by its ambitious schedule of outreach and educational programs. This enviable combination of resources has made the museum one of the leading cultural institutions in the area. According to Shatto, "While we attempt to reach all age groups from pre-school to senior citizens, most of our attention is focused on elementary school children." A particularly popular program is the Gallery of Interpretation, a museum visit which correlates with the art curriculum of the Savannah public schools. The program usually explores a visiting exhibition—this year's is "Louis



Above: The Lafayette Balcony of the Richardson-Owens-Thomas House. Right: The interior of the Preston Building at the Savannah College of Art and Design.

sector groups—including the Ford Foundation, which contributed a whopping \$1 million in loans and grants—to assure the restoration of nearly half of the Victorian buildings in the district while allowing their lower-income tenants, many of whom had lived there for thirty years or more, to remain in their homes. Savannah City Hall, local preservation organizations, neighborhood groups, and financial institutions combined with governmental entities at the state and national levels to help save this unique neighborhood.

Savannah's unparalleled preservation renaissance is an ongoing proposition. "Over the last several years," says Historic Savannah Foundation director Neil Horstman, "we have been trying to gain control of the handful of historically and architecturally significant buildings that are still threatened." With that in mind, the historic foundation recently purchased, then sold Savannah's two remaining unrestored eighteenth-century houses—the Spencer Woodbridge House (1795) and the Daniel Gule House (1799).

The Historic Savannah Foundation's continuing preservation efforts, according to Horstman, are the result of its strong community base. "This is strictly done by our bootstraps, by the people in the community supporting it." The foundation also obtains funds from its own tour service—which single-handedly generates an astounding \$1 million annually toward its operations—preservation, museum

houses, and retail programs.

This year, the foundation will benefit from Lord and Taylor's "Focus America" presentation at its flagship Manhattan store, which will spotlight Savannah's distinctive design tradition. The proceeds of an April 22 cocktail buffet will go to the HSF. Beginning April 29, the colors and flavors of the Southern city will permeate the store, with photographic murals, kiosks, and a store-wide merchandise supply. From April 27 through May 5, Savannah authors, artists, chefs, and craftspeople will be in the store, and luncheon seminars will explore varied aspects of the city's life.

Says Adler, "Today, downtown Savannah is one of the largest urban historic districts in the country. The tourist industry that has resulted from this remarkable reclamation has grown from less than \$100,000 in the 1950s. In 1985, the tourism/convention dollar impact on Savannah was \$327 million. The benefits to the population as a whole are simply incalculable."

The unique setting of the Historic District enticed the founders of the Savannah College of Art and Design to locate there. Richard and Paula Rowan purchased the 1893 Preston-designed Savannah Volunteer Guard Armory on Madison Square and restored the exterior to its historic elegance. In the process, they adaptively redesigned the interior spaces, making use of natural light. The college has purchased and restored additional buildings in the Madison Square area.

Work is beginning on Savannah's Broughton Street, the main commercial thoroughfare of the city. "We've earmarked almost \$200,000 of our budget for facade renovation on Broughton Street,"

says John Hicks, director of Community Housing and Economic Development.

Development is sparking interest in the least-restored area of the Historic District—its Northwest Quadrant. The City Market project, slated for completion this spring, encompasses four blocks flanking West Saint Julian Street, between Ellis Square on the east and the newly renovated Franklin Square on the west. The project involves restoration of the various buildings. The streets themselves will be closed to vehicular traffic (aside from horse-drawn carriages). The idea is to recreate the vitality of the center-city marketplace, with a new orientation toward dining, entertainment, and shopping, while preserving and enhancing the original setting.

"Our objective is to create an atmosphere that reflects and is reminiscent of the charm, ambience, and character of markets in past eras," says Thomas Booth, the Savannah-area real estate developer responsible for development of City Market. Project architect Robert M. Bush says the approach is to make the market area "appear neither older nor newer than it is."

Near City Market, six buildings are undergoing major renovation. "That's an effect that the project is having on the urban environment here," says Booth. "I think the Northwest Quadrant, in a couple of years, will be a very unique specialty district."

"It is a source of satisfaction to know that recognition and help for the preservation of this city have come from all segments," says Adler, with justifiable pride. "It makes Savannah a special place that is an example to the nation of how people can band together to accomplish what seemed at one time to be impossible."

—Bill Golightly



now refurbished and widely acclaimed.

Despite some individual efforts, widespread interest in preservation was not awakened until the mid-1950s when the destruction of the famed City Market caused a public outcry. In 1955, when the Isaiah Davenport House, a Federal structure, was scheduled for demolition, seven women organized the Historic Savannah Foundation (HSF). They raised private funds to buy and restore the Davenport House as a museum and headquarters for the foundation. The nonprofit corporation was chartered to inspire and maintain interest in the city's architectural heritage and to promote the aesthetic and economic benefits of restoration and preservation.

Almost immediately, the foundation commissioned an authoritative architectural survey of some two thousand structures—later known as the Historic District. The eleven hundred that were identified as significant were depicted on maps which enabled the foundation to plot strategies on an area-wide basis. At the same time, it began educating

the public of the need to save valuable buildings. The establishment of a revolving fund enabled the foundation to buy key properties for resale to sympathetic restorers.

In the early 1960s, using the survey results as a guide, HSF launched its first major endeavor—the Pulaski Square-West Jones Street Redevelopment Project. Through selective purchasing and resale of historic properties, an entire neighborhood was renewed. In 1966, a 2.2-square-mile area that included the original Oglethorpe City Plan was designated a National Historic Landmark district. It remains today one of the nation's largest urban historic districts. During the sixties, residences, churches, public buildings, parks, and squares were fervently renovated.

Attention turned to the riverfront in 1971. "Planning began on a multi-million-dollar urban renewal project to restore the badly eroded riverbank, improve drainage, and install lighting along the edge of the Savannah River," says Beth Reiter, preser-

The elegant dining room in a stately Historic District home built for Eliza Jewitt in 1852.

vation officer for the city. The project was extended to include the construction of Rousakis Plaza (named for Savannah's five-term mayor). Floating docks were attached, enabling cruise ships and private vessels to land there. "The plaza is also the scene of major activities," says Reiter, "like Oktoberfest, a Saint Patrick's Day celebration, Savannah Symphony concerts, and the Savannah Arts Festival." The city's urban development project also provided for the adaptive-reuse of the riverfront's historic warehouses for hotels, offices, shops, restaurants, and private homes.

The seventies also witnessed development of a unique plan to preserve the neglected but outstanding Victorian District. In 1974, Leopold Adler II founded and headed the Savannah Landmark Rehabilitation Project Inc. For this project, the city joined hands with the National Trust and private-

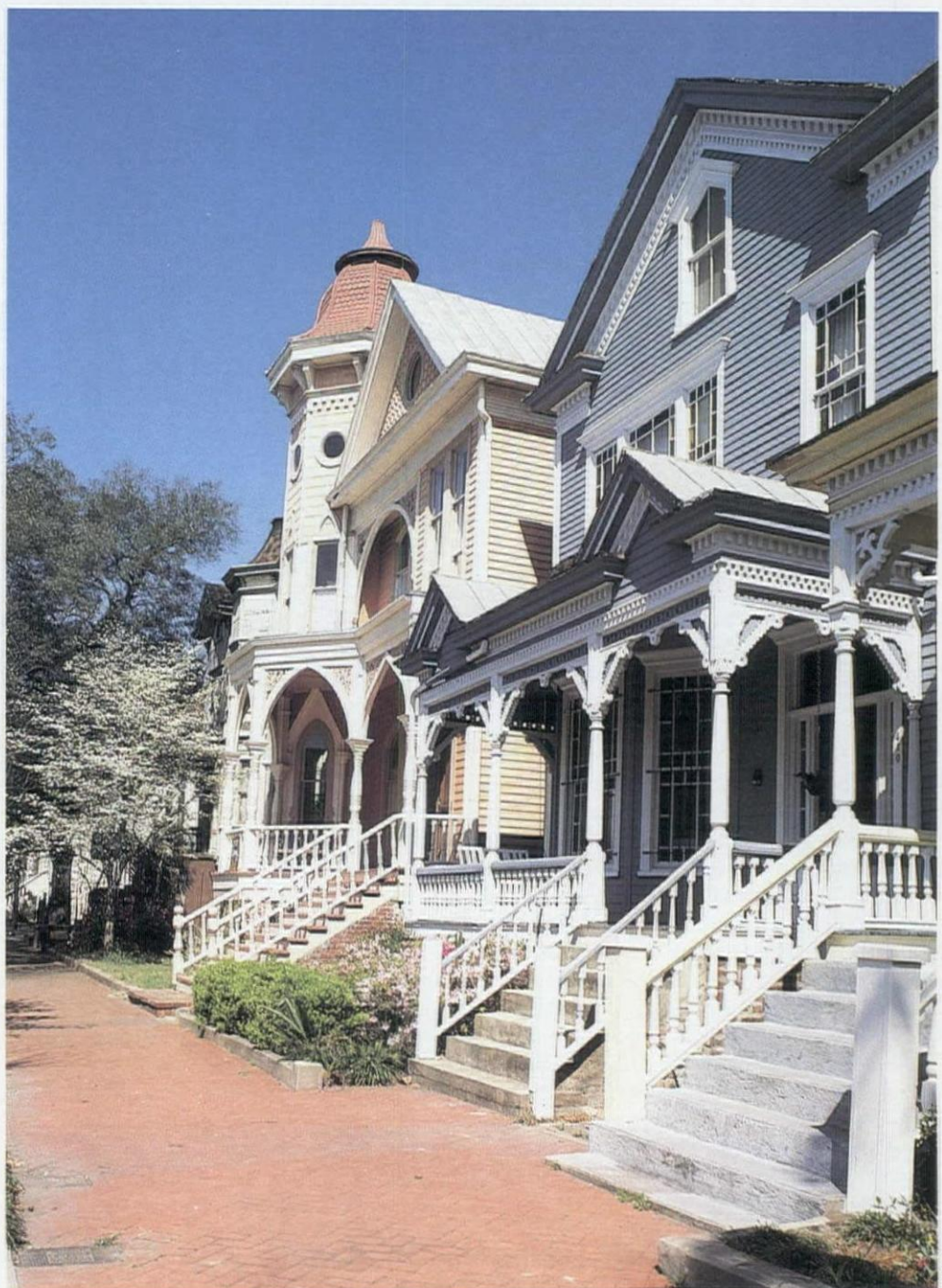
SAVANNAH

Spectacular preservation efforts have made this gracious old city a national showplace.

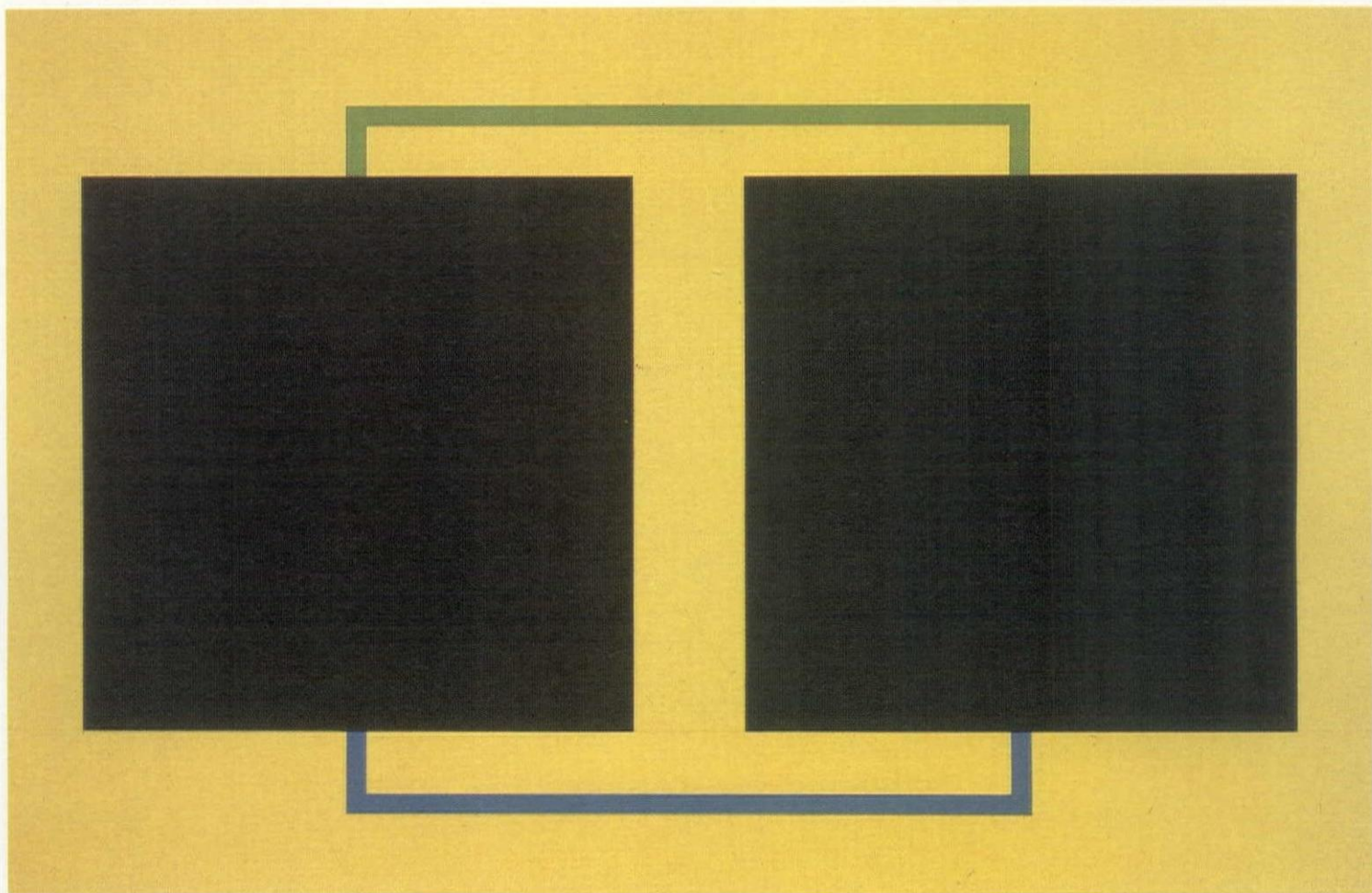
Horse-drawn carriages, shaded by majestic, Spanish moss-draped oaks, meander along avenues lined with Victorian houses and lush, green squares. Welcome to Savannah, Georgia, founded by James Edward Oglethorpe in 1733 as the seat of the thirteenth English colony. Today, Savannah is one of the nation's most architecturally unique cities. The National Historic Landmark District and the Victorian District contain more than 1,800 buildings, reflecting the Federal, Regency, Greek Revival, Italianate, Gothic Revival, and Romanesque styles.

"It is hard to believe that Savannah's distinctive plan, its profuse and varied architecture, its lush squares, parks, and open spaces, its Victorian District, its splendid riverfront were neglected and nearly abandoned in the early part of this century," says Leopold Adler II, president of the Savannah Landmark Rehabilitation Project. An energetic community leader, Adler also heads Preservation Associates of Savannah, and is a trustee emeritus of the National Trust for Historic Preservation. From 1959-1969, he was vice president of the Historic Savannah Foundation for four years and was president for six. In 1980, Adler won the prestigious Louise du Pont Crowninshield Award from the National Trust.

From the 1920s up to the 1950s, there were attempts to cut through the squares, rip up parks, distort the city plan, and abandon or tear down the buildings which make Savannah distinctive. In fact, a few squares were destroyed; many buildings were demolished; General Oglethorpe's plan, to some extent, was altered; the riverfront deteriorated; and buildings south of Forsyth Park were decaying. There was little interest in downtown real estate and little value given irreplaceable buildings which are



Rowhouses line Gaston Street, in the charming Historic District.



written text. The majority, in fact, are traditional-format paintings or sculpture. The 1987 Biennial is decidedly more subdued than the 1985 version for which Kenny Scharf painted day-glo cartoon imagery all over phone booths, hallways, and bathroom walls. That show was likened both to a "funhouse" and to MTV and,

in comparison, the works in this show seem more authoritative, sober, even "classic."

That means, in part, that they seem familiar. Abstraction is extremely visible, whether in the accomplished form of Robert Ryman's deftly painted geometric reveries or the wonderfully strange, hanging forms of Alan Saret that suggest ethereal galaxies translated into diaphanous spheres. Artists' recycling of the past continues furiously with Ross Bleckner's canny updates on op art and Philip Taaffe's less canny ones, or Peter Halley's abstractions based on electronic circuitry and redolent of Stella's hard-edged works of the early seventies.

This is a large show which probably contains something to offend everyone. My guess is that if the Whitney commissioned a poll, the most offensive works might turn out to be Bruce Weber's photographs of the young and the yearning, which bear a distinct resemblance to his Calvin Klein ads,

Trying to present both the "new" and the "best" is the Biennial formula that makes sparks fly.

most complaints are perennial. As associate curator Richard Marshall notes, "The Biennial is a fairly accurate representation of the state of contemporary art and some people just don't like to think that this is what contemporary art is." If contemporary art sometimes seems too trendy and commercialized then one must consider the fact that art invariably mirrors the culture which produces it. If this is the unpleasant message some feel the Whitney brings to our attention, why blame the messenger?

Others contend that the best art simply is not being shown in the Biennial and that the Whitney's emphasis is on what's new and in the news: that is, on what's selling in New York. Even curator Richard Armstrong maintains that the "weakness [of the Biennial] is its taste for novelty." Still others defend the Biennial, maintaining that its proper focus is not only current art, but new art. Susan Rothenberg, a well-known painter and veteran of several recent

and Jeff Koons's cast sculpture of odd throwaway objects like liquor bottles in the form of animals. Despite the influence of Warhol, most viewers still seem to prefer a relatively clear line between art and commerce.

Around what issues is the inevitable controversy likely to swirl this year? Oddly enough, when it comes to the Biennial,

Above: Peter Halley continues to recycle the past with abstractions such as Two Cells with Circulating Conduit.

Biennials, believes that they are "an avant-garde showcase and that's important . . . [They] should be hot. When I'm older, I want to step aside."

Two rarely acknowledged inconsistencies lie at the heart of the fuss. The first involves the meaning of the term "audience" and the second the meaning of the term "art." Few of those who argue about the Biennial consider its audience. The Biennial is not designed for critics, curators, and collectors who frequent the galleries, but for those viewers who do not. It is mounted to provide an overview for a very broad public and should be credited with rendering a convincing likeness of the art world, even if that portrait is broadly brushed.

The second inconsistency is implicit in my use of the term "art world," rather than "art." The Biennial exists within the professional art world. This means the high-stakes world of fame, fortune, and a shot at posterity. This means an art industry centered in Manhattan. So whatever the makeup of the Biennial, the exhibition validates the commercial and critical successes of the previous years precisely as the Academy Awards validate Hollywood's successes. Like the Academy Awards, the Biennial is a mirror held up to the industry and reflected out toward the public. □

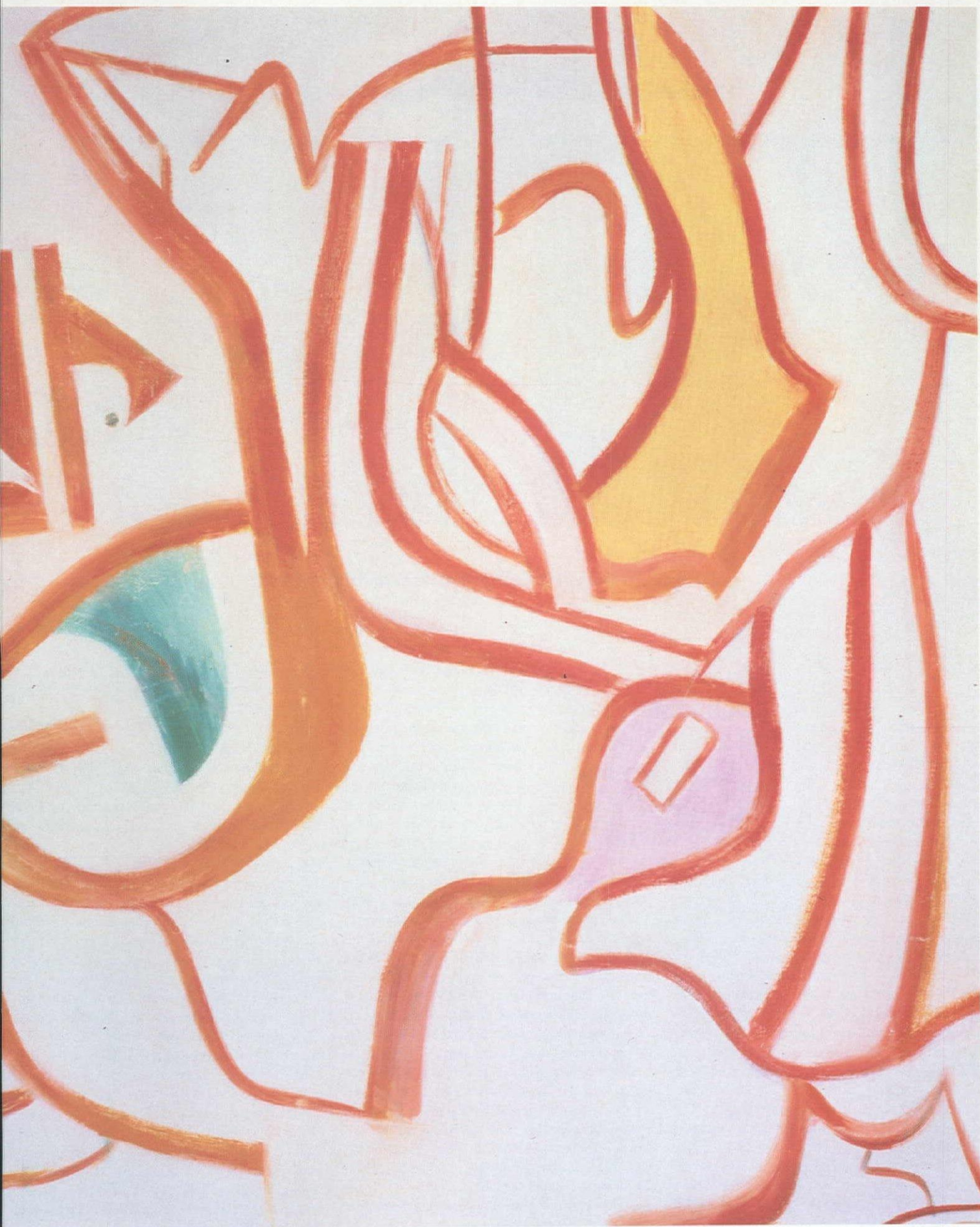


Photo courtesy of Xavier Fourcade, Inc., New York



Photo courtesy of Massimo Audello Gallery, New York

gory includes John Chamberlain, whose assemblages crafted from smashed car fenders are witty icons to our consumer culture, and Louise Bourgeois, who carves and casts elegant sculptural abstractions inflected with a sensual, surrealist touch.

The artists whose work seems to directly predate or influence current work are the key to this Biennial. They include Richard Artschwager, Joseph Kosuth, Sol LeWitt, and Nam June Paik. Their work varies enormously, from Sol LeWitt's minimal, geometric ink mural to Nam June Paik's endearing video robots constructed from television sets of the forties and fifties.

What these artists share is their connection with the sixties. Each first commanded public attention during that tumultuous decade and each embodies a direction that first appeared in the post-pop-art world of that time. Kosuth is a key figure in language-oriented conceptual art, literally applying blown-up texts to gallery walls. Paik is the father of media-related video, and LeWitt is among our most decorative minimalists. Artschwager produces hybrid works, either two-dimensional "sculptures"

If contemporary art seems too trendy and commercial, then one must consider the fact that art mirrors culture.

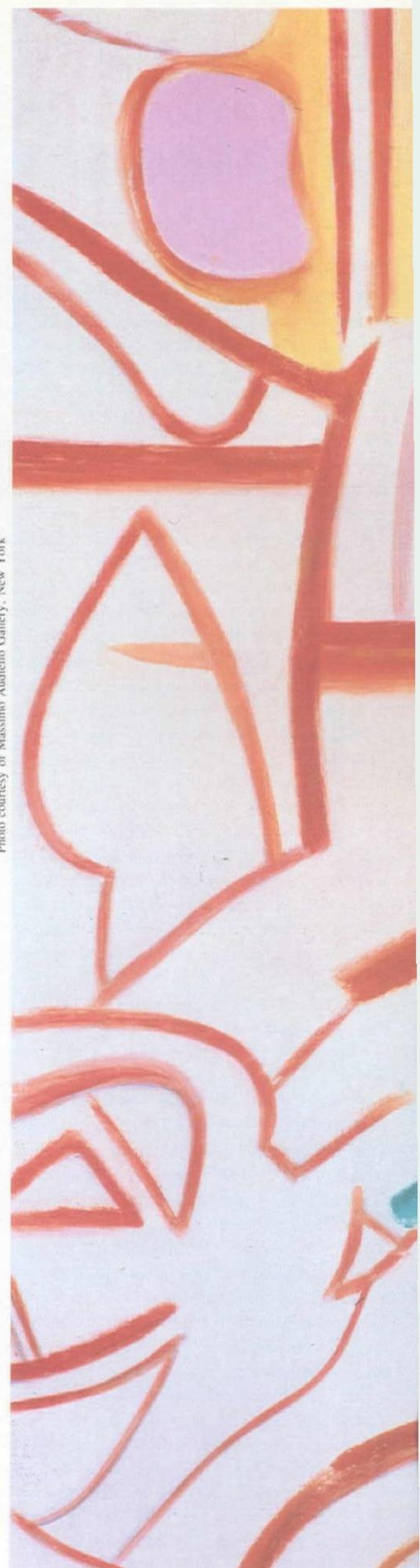
or three-dimensional "paintings," which embody the sometimes paradoxical proposition that an object might possess a dual nature.

Their influence derives less from the way their works look, than from the way they think about them. Artschwager's formica objects, for instance, seem to be neither painting, sculpture, nor furniture. They

provide a model for the current crop of Biennial artists like R.M. Fischer, whose lamp/sculpture straddles the boundary separating sculpture and furniture. Likewise, Judith Barry's multi-screen video narrative and Barbara Kruger's photo-text amalgams, coupling images and words in the manner of advertising, probably could not exist without Nam June Paik's pioneering, satirical use of the media as subject matter. Visually, however, there is little resemblance among the works.

Not every artwork requires wading through a

Above: David McDermott and Peter McGough's The Big Show, 1928. Right: Untitled XVIII, by Willem de Kooning, one of the "elder statesmen" in this year's Biennial.



TWO YEARS ON

By Robert Atkins

Spring has arrived in New York's art world. The collectors have returned from their winter migrations, frost no longer blankets Soho sidewalks, and the Biennial bashing season has begun. The Whitney Museum of American Art's 1987 Biennial exhibition of contemporary art opens April 10 and already the sound of tongues clucking and wits being sharpened can be heard. It is the exhibition *everyone* loves to hate. As London art dealer Anthony Reynolds succinctly put it, "There is nothing else like it. Anywhere. Period."

The controversy surrounding the Biennial seems like a charming relic, reminding many of the Parisian salons of the nineteenth century in which artist's reputations were made—or unmade. What is it about the Biennial that provokes such controversy? There certainly seems to be nothing extraordinary about the exhibition's purposes. Its twin objectives, according to the last catalog preface which echoes similar statements dating back to the first "Biennial" in 1932, are "to make qualitative judgments . . . and to assemble as cohesive an overview of current art activities as possible." In other words, every other year the Whitney attempts to provide a survey of the most significant American art. Age or reputation are not among official selection criteria, but the Biennial has become primarily a showcase for the new. Trying to simultaneously present the "new" and the "best" seems to be one sure-fire formula for making sparks fly.

When the museum held its first Biennial Exhibition in 1932, Juliana Force, the museum's director, wrote that the Whitney "is following a precedent established by almost every important art museum in the United States of holding annually large and important exhibitions of American art." Today the Whitney is one of the few to host such exhibitions. While other museums, including the Corcoran, the Hirshhorn Museum and Sculpture Garden, and the San Francisco Museum of Modern Art, mount biennials, their shows are different—usually organized along thematic lines, sometimes including European art, and only incidentally designed to provide a picture of contemporary art. Being the only regular exhibition of its kind means that the spotlight's entire glare falls on the Whitney.

The glare from that spotlight can be extremely intense. The 1985 Biennial was reviewed hundreds of times. The *Washington Post* called it "the Bloomingdale's of the Art World." The *Wall Street Journal* suggested that its "curators seem to have decided

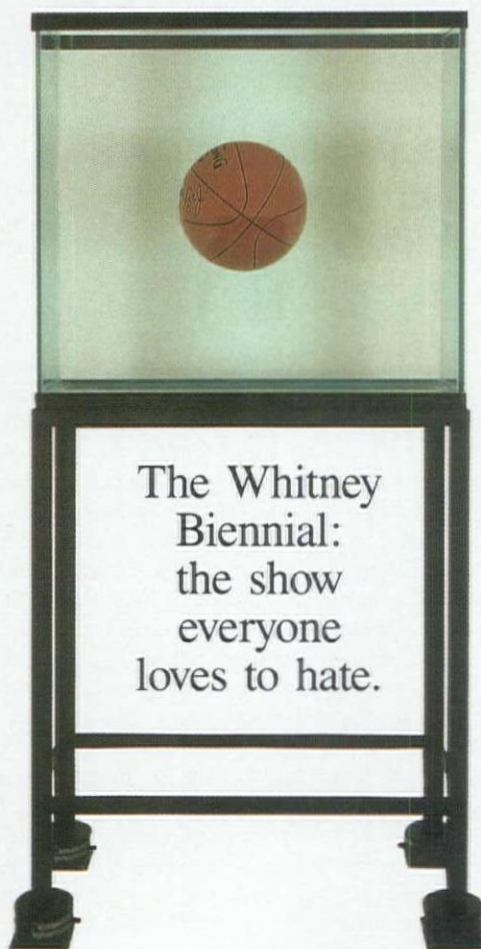
to aim for an audience of teenagers with a taste for comics, sci-fi, and gadgetry." The *Village Voice* pronounced it "an abridged *Reader's Digest* compendium of the safe, the predictable, and the already seen." Robert Hughes of *Time* magazine even called it "the worst [Biennial] in living memory." The fact that Hughes's complaint was first voiced nearly fifty years ago suggests how keenly the Biennials are observed.

The encyclopedic character of the show was established by the museum's founder Gertrude Vanderbilt Whitney. A sculptor herself, she wanted to support artists of all stylistic persuasions. That was the policy, according to the Whitney's director of education and long-time Biennial watcher Russell Connor, "until the 1970s when [director] Thomas Armstrong took over and shifted the museum's emphasis from serving artists to serving the public." This, of course, meant making judgments about which contemporary artists' work ought to be seen, and doing that job is virtually synonymous with being controversial.

What can we expect from this year's team of curators Richard Armstrong, John Hanhardt, Richard Marshall, and Lisa Phillips? With four curatorial sensibilities at work we can surely expect variety. The work of seventy-two artists (or art teams) has been selected. (It is the forty-four painters, sculptors, and photographers, rather than the twenty-eight film and videomakers, who invariably give the Biennial its character.) Unlike the raucous East Village flavor of the last Biennial, the current version reflects the fact that no single trend dominates today's art world. This is a show that gives new meaning to the term "pluralism."

This does not mean, however, that generalizations cannot be made. In fact, the 1987 Biennial is a fascinating barometer of current taste. What is immediately apparent is that neo-expressionism is no longer the reigning style of the day. Slashing brushwork and overheated palettes are still very much in evidence in the work of painters like the young turk Roberto Juarez and the old master Willem de Kooning, but they are the exception rather than the rule. A decidedly cooler emotional climate prevails than in the recent past.

Sometimes the character of a Biennial is revealed by the half dozen or so elder statesmen (or women) whose work is featured. This is one of those times. Well-established artists in mid-career or beyond are selected either because they have recently received recognition, sometimes in the form of retrospective exhibitions, or because they have influenced current trends. In addition to de Kooning, this cate-



Jeff Koons's One Ball Total Equilibrium Tank.

Photo courtesy of Zindman/Fremont, collection of Michael H. Schwartz

Robert Atkins is a writer and art historian who lives in New York.

One man's love for
French realist painting
was the seed of the
Tweed Museum.



Collection Tweed Museum of Art

North Shore Drive, 525-1234, open May through October) and sample the fresh lake trout and homemade tarts.

LODGING

Two excellent hotels accommodate visitors in the downtown area. The **Radisson Hotel Duluth** (505 West Superior Street, 727-8981) overlooks the city and harbor. **Holiday Inn Duluth** (207 West Superior Street, 722-1202), the centerpiece of the Holiday Center, is convenient to downtown shopping. **Fitger's Inn** (600 East Superior Street, 722-8826) overlooks Lake Superior at Fitger's on the Lake. **The Mansion—A Bed and Breakfast Inn** (3600 London Road, 724-0739) has nine rooms on five

hundred feet of Lake Superior beach. Also centrally located are the **Best Western Edgewater East Motel** (2330 London Road, 728-3601); and the **Harbor Inn of Duluth** (250 South First Avenue East, 727-8821).

TRANSPORTATION

Two airports are located near Duluth's downtown area. American, Republic, and Mesaba airlines maintain a regular schedule of flights to and from Duluth International Airport. For those traveling by private plane, Park Point's **Sky Harbor Airport** offers excellent facilities.

RESOURCES

The **Duluth Convention and Visitors Bureau**

Henry-Joseph Harpignies's Arched Stone Bridge Before a Town is on view at the Tweed.

(Endion Station, 100 Lake Place Drive, Duluth 55802, 722-4011; or in Minnesota, 1-800-4-DULUTH) is your best bet for maps, literature, and information about current happenings. A good source for a local and area calendar of events is *Lake Superior Magazine*, published bi-monthly and available on newsstands. The *News-Tribune and Herald* provides an up-to-date listing of arts events. The **Depot** (727-8025) also provides information about its activities. □

Elizabeth Beck lives in Duluth and writes extensively for local and regional publications.

THIS ART OF OURS

Sprawled across the northern hills of Minnesota where the waters of Lake Superior lap its Western shores, lies the city of Duluth.

A World port and gateway to one of America's last great wilderness areas, Duluth is a cosmopolitan city with a deep and abiding commitment to the arts.

Here the ballet and symphony, the theatre and museums join the fine arts of two institutions of higher learning to provide a unique cultural presence and style.

Duluth—where the beauty of nature and the spirit of the arts join to enhance a quality of life both serene and exciting.



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Duluth. Take a new look.

For Duluth visitor information call Minnesota toll-free 1-800-4-DULUTH (outside Minnesota, call (218) 722-4011), or write the Duluth Convention and Visitors Bureau, Endion Station, 100 Lake Place Drive, Duluth, Minnesota 55802.

EXPLORE
Minnesota
U.S.A.

The central focus of Glensheen's grandeur is its neo-Jacobean architecture.

Avenue South), you can browse in charming antique, clothing, candle, toy, and candy stores. The Marketplace, a former warehouse and manufacturing site, is listed on the National Register of Historic Places. The expanding **Miller Hill Mall** (Highway 53 North at Trinity Road) is the area's biggest shopping center, offering fifty-eight stores.

DINING

Whether seeking Lake Superior trout, char-broiled steak, or Greek cuisine, Duluth visitors find a wide range of restaurant choices in formal or relaxed settings. Fresh fish and seafood served in an elegant atmosphere are the specialty at the downtown **Jolly Fisher** (10 West Superior Street, 722-4305). The **Pickwick Restaurant** (508 East Superior, 727-8901) serves its excellent charcoal-broiled foods in an Old Heidelberg setting that overlooks the lake.

For distinctive American dining with a striking view of Lake Superior, try **Fitger's Inn Restaurant** (600 East Superior Street, 722-8826) at Fitger's on the Lake. Also at Fitger's is **Stephanie's on the Lake Cafe and Bakery** (600 East Superior Street, 722-4658), an intimate spot with gourmet food.

The downtown **Chinese Lantern** (402 West First Street, 722-7486) is one of the area's finest Chinese restaurants. **Grandma's Saloon & Deli** (522 Lake Avenue South, 727-4192) has a full menu ranging from overstuffed sandwiches to dinners. The dining room is a museum of local antiques. **Porter's Restaurant** (207 West Superior Street, 727-6746) at the Holiday Center is another local favorite. **The Greenery** (207 West Superior, 727-3387) is a Vie de France bakery with a sidewalk cafe atmosphere at the Holiday Center. Also at the center is **Gershgol's Deli Restaurant** (220 Holiday Center, 727-1803), famous for its New York deli sandwiches and desserts.

Natchio's Greektown (109 North Second Avenue West, 722-6585) offers Greek cuisine in an authentic, setting. **Sir Benedict's Tavern on the Lake** (805 East Superior Street, 728-1192) features sandwiches, homemade soups, and desserts. Take a short drive up the North Shore to the tiny **Scenic Cafe** (10221



The daughter's bedroom at Glensheen features hand-painted rosewood furniture.

Duluth's rich cultural heritage has spawned a wealth of festivals of every type.



Marathon, and includes a sleigh and cutter parade and numerous sporting events.

DISCOVERING THE CITY

It's easy to explore Duluth both on land and lake. **Discover Duluth Tour** (722-6024) provides an educational four-hour bus tour of the city. **Duluth-Superior Excursions** (Fifth Avenue West and Waterfront, 722-6218) offers narrated tours of the Duluth harbor from early May to mid-October aboard the five-hundred-passenger *Vista King* and *Vista Queen*. The old-fashioned, bell-clanging **Port Town Trolley** (722-7283) circles through the downtown business section and harbor attractions daily.

At **Canal Park**, piers extend 1,700 feet into Lake Superior. Giant lake carriers and ships pass under the **Aerial Lift Bridge**, gateway to the Duluth harbor. The *S/S William A. Irvin* (350 South Fifth Avenue West, 722-7876), a retired ore carrier, is docked and open for tours near Canal Park at the Duluth-Arena Auditorium. A short drive east from downtown along the lakeshore is **Glensheen, A Great Lake Estate** (3300 London Road, 724-8863), a thirty-nine-room, neo-Jacobean mansion, carriage house, and formal gardens.

West of downtown, the **Zoological Gardens** are home for more than five hundred animals from around the world and a Children's Zoo. **Spirit Mountain** (Interstate 35 at Boundary Avenue exit, 628-2891) attracts skiers with its downhill slopes and cross-country trails. You'll find charter boats (722-4011) for Lake Superior salmon and lake trout fishing at Duluth's waterfront.

SHOPPING

The Port City is a place that welcomes entrepreneurs. **Fitger's on the Lake** (600 East Superior Street, 722-0288) is a renovated 1857 brewery on scenic Lake Superior that features twenty-five specialty shops, restaurants, and summertime courtyard activities. A cross section of small shops can be found along the enclosed Skywalk System in downtown's concentrated retail area from Fifth Avenue West to Third Avenue East. The **Holiday Center** (Superior Street from Second to Third Avenues West) houses forty unique shops and restaurants and is the center of the Skywalk System.

At **DeWitt-Seitz Marketplace** (394 Lake

Square is a living museum, with twenty-three storefront exhibits recapturing the city's historic 1910 period. Adjacent to the Lake Superior Museum of transportation, Depot Square is a creation of two Duluth commercial/industrial "railroad" streets—Union and Railroad. Historically accurate shops based on buildings of the 1885-1910 era, storefronts, and related exhibits line the street. Visitors can interpret the city's past with the Back-In-Time Players and on a vintage trolley ride.

LIVELY ARTS

The **Duluth-Superior Symphony Orchestra** (727-7560), founded in 1931, programs a symphonic repertoire under music director and conductor Taavo Virkhaus. Performances are at the Duluth Auditorium (350 South Fifth Avenue West). The **Matinee Musicale** (727-8025) presents nationally recognized professional performers in a Concert Artist Series.

Summer outdoor concerts include **Music in the Park** (724-9832), sponsored by the Duluth Parks and Recreation Department, at Chester Bowl Park (1801 East Skyline Drive) on weekday evenings; **Concert by the Lake**, featuring local musicians on Wednesday evenings from mid-June to mid-July at Glensheen (3300 London Road, 724-8864); and **Dr. Hitt & His Big Band**, at the Duluth Public Library Plaza (520 West Superior Street, 723-3821) Monday evenings from mid-July to mid-August.

Under the direction of Gernot Petzold, the **Duluth Ballet** (722-2314) is a professional company that stages traditional and contemporary ballets in the fall, winter, and spring.

The **Minnesota Repertory Theatre**, headquartered at the Marshall Performing Arts Center (10 University Drive, 726-8561) on the University of Minnesota-Duluth campus, presents five plays in repertory from July 4 through mid-August. The university theater department also gives first-rate performances at the Marshall Performing Arts Center's two theaters during the school year.

The city's community theater, the **Duluth Playhouse** (722-0349), provides a year-round season of six full-scale productions, a children's show, and a special production. It performs at the Depot's 282-seat auditorium. **Colder by the Lake** (722-4192) is a locally-grown comedy troupe that performs to sellout crowds during



its summer and winter seasons. The relatively new **Theatre for the Young** (727-6833) presents spring and fall performances at the Spirit of the North Theater in Fitger's on the Lake. Also at Fitger's on the Lake (600 East Superior Street) is the **Lake Superior Experience** (727-5060), a multi-media portrayal of life on the lake performed at the Spirit of the North Theater.

FESTIVALS

The annual **Park Point Art Fair** (722-5905), held in late June, is an invitational, juried fair where artists display paintings, pottery, jewelry, candles, and blown-glass objects. The Depot celebrates Americana during **All-American Railroad Days** (727-8025), a two-day event in late June that features spike driving, hand-car races, pie eating, and old-fashioned family entertainment. Fiddlers from throughout the United States and Canada compete in the annual **Lake Superior Fiddle Contest** (722-4011) in late June.

A major June event is **Grandma's Marathon** (727-0947). World-class runners compete in a twenty-six-mile run that follows Lake Superior's scenic North Shore. This year, the Women's 1987 National Marathon Championships will be run concurrently with Grandma's.

Above: The Duluth Superior Symphony in concert. Opposite: The Nimiwin Ojibway Nation Celebration at Bayfront Landing.

The city's **Fourth Fest Celebration** (727-1177) offers an arts and crafts fair, a sampling of ethnic and American foods, stage shows, children's activities, and fireworks. It's observed at Bayfront Landing on the harbor.

Duluth Aviation Expo '87 (722-9940) is set for late July, when the Concorde is scheduled to arrive at Duluth International Airport. The Concorde is part of the Duluth Centennial Celebration Airshow, with displays and aviation events planned.

Ethnic foods, dances, crafts, displays, and art exhibits are offered at the annual **International Folk Festival** (722-8563), held in early August at Leif Erickson Park (Twelfth Avenue East and London Road). The **Nimiwin Ojibway Nation Celebration** (722-4011) is an intercultural event that provides music, dance, demonstrations, art exhibits, and historical displays at Bayfront Landing in mid-August.

The **Duluth Winter Sport Festival** (722-4011) celebrates winter each January. Action begins with the four-hundred-mile Beargrease Sled Dog

A lively arts panoply includes music, dance, and theater for young and old alike.



Opposite: The Duluth Ballet in performance. Above: The Duluth Playhouse's production of The Sound of Music.

MUSEUMS AND GALLERIES

The **Tweed Museum of Art** at the University of Minnesota-Duluth (10 University Drive, 726-8222) has five galleries with changing exhibitions of contemporary and historical art. The permanent collection contains a cross-section of significant European paintings, and American art of the nineteenth and twentieth centuries is also well represented. A collection of contemporary American artists comprises 40 percent of the museum's 3,500 works.

The **Duluth Art Institute** (727-8013), located at the downtown **Depot** (506 West Michigan Street), presents contemporary exhibits of local, regional, and national artists. Exhibitions are

scheduled on a monthly basis in the Depot's balcony gallery, rotunda, and theater hall lobby. One-person shows, group shows, conceptor theme shows, and regional and national juried shows are featured. Founded in 1896, the Art Institute's goal is to nurture area artists and serve the local community. It offers beginner and advanced classes in photography, ceramics, painting, and drawing.

Small galleries downtown include the **Nancy Berini Gallery** (203 East Superior Street, 727-1436) and the **Frame Corner & Gallery** (323 West Superior Street, 727-7174).

The **Art Dock** (394 Lake Avenue South, 722-1451), at the historic DeWitt-Seitz Marketplace near Canal Park, displays fine arts and crafts by area artisans. A short walk across Canal Park is the **Marine Museum** (727-2497). A service of the United States Army Corps of

Engineers, the museum offers film shows, model ships, and exhibits featuring commercial shipping on Lake Superior.

Three museums depicting the area's rich mining, railway, and logging history are housed at the **Depot** (506 West Michigan Street, 727-8025). The **A. M. Chisholm Museum** has changing exhibits and programs drawn from its permanent collection of world cultures and natural history. Railway locomotives, snowplows, and cabooses make the enclosed **Lake Superior Museum of Transportation** a nostalgic experience. The **St. Louis County Historical Society** occupies the **Sieur DuLhut Room**, and features exhibits of explorers and voyageurs. Also on display is a collection of thirty-six charcoal drawings and oil paintings of the Chippewa Indians at the Head of the Lakes by American artist Eastman Johnson. **Depot**

DULUTH



Superior Arts

The arts thrive and beauty abounds in this lakeside city.
By Elizabeth Beck

In Duluth, Lake Superior's presence is never far away. The remnant of glacial beaches thousands of years old, Duluth overlooks the biggest, coldest, deepest, clearest body of fresh water in the Western Hemisphere. Lake Superior is the uppermost of the five Great Lakes, and

because of its size is more an inland sea than a lake; it even has its own weather systems.

With a natural harbor formed by a sandbar at the mouth of the St. Louis River, Duluth from the first was a hub of maritime commerce. Early fur traders used the lake and the rivers that drain into it as a waterborne highway to the interior of North America. Later, lumber from northern Minnesota's white pine forests was shipped down the Great Lakes to build cities like Chicago and Detroit and Buffalo. After the turn of the century, Duluth became the major iron ore port in North America. Since the opening of the St. Lawrence Seaway in 1959, Duluth has

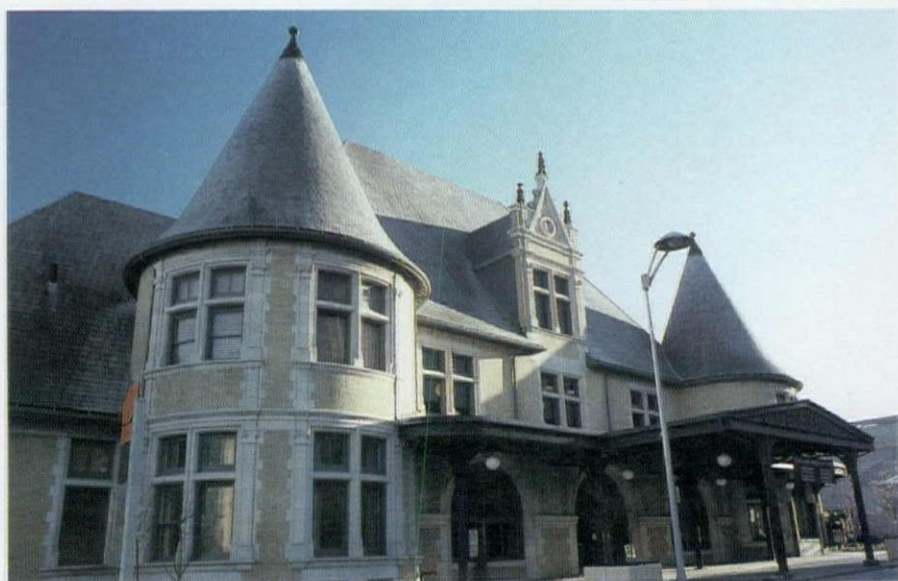
been an international port. Visitors to Canal Park in summer and fall are likely to see saltwater vessels loading grain and oilseeds for ports-of-call scattered all across the world.

The area's natural beauty is rivaled only by Duluth's thriving arts community. Visitors and residents view exhibitions and enjoy professional theater at the University of Minnesota-Duluth, get a feel for the region's rich cultural heritage at the Depot's three museums, and participate in a variety of festivals along Lake Superior's shore. This mixture of natural and cultural offerings gives Duluth a special ambience. (The area code for Duluth is 218).

Depot Time

As the Depot celebrates the tenth anniversary of its grand opening, here's a chronology of key events in the transformation.

- **1892.** Designed by Boston architects Peabody, Stearns, and Furber, Union Depot is built at a cost of \$615,000.
- **1969.** Union Depot closes.
- **1970.** The Duluth Junior League and other concerned citizens incorporate nonprofit Area Cultural Center Committee. Group is one of the first of its kind dedicated to renovation of abandoned train depot.
- **1971.** First capital fundraising begins. Eventual funding sources are the Department of Housing and Urban Development's Economic Development Administration (EDA), a Federal Historic Preservation Grant, state funds that include several grants from the Upper Great Lakes Regional Commission, and grants from private foundations and individuals.
- **1972.** Structure is designated as national historic site. Title is transferred to St. Louis County so project is eligible for EDA grant.
- **1973.** Renovation and construction to provide 91,000 square feet of display and office space begins.



Bruce Ojard

- **1977.** City celebrates grand opening. Depot, railroad museum, and performing arts wing completed for \$3.7 million. Arts groups move in.
- **1979.** Depot outreach to region begins. Funded by grants from the Minnesota State Historical Society, Bush Foundation, Blandin Foundation, Burlington Northern Foundation, and Junior League, construction begins on Depot Square.

The Depot, now an arts complex.

- **1982.** \$250,000 Depot Square observes grand opening.
- **1987.** Final storefront construction nears completion. The U.S. Department of Transportation has named the Depot one of eight best adaptive uses of railroad depots in the U.S.; the Federal Railroad Administration has presented the facility a design excellence award.—E. B.

and studio facilities. The institute schedules exhibitions monthly in the Depot's balcony gallery, rotunda, and theater-hall lobby.

With eight member agencies thriving at one central location, the Depot obviously provides some tangible benefits. "The Depot serves not just as a landlord, but as a steward," explains executive director William Miller. He cites the economic efficiencies of being housed in a single center, with administrative services available from the Depot. Participating organizations also have increased visibility as a result of working in such close alliance with other principal cultural groups in the city, Miller says.

There are also funding benefits. While each Depot organization is an individual operation with its own budget, each also benefits from the Depot Program Fund Drive. The Depot annually conducts the united arts fundraising cam-

paign for the community in a continuation of the cooperative spirit that made the Depot possible. Monies collected are not part of the Depot's operating budget, but are allocated to the Depot's member organizations.

The Depot itself operates as a nonprofit corporation directed by a twenty-five-member board of directors. Forty percent of its operating budget comes from admission fees. The City of Duluth contributes 20 percent from a hotel, motel, and restaurant tax. Another 20 percent comes from St. Louis County in the form of payment of the building's utility costs (the Depot's structure is owned by the county). Earned income, interest, contributions, and grants make up the balance.

Miller is quick to point out that by its very nature the Depot is an exciting place. Weekend programs, weekly lunch-hour activities, annual

events, and series presentations are standard fare. The Depot also conducts a substantial outreach program of live theater, dance, mime, and storytellers to outlying Minnesota and Wisconsin communities.

Miller currently is supervising the finishing touches on Depot Square, a reconstructed 1910-era Duluth street scene adjacent to the Lake Superior Museum of Transportation. Depot Square is an antique village set at the time of the Depot's highest usage in its historic role as a railroad station. It offers twenty-three treasure-filled storefronts, an ice cream parlor, silent movie theater, and gift shop. History comes alive as the A. M. Chisholm Museum's Back-In-Time Players portray real or invented 1910 Duluth characters, and visitors ride a vintage electric trolley car along the main street of Depot Square.

—Elizabeth Beck



ground floor. Total cost for the original renovation was \$3.7 million.

Today, the structure houses three separate museums. The St. Louis County Historical Society Museum's exhibits depict early exploration, the native American history of the region, the fur trade, and life on the logging frontier. The society also sponsors a full series of programs, lectures, and tours exploring the ethnic and industrial history of northeastern Minnesota.

The A.M. Chisholm Museum's collection focuses on world cultures and natural history. The museum offers changing programs and exhibits, such as its current exhibit of two centuries of American apparel and its display of American patterned glass from the collection of Robert Burrows. Its giant walk-through Habitat Tree is a favorite of children.

At the Lake Superior Museum of Transporta-

tion you can walk through many of its locomotives and historic equipment. One of the largest railway museums in the U.S., its varied collection includes Minnesota's first locomotive, the first locomotive used by the Northern Pacific Railway, snowplows, cabooses, a steam wrecking crane, and a McGiffert Log Loader.

Duluth's performing arts groups are headquartered in the Depot's adjacent performing arts wing, which also contains ballet studios and an intimate, 280-seat theater. Since 1965, the Duluth Ballet has served the region through its school and outreach programs, tours, and local performances. The Duluth Playhouse, active since 1914, functions as one of the nation's oldest community theaters. With volunteer theater involvement as its main focus, the playhouse presents seven productions annually.

The Duluth-Superior Symphony Orchestra

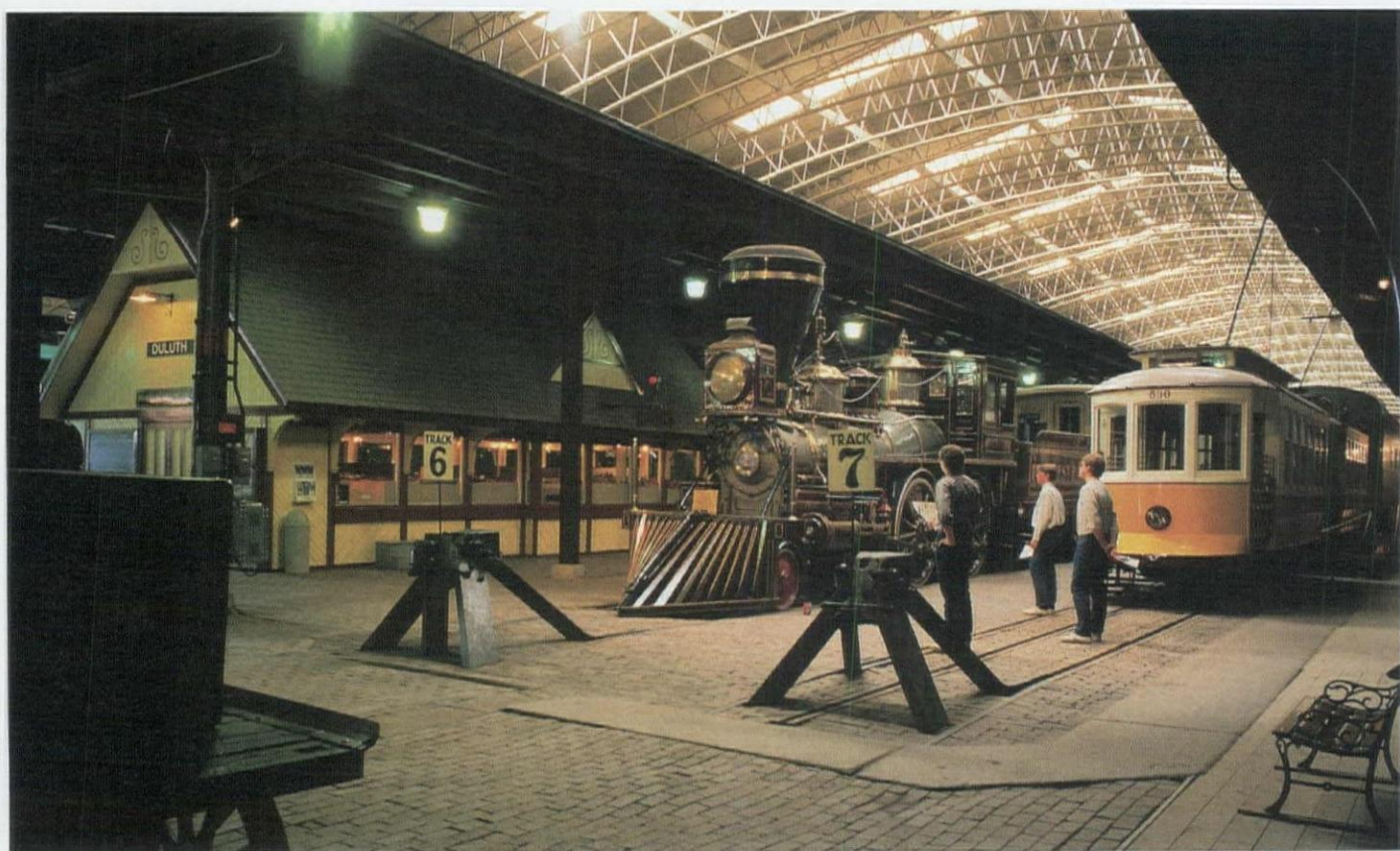
Beaver Bay, Minnesota (circa 1870) by Mrs. J.J. Lowry, part of the Historical Society's collection.

(D-SSO) provides a full range of symphonic repertoire in its subscription concerts, holiday and chamber orchestra concerts, and educational programs. Music director and conductor Taavo Virkhaus, now in his tenth season with the D-SSO, earns praise for continually bringing new works into the orchestra's repertoire.

Complementing the D-SSO, the Matinee Musicale presents professional performers of national and international reputation in its Concert Artist Series. The musicale also supports an active student section, a summer music camp, and a scholarship program.

The Duluth Art Institute's programming includes contemporary exhibits of local, regional, and national artists, classes, workshops, clinics,

All Aboard For Arts



Dan Grundmann

A treasure house for the arts, Duluth's Depot has something for everyone.

By now, the adaptive use of railroad stations is a familiar concept in large American cities. There's the Pittsburgh & Lake Erie Railroad complex in Pittsburgh, Chattanooga's Choo Choo station, and the Union Station in Indianapolis. But Duluth's St. Louis County Heritage and Arts Center, "The Depot," may be unique both for what it is and what it is not.

First, the renovation of the 1892 train station

was not the project of an urban developer. Numerous community organizations and individuals plotted its revitalization in something of a grass roots movement. Nor is the 91,000-square-foot Norman Chateau-style Depot a trendy shopping complex. Instead, it's the premier cultural entity in northern Minnesota, housing three museums, four performing arts groups, and an art institute. As the hub of regional arts activity, the Depot offers Duluthians, visitors, and northern Minnesota residents an array of cultural programs and a taste of the area's rich mining, lumbering, and railroad history.

The station served seven railroads and fifty trains a day at its peak, but for all intents and purposes, commercial passenger service end-

The Depot's nostalgic Lake Superior Museum of Transportation.

ed in 1969. At about the same time, local museums and performing arts groups were looking for a common home. The Duluth Junior League spearheaded a campaign with other concerned citizens to form an Area Cultural Center Committee. The nonprofit corporation's first priority was to save the Depot from the wrecking ball; its second, to garner funding to bring the city's cultural organizations under one roof.

Renovation on the Norman-style building, patterned after a chateau in the Loire Valley, began in 1973. By 1977, the Depot reopened, complete with an attached performing arts wing and an enclosed, indoor railway museum on the

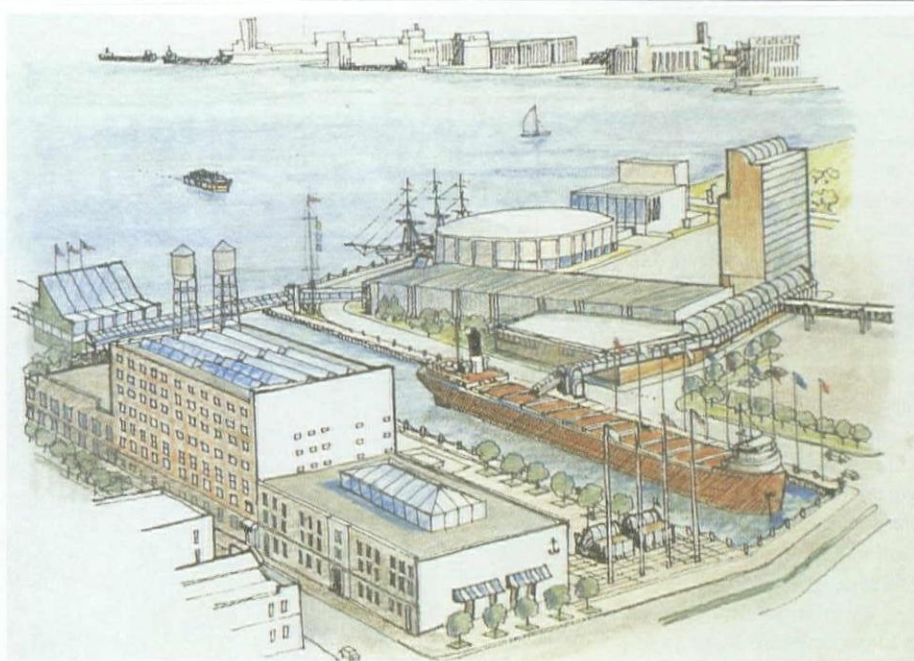
ning and engineering departments worked with building owners downtown to help expand the network of climate-controlled skywalks. To date, more than forty store owners have signed up for the renovation loan program.

An ongoing project, the storefront renovation program's main priority is to recapture the turn-of-the-century, historical character of downtown buildings, says Downtown Renaissance Program administrator Tom Cotruvo. "It's an 1880-1920 style, pre-art deco," Cotruvo explains. The program was helped along by the fact that, while the city's original wood buildings are gone, many of the first wave of permanent structures still stand. Program employees researched buildings' histories at area libraries, and many downtowners supplied photos of buildings when they were first constructed.

"One problem was that some buildings had no character left—everything was destroyed," says Cotruvo. "For those we had to create a facade that matched." Owners of newer buildings are encouraged to make the exteriors correspond with the turn-of-the-century architectural character. To assist storefront program pays for exterior designs provided by two architectural firms it has under contract. Building owners obtain their own contractors, but the storefront program is available for administrative help.

But just renovating downtown wasn't necessarily the key to attracting tourists to the Twin Ports. Duluth calls itself the Port City, and even with the economic dislocations of the past decade, the twin ports of Duluth and nearby Superior, Wisconsin, rank among the top ten or fifteen ports in the country each year on the basis of tonnage. With 800,000 tourist visits a year, the Canal Park area of Duluth is the most popular tourist attraction in Minnesota. Ships from all over the world call on the harbor, and during the summer visitors line the pier at Canal Park to watch the vessel traffic.

City planners reasoned that a waterfront development project could pay big dividends in Duluth's renovation plans. The concept has taken hold in other ports; Baltimore's Inner Harbor and Toronto's Harbour Place are models of the idea. But Duluth wanted to retain the flavor of its maritime past. "We were trying to keep the waterfront natural and keep the flavor of a working port," said city planner Kimball. "We



wanted to avoid creating a designer waterfront."

In 1983, Fedo and the city administration hired architect I.M. Pei and the firm of Buckhurst Fish Hutton Katz to spearhead a design for a waterfront development project. Four major planning meetings, averaging attendance of more than 110 people each, were held to gather community reaction. In December 1985, the architects and developers released a plan calling for a six-stage development of the waterfront. Included were upgrading physical facilities at Canal Park, installing a Lakewalk the length of the two-mile downtown waterfront, building a hotel, convention center, and arena complex on the harbor, creating a sportfishing marina on industrial land just west of downtown, and renovating a downtown slip to hold a retired ore boat that would be turned into a museum.

With a \$16 million appropriation from the Minnesota state legislature, the convention center and ore boat components of the plan were begun in 1986. The *William A. Irvin*, the retired flagship of the U.S. Steel fleet, was purchased by the city and restored as a museum. Opened in July 1986, the *Irvin* attracted 70,000 tourists through last November and grossed \$200,000. Kimball predicts that close to 200,000 people will tour the *Irvin* in 1987.

Last summer, Mayor Fedo created a twelve-

An artist's rendering of the waterfront development, a revitalization project that transformed Duluth from an economically distressed city to one of sixteen finalists in the 1986-87 All America Cities competition.

member City Arts Council. The group's functions include administering money to local artists to create works to adorn the city's new green spaces along the waterfront, at the convention center complex, and at the Duluth Zoological Gardens.

There is still a way to go before Duluth completes its transformation from a rustbelt casualty to a vibrant new city, confident of its abilities to weather economic storms. But city officials are optimistic about the future. Still in the works is a \$17 million hotel deal at the convention center complex, along with completion of the Lakewalk system. Even more encouraging is the construction of a \$400 million paper mill on the St. Louis Bay in West Duluth being built in a joint venture by a Twin Cities paper company and the local electric utility.

Fedo and Kimball detect a new pride among residents. "Our new bricks and mortar are second only to the revitalized spirit in showing what we can do together," the mayor notes.

—Bill Beck

cities in 1982, Duluth made the transformation to one of sixteen finalists in the 1986-1987 All-America Cities competition.

And the mayor and most of his constituents would agree that the turnaround came from the bottom up, literally brick by brick. To be exact, there were slightly over 3.5 million bricks. Back in 1982, the City Planning Commission sponsored a series of six forums called "Future City, Duluth Tomorrow." Open to anyone interested in the concept, the forums investigated subjects such as economics, demographics, human services, and quality of life. The forums helped the city to forge a new direction, one that would stress tourism as economic activity. But that meant major physical improvements to the declining central business district and establishing a new identity for the waterfront.

"We developed a strategy that was long-term in nature," says city planning director Jerry Kimball, "but things were happening so much faster than we had planned." For one thing, City Hall and the Greater Downtown Council formed a public-private partnership to tackle the problem of revitalizing Duluth. "That's a standard form of solution, but it's magic when it works effectively," says Mayor Fedo. The city was able to come up with \$16 million in unexpended federal interstate highway funds for a "streetscape" project, and tax increment financing helped fund a storefront renovation project in the central business district.

The streetscaping project involved paving downtown thoroughfares with more than 3.5 million bricks. For three summers running, downtown Duluth looked like a war zone. Besides the cosmetic brick repaving, construction crews totally replaced gas, water, and sewer pipes beneath downtown streets. Residents accepted the devastation and detours with good-natured grumbling, helped along by "Henry Brick," an imaginary construction worker whose antics were chronicled prominently on a local television station.

The newly bricked avenues were planted with trees and ornamented with wrought-iron lamp-posts and signs. Store owners were encouraged to renovate storefronts and to upgrade businesses to building code. The city made low-interest loans for storefront renovation (again from the unexpended highway funding), and the city plan-

Brew for Success

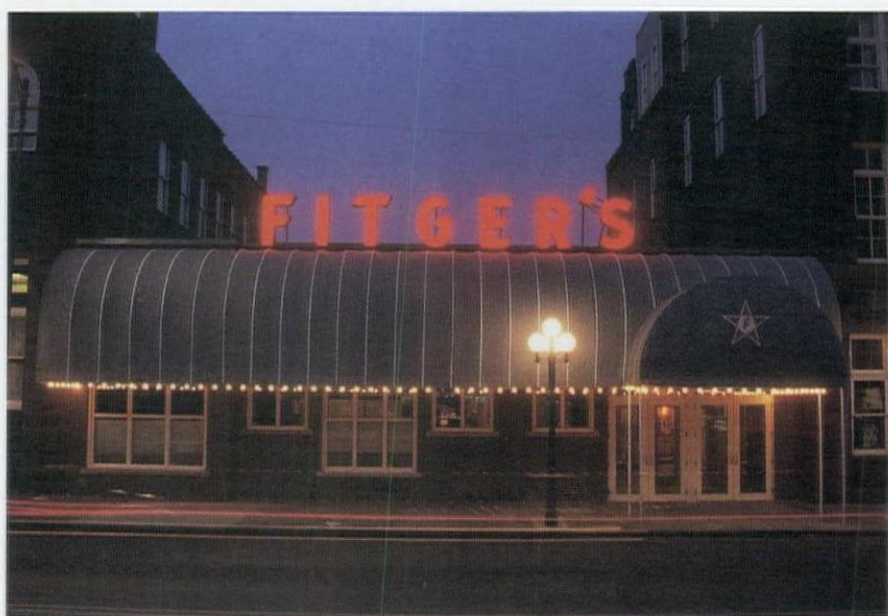


Photo courtesy of Fitger's On The Lake

One of the more frequently reported business stories during the 1970s concerned the demise of local, family-owned breweries all over America. Changing tastes and national standardization of brands like Miller and Budweiser proved too much of a hurdle for regional breweries to overcome.

One such firm was the August Fitger Brewery on the shores of Lake Superior just east of downtown Duluth. In 1972 the owners packed it in, and the brewery was abandoned. Too massive to tear down, the fortress-like building remained on the shore somewhat like a stone sentinel overlooking the windswept lake.

From the time the brewery closed, various civic groups in the Twin Ports argued that the building was worth saving. In 1980 they convinced Ron Jacob, a Minneapolis developer familiar with historic preservation, that Fitger's, with its impressive bluestone facade, had the potential for retail development. Jacob lined up a group of Duluthians interested in the project, began to crunch numbers for rehabilitation of the building and sought prospective retail

A restored brewery has a new life as Fitger's on the Lake, a multi-use building, now on the National Register of Historic Places.

tenants. In early 1983 he convinced Bloomington, Minnesota, entrepreneur Clyde Pemble to back the project.

Using a mixture of public-private funds, Jacob and Pemble pushed and prodded the Fitger's project through good times and bad. When Fitger's On The Lake finally opened to the public in 1984, it had already secured a place on the National Register of Historic Places and been hailed by local historians and architects as a prime example of the "adaptive reuse" of historic buildings. The \$12.5 million project is a multi-use development, housing a hotel, restaurants, retail shops, and a 160-seat theater. On the periphery of the downtown, it anchors the eastside of both the city's waterfront and downtown development projects.

And, oh yes. Those nostalgic for yesterday's darker, full-bodied brew can once again sample bottles of August Fitger's best. —B.B.

Making A Comeback

New life for downtown Duluth and the waterfront area means more tourists.

The early 1980s were not good years for Duluth, Minnesota. This aging port city of 92,000 people at the Head of Lake Superior reeled from a succession of economic blows that would have forced a less resilient populace to throw in the towel.

Restructuring of the U.S. automobile and steel industries resulted in shutdowns and layoffs in northern Minnesota's iron ore industry. A lengthy grain strike in 1979, coupled with the U.S. embargo against the Soviet Union and the high cost of American grain overseas, crippled agricultural exports down the St. Lawrence Seaway. The closing of a U.S. Air Force base and relocation of a frozen pizza manufacturer left many Duluthians unemployed.

The situation got so bad that the *Wall Street Journal* in 1982 branded Duluth one of the ten foremost economically distressed cities in the country. At the time, the city had a 16 percent unemployment rate, and some 1,800 homes were for sale—at almost any price.

"All the economic indicators were heading the wrong way," remembers Duluth's mayor, John Fedo. "This was followed by a devastating loss of community pride."

Rather than bemoan the fact that Duluth was stuck in the economic doldrums, city hall decided to look at its options and decide how best the city could be turned around. The result is an ambitious downtown and waterfront development project that complements Duluth's increasing attraction as a Midwest tourism designee, that has pumped millions of dollars of investment into the city's infrastructure and that has restored community pride. From one of America's ten most economically distressed



The William A. Irvin, restored as a museum for the waterfront development project.

Joining a Winner

When director Steven Klindt arrived at the Tweed Museum from Chicago's Columbia College almost three years ago, he brought with him a good track record in fundraising. And it's served him in good stead—Klindt allocates fully one-half of his time as the Tweed's director to raising money.

The Tweed funds its operating budget from grants, private foundations, endowments, and university monies. With university financial support decreasing, Klindt designed his own management technique. He first defined the roles of the Tweed's three professional staff members (including himself) to leave plenty of time for fundraising.

A curator-registrar supervises the care of the collection, the coming and going of all objects, and the installation and design of exhibitions. A public relations coordinator handles publications, membership, volunteers, and supervises the Tweed's MuseumMART. The two work with Klindt as a planning committee for programs and exhibitions, with decisions ultimately resting with Klindt. Klindt also serves as the museum's development director and public spokesman.

"I look for outside funding—small and large—all the time," Klindt says. All his proposals are project-oriented. He writes specific



Collection Tweed Museum of Art

grant applications for support of purchasing, printing catalogs, conservation, and travel exchanges.

"One of the rules of financing is that people like to join a winner," Klindt points out. "We're the hottest thing in out-state Minnesota in terms of art. We have the best collection, more shows,

One of the most famous paintings in the Tweed Museum's collection is Jean-Francois Millet's The Diggers (circa 1855).

the best physical facility. Because of what the museum is and its importance in people's lives, it's not difficult to raise money." —E.B.

Midwest, MRT's performance group and staff numbers more than eighty. While all performers are students enrolled at UMD's summer session, they're selected at three national auditions. Director and staff positions are advertised nationally, and several are staffed from UMD's theater department. Headed for its tenth summer and with an annual production budget of more than \$150,000, the Minnesota Repertory Theater is primarily funded by box office receipts. "We're real happy as long as we meet expenses," says Richard Durst, acting dean of UMD's School of Fine Arts. "It's not intended to make money; it's intended to pay for itself."

UMD's theater department also produces from five to seven plays per year, ranging from

classic to contemporary to musical. The university's music department puts on a wide variety of public performances at the Marshall Performing Arts Center each season, with major groups including orchestra, opera, choral, piano, and ensembles. The department sponsors a substantial and varied outreach program, too. But the art department continues to be the largest at UMD's School of Fine Arts, offering programs in studio art, art history, graphic design, and art education.

Perhaps one of the most visible tie-ins between UMD and the Duluth community is Glensheen mansion, located on the shores of Lake Superior, a short drive down the hillside from the university. Open for tours since 1979, Glen-

sheen is a seven-acre estate featuring a thirty-nine-room Jacobean-style manor house, coach house, bowling green, boat house, tennis court, formal gardens, and gardener's cottage.

Duluth attorney and self-made millionaire Chester A. Congdon built the seventeenth-century English country-style estate in 1908. Members of the Congdon family gave Glensheen to the University of Minnesota sixty years later, in 1968. Viewers experience the mansion's American impressionist paintings, custom-designed furnishings, and meticulous attention to detail in hand-carved woodwork and leaded art-glass windows. On July evenings, local musicians perform on Glensheen's grounds.

—Elizabeth Beck

who attended high school in Duluth, Tweed developed iron ore properties on Minnesota's Mesabi and Cuyuna and Michigan's Gogebic iron ranges during boom times shortly after the turn of the century. His business interests eventually included banking and finance.

Influenced by powerful businessmen collectors like J.P. Morgan, Henry Clay Frick, and Duluth's Chester A. Congdon, Tweed began buying paintings shortly after World War I and continued acquiring them at a fast pace during the 1920s. Tweed's early taste was for French realist painting of the nineteenth century and American pictures similar in mood and style to the Barbizon masters.

Particularly prominent in the Tweed Museum collection are nineteenth-century French paintings of the Barbizon school with representative works by Jean Baptiste Camille Corot, Charles Francois Daubigny, Charles Emile Jacque, Jean-Francois Millet, and realist paintings by Jean Charles Cazin, Henri-Joseph Harpignies, and Felix Ziem. Millet's *The Diggers* is perhaps the crown jewel in the museum's collection.

Tweed also strove to acquire a full complement of European paintings. Several European old master paintings, including work by Cornelis Ketel, Adriaen Thomas Key, and Gerrit de Wet of the sixteenth- and seventeenth-century Dutch and Netherlandish schools, are included in the collection. *The Scourging of Saint Blaise*, a seventeenth-century Italian painting by an anonymous follower of Caravaggio, is one of the collection's more important paintings.

American art of the nineteenth and twentieth centuries is also well represented at the Tweed. Most notable are American impressionist paintings by Childe Hassam, John Twachtman, Theodore Robinson, and J. Alden Weir.

In 1950, four years after his death, Tweed's widow began the process of bequeathing his paintings to UMD, stipulating that they remain in the city and serve the needs of both the university and the community. Mrs. Tweed and her daughter, Mrs. Bernice Brickson, provided substantial funds in 1958 to finance the construction of a suitable museum within the humanities complex at UMD. This generosity culminated in 1965 with the gift of a special exhibition space within the museum called the Alice Tweed Tuohy Gallery.

Today, the Tweed Museum's exhibition philos-



Photography by Ken Moran

ophy is based on its role as a university art museum, representing both students and the regional public, Klindt says. Five of the museum's six galleries are dedicated to changing exhibitions, with one focusing on student and faculty works. The exhibitions usually last six weeks and are drawn from all aspects of contemporary and historical art, including exhibitions like "Heartland Painters," a contemporary landscape painting show, and a survey of Winslow Homer prints from *Harper's Weekly*.

But the uniqueness of the Tweed keeps popping to the surface. For example, the museum recently collaborated with the Minneapolis Institute of Art to put together "A Collection Rediscovered: European Paintings from the Tweed Museum of Art." The exhibition features fifty of the Tweed's finest European paintings, including the seventeenth-century *Scourging of Saint Blaise* and Millet's *The Disappointed Hunter*, a rare early work in which the artist attempts to reconcile romanticism and neoclassicism. Sponsored in part by a grant from the National Endowment for the Arts, "A Collection Rediscovered" will tour seven cities, arriving back at the Tweed in spring 1988. "It's

The Minnesota Repertory Theater's production of Crimes of the Heart.

something of a role model," Klindt says, "with a larger institution, the Minneapolis Institute of Art, helping the Tweed by doing the scholarship, cataloging, and restoration work."

Meanwhile, the Tweed is focusing on the construction of the Sax Brothers Sculpture Conservatory, a 4,000-square-foot addition scheduled for opening in fall 1988. The \$1.2 million project also includes a much-needed climate control system for the museum. The project will be finished in time for the Tweed's thirtieth anniversary on the UMD campus, an event surely deserving of celebration by community and university students alike.

Just across the courtyard from the Tweed is UMD's Marshall Performing Arts Center, focal point of the university's varied arts programs. Summer evenings find theater aficionados gathering to enjoy one of five of the Minnesota Repertory Theater's (MRT) fine productions.

A different repertory play is performed by the company each evening from July 4 to mid-August. The largest summer theater in the

DULUTH

The artistic riches at the University of Minnesota reach far beyond the campus.

Visitors, newcomers, and Duluthians alike quickly learn a well-known Duluth secret. When looking for a way to spend a quiet, enriching afternoon or evening, they need go no further than the University of Minnesota-Duluth.

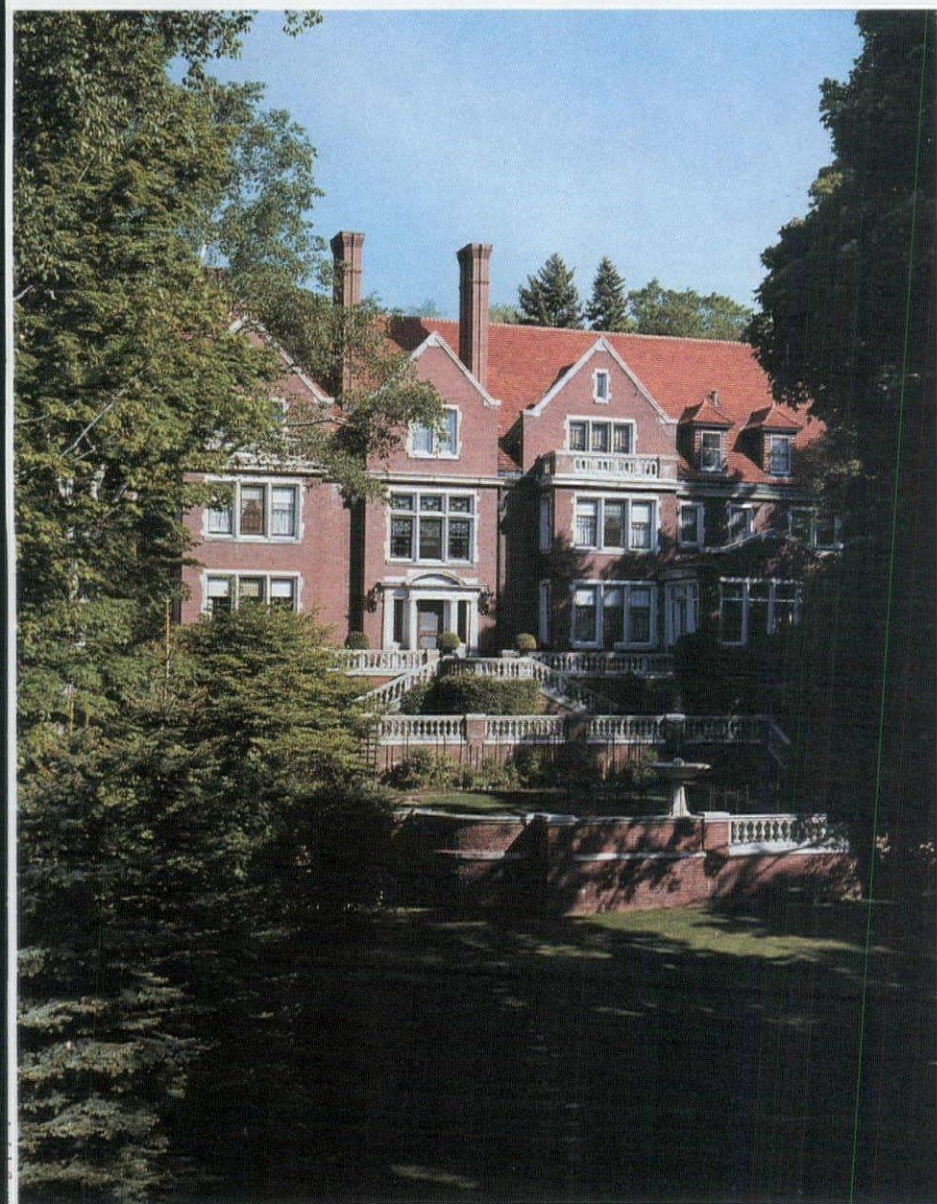
UMD, as it's referred to here at the Head of the Lakes, serves a dual role in the community. With its renowned Tweed Museum of Art, active Minnesota Repertory Theater, and elegant Glensheen Mansion, the 7,400-student campus attracts not only university students but also serious museum patrons and theatergoers.

Tweed Museum director Steven Klindt likes to tell about one out-of-town woman's reaction to the Tweed's cross-section of significant European paintings and nineteenth- and twentieth-century American art. "Did you know you have a Winslow Homer in that gallery?" she asked the Tweed security guard. "Yes, we do," he answered quietly. The visitor's reply: "Then why aren't you over there guarding it?"

The story, Klindt says, illustrates the fact that "Winslow Homers and Ralston Crawfords are taken in stride here. But, for Duluth's size and location, they're highly unusual."

A substantial number of the Tweed's 3,500 works originally were collected by Duluth industrialist George P. Tweed, whose widow, Alice Tweed Tuohy, presented them to UMD before her death in 1972. A Minnesota native

UMD's neo-Jacobean Glensheen mansion, on the shores of Lake Superior.



Los Angeles Music Center for a breather and tangled with security trying to get back in. Speaking no English and having no ticket stub, he started a scuffle and was hauled unceremoniously to jail.

The only Oscar-winner to spend his Oscar night on a bombing raid over Germany: Director William Wyler (*Mrs. Miniver*).

The only Oscar-winner to spend his Oscar night playing clarinet at Michael's Pub in New York: Director Woody Allen (*Annie Hall*).

The only person Oscared under different aliases: Blacklisted screenwriter Dalton Trumbo: as Ian McLellan Hunter in 1953 (*Roman Holiday*) and as Robert Rich in 1956 (*The Brave One*).

The only person to win Oscars for acting and songwriting: Barbra Streisand (*Funny Girl*) co-authored, with Paul Williams, "Evergreen" for her remake of *A Star Is Born*.

The only consecutive double-Oscar winner: Joseph L. Mankiewicz (for writing and directing *A Letter to Three Wives* in 1949 and *All About Eve* in 1950).

The only performer to beat his acting teacher out of an Oscar: Robert De Niro, up against Lee Strasberg (both for *The Godfather, Part II*).

The only director who directed his own Oscar-winning performance: Laurence Olivier in *Hamlet*.

The only co-directors to win Oscars: Robert Wise and Jerome Robbins (*West Side Story*).

The only person to win the Directors Guild of America award and not an Oscar nomination for Best Director: Steven Spielberg (*The Color Purple*).

The only director who directed his father's Oscar-winning performance: John Huston (for Walter Huston's performance in *The Treasure of the Sierra Madre*).

The only director who directed his daughter's Oscar-winning performance: John Huston (for Anjelica Huston's work in *Prizzi's Honor*).

The only twins to win Oscars: Julius J. Epstein and Philip G. Epstein (who scripted, with Howard Koch, *Casablanca*).

The only sisters to give Oscar-winning performances: Joan Fontaine (*Suspicion*) and Olivia de Havilland (*To Each His Own* and *The Heiress*).

The only brother and sister to win Oscars: Lionel Barrymore (*A Free Soul*) and Ethel Barrymore (*None But the Lonely Heart*).

The only Oscar-winner with Oscar-winning parents: Liza Minnelli: Vincente Minnelli (*Gigi*) and Judy Garland (a 1939 honorary Oscar-winner).

The only married couple to win acting Oscars: Laurence Olivier (*Hamlet*) and Vivien Leigh (*Gone With the Wind* and *A Streetcar Named Desire*); they subsequently divorced.

The only actress to give two Oscar-winning performances opposite her husbands-of-the-moment: Elizabeth Taylor: *Butterfield 8* with Eddie Fisher and *Who's Afraid of Virginia Woolf* with Richard Burton.

The only write-in Oscar-winner: Cinematographer Hal Mohr (*A Midsummer Night's Dream*).

In the list of onlys are twins, aliases, a transsexual performance, and an X-rated film.



Above: Stevie Wonder, the only blind Oscar-winner, with Elizabeth Taylor, the only actress to give award-winning performances opposite her husbands-of-the-moment.

The only year in which no film won more than one Oscar: 1928-1929.

The only Oscar-winning Best Picture to be nominated in all other categories: *Grand Hotel*.

The only film that had to return its Oscar: *The Young Americans*, Best Documentary of 1968. A few days after the ceremony, it was discovered that the film had been shown in a theater for a few days in late 1967, making it ineligible for a 1968 award under the Academy's rules.

The only film to win Oscar nominations for their entire casts: A tie: *Sleuth* (Laurence Olivier and Michael Caine) and *Give 'Em Hell, Harry* (James Whitmore).

The only Dame of the English theater to win an Oscar: Peggy Ashcroft (*A Passage to India*).

The only blind person to win an Oscar: Stevie Wonder (for the Best Song of 1984, "I Just Called to Say I Love You," from *The Woman In Red*).

The only person to give an Oscar-nominated performance on his knees: Jose Ferrer as Toulouse-Lautrec (*Moulin Rouge*).

The only person to win a Tony for the musical version of her Oscar-winning performance: Lila Kedrova (*Zorba the Greek*) for *Zorba*.

The only role that put three different actors in the Oscar running: King Henry VIII (Charles Laughton, *The Private Life of Henry VIII*, Richard Burton, *Anne of the Thousand Days*, and Robert Shaw, *A Man for All Seasons*); only Laughton won.

The only role that won Oscars for two different

actors: Don Vito Corleone (Marlon Brando in *The Godfather* and Robert DeNiro in *The Godfather, Part II*).

The only person to win an Oscar nomination for playing his real-life godfather: Daniel Massey as Noel Coward (*Star*).

The only person to win an Oscar for playing an Oscar loser: Maggie Smith in *California Suite*.

The only person to win an Oscar for playing someone of the opposite sex: Linda Hunt (*The Year of Living Dangerously*).

The only Oscar-winning performance to take place entirely in musical-production numbers: Joel Grey in *Cabaret*.

The only actress to win a supporting Oscar for playing a title role: Vanessa Redgrave (*Julia*).

The only actress, since the inception of talkies, to win an Oscar for a silent performance: Jane Wyman in *Johnny Belinda* (Patty Duke's Oscar-winning Helen Keller in *The Miracle Worker* had the word "wa-wa" for water.)

The only actor, since the inception of talkies, to win an Oscar for a silent performance: John Mills in *Ryan's Daughter*.

The only silent film to win the Best Picture Oscar: *Wings*.

The only sequel to win the Best Picture Oscar: *The Godfather, Part II*.

The only western to win the Best Picture Oscar: *Cimarron*.

The only X-rated attraction to win the Best Picture Oscar: *Midnight Cowboy*.

The only person to win two Oscar nominations for the same performance: Barry Fitzgerald (*Going My Way*); he was nominated for Best Actor and Best Supporting Actor, winning for the latter. A rule change prevented this from happening again.

The only person to receive two Oscars for the same performance: Harold Russell (*The Best Years of Our Lives*), who collected the Best Supporting Actor award and an honorary Oscar.

The only person to win two Oscars as Best Supporting Actress: Shelley Winters (*The Diary of Anne Frank* and *A Patch of Blue*).

The only actresses to tie for Oscars: Barbra Streisand (*Funny Girl*) and Katharine Hepburn (*The Lion in Winter*) in 1968.

The only actors to tie for Oscars: Wallace Beery (*The Champ*) and Fredric March (*Dr. Jekyll and Mr. Hyde*) in 1931-32.

The only woman nominated for Best Director: Lina Wertmüller (*Seven Beauties*).

The only woman to win an Oscar at the first Oscar ceremonies: The evening's Best Actress, Janet Gaynor.

The only performer to win the Oscar posthumously: Peter Finch (*Network*).

The only performer to win two posthumous Oscar nominations: James Dean in 1955 (*East of Eden*) and in 1956 (*Giant*). □

Harry Haun is critic-at-large for the New York Daily News and the author of *The Movie Quote Book*, published by Harper and Row.

OSCAR'S

FIRSTS MOSTS AND ONLYS

The Golden Boy's
guide to who's been hot
in Hollywood—and
who's not.

By Harry Haun



Above: Liza Minnelli, the only Oscar winner with Oscar-winning parents, receiving the award from her father, Vincente Minnelli.

If Paul Newman wins the Academy Award this spring, he won't be the first Oscar-winner to have been married to an Oscar-winner (namely, Joanne Woodward). If he doesn't win, he won't be the only seven-time Oscar-loser. There are almost no known niches left on Hollywood's Golden Boy after fifty-nine years of award giving. Here's how the record now stands on Oscar eve.

FIRSTS

The first person to receive a standing ovation at the Oscar ceremonies: D.W. Griffith, who collected a Special Award in 1935.

The first black to attend the Oscar ceremonies: Hattie McDaniel, who became the first Oscar-winning black that evening (as 1939's Best Supporting Actress for *Gone With the Wind*).

The first person to announce himself as an Oscar-winner: Walt Disney (for Best Cartoon of 1936, *The Country Cousin*).

The first actress to win consecutive Oscars: Luise Rainer in 1936 (*The Great Ziegfeld*) and in 1937 (*The Good Earth*).

The first actor to win consecutive Oscars: Spencer Tracy in 1937 (*Captains Courageous*) and in 1938 (*Boys Town*).

The first performer to win Oscars in both starring and supporting categories: Helen Hayes (*The Sin of Madelon Claudet* and *Airport*).

The first person nominated as a producer, director, actor, and screenwriter: Orson Welles (*Citizen Kane*).

The first person to win a posthumous Oscar: Sidney Howard for scripting *Gone With the Wind*.

The first no-show Oscar-winner: Emil Jannings. (He returned to Germany just prior to the awards and never returned to this country.)

The first person to refuse an Oscar: Screenwriter Dudley Nichols in 1935 (*The Informer*).

The first person to refuse an Oscar nomination: George C. Scott in 1961 (*The Hustler*).

The first actor to refuse an Oscar: George C. Scott in 1970 (*Patton*).

The first talkie to win the Best Picture Oscar: *The Broadway Melody*.

The first Oscar-winning musical performance: James Cagney (*Yankee Doodle Dandy*).

The first color feature to win the Best Picture Oscar: *Gone With the Wind*.

The first co-stars Oscared in the starring category: Clark Gable and Claudette Colbert (*It Happened One Night*).

The first co-stars Oscared in the supporting category: Karl Malden and Kim Hunter (*A Streetcar Named Desire*).

MOSTS

The most common first name for an Oscar-winning performer: George (Arliss, Burns, Chakiris, Kennedy, Sanders, and Scott).

The actress who has won the most Oscars: Katharine Hepburn (4).

The actress who has won the most Oscar nominations: Katharine Hepburn (12).

The actor who has won the most Oscars: Walter Brennan (for supporting performances in *Come and Get It*, *Kentucky*, and *The Westerner*).

The actor who has won the most Oscar nominations: Laurence Olivier (10).

The director who directed the most Oscar-winning performances: William Wyler with 13: Audrey Hepburn (*Roman Holiday*), Bette Davis and Fay Bainter (*Jezebel*), Charlton Heston and Hugh Griffith (*Ben-Hur*), two from Walter Brennan (*Come and Get It* and *The Westerner*), Burl Ives (*The Big Country*), Greer Garson and Teresa Wright (*Mrs. Miniver*), Fredric March and Harold Russell (*The Best Years of Our Lives*), and Olivia de Havilland (*The Heiress*).

The director who won the most Oscars as Best Director: John Ford (4).

The person who has won the most Oscars: Producer Walt Disney personally won 32 Oscars and three honorary ones; his company won 19 more.

The person who has received the most honorary Oscars: Bob Hope (5).

The person who has required the most nominations before an eventual win: Geraldine Page (8).

The most unsuccessful contender for the Best Actress Oscar: Deborah Kerr (6).

The most nominated non-winner in Oscar history: A tie: Richard Burton and Peter O'Toole (7 each).

The film that lost the most Oscars: A tie: *The Turning Point* and *The Color Purple* (11 for 11).

The film that won the most Oscars: *Ben-Hur* (11 awards out of 12 nominations).

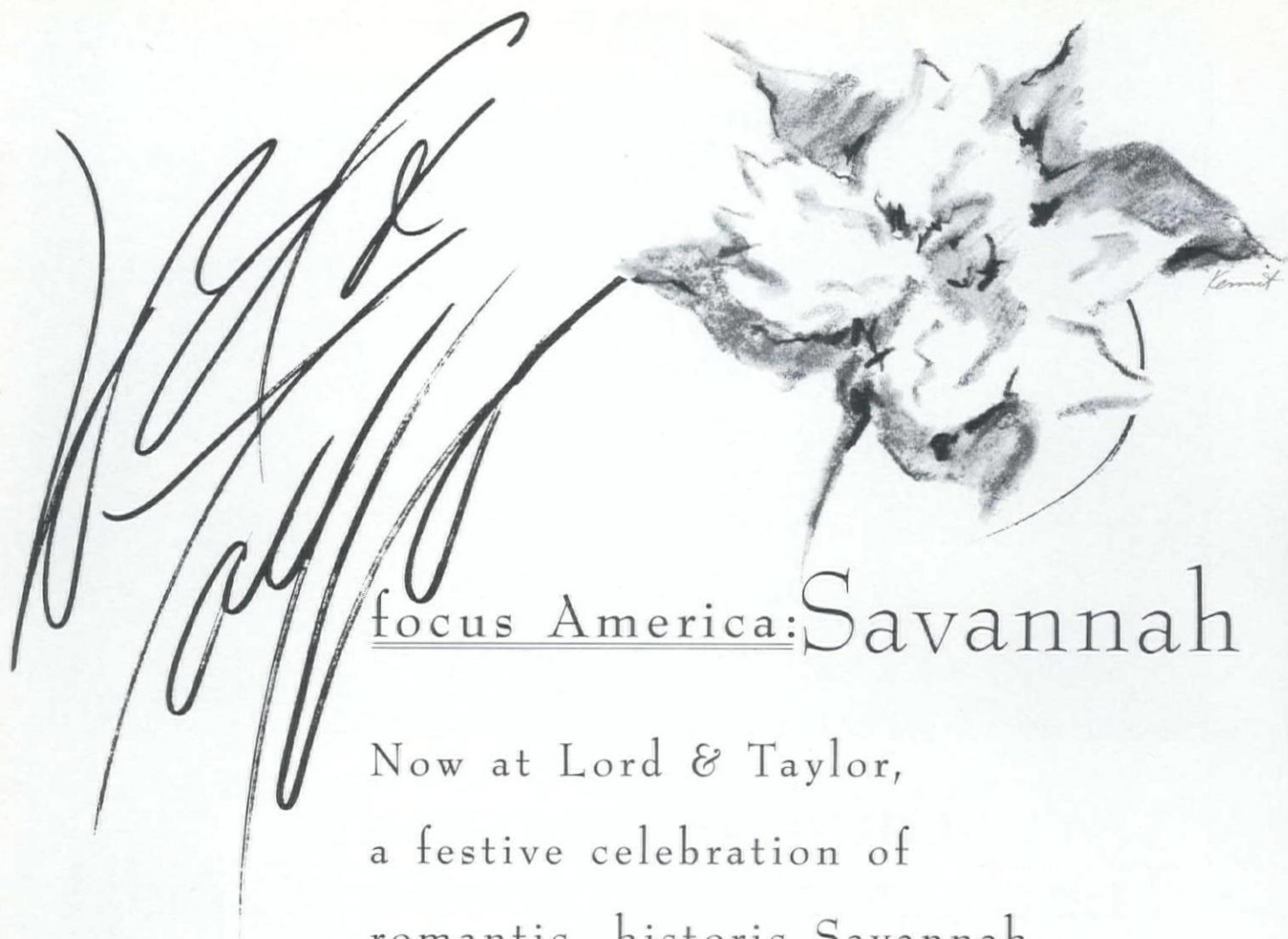
The film that won the most Oscars—without winning the one for Best Picture: *Cabaret* (8).

The film that won the most Oscars ever given out in a single category: 1963's *Cleopatra*, which won ten Oscars for its art direction team.

The film that won the most Oscar nominations: *All About Eve* (14).

ONLYS

The only Oscar-winner to spend his Oscar night in jail: Poor Zbigniew Rybczynski. Shortly after his *Tango* won the Oscar for 1983's Best Animated Short Subject, the Polish exile stepped outside the



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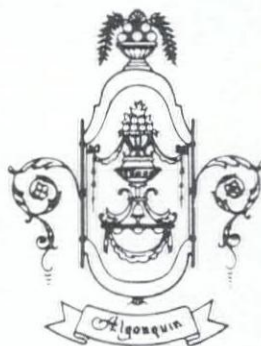
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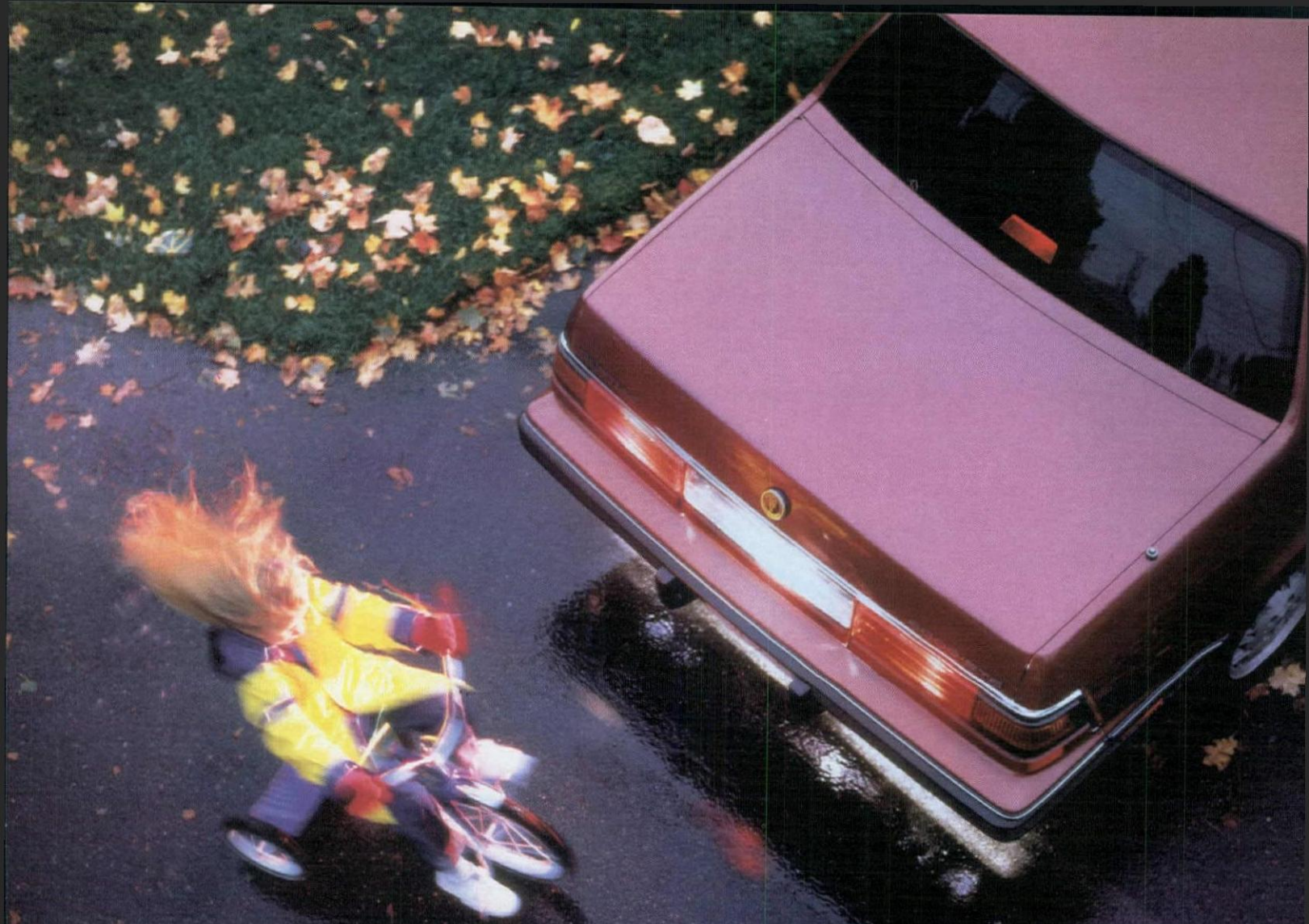


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TEMPERATURE



ACA: A View From The Field

A National Network Of Leadership

I believe there are few issues today of such importance to this field as the issue of private sector participation in the arts. That's why last month's *Vantage Point*, our magazine for members, was devoted entirely to this topic. And that's why I'm so pleased with a support and advocacy group known as the National Patrons of the American Council for the Arts.

What this group has quietly been doing for us, for their own communities, and for the arts nationally is worth promoting. Founded less than two years ago, in the fall of 1985, its forty-one members now represent twenty-three states. ACA's goal—to provide an organized network of one hundred arts leaders representing every state—should be achievable within the next two years.

The responsibilities that national patrons have to ACA are, in many ways, responsibilities to the arts locally. One is "to serve as a liaison between ACA and local arts initiatives around the country." Mrs. Thomas Williams, Jr., did just that when she asked us to help establish a local arts center in Thomasville, Georgia. Another is "to identify opportunities for collaborative ventures." As a result of Mrs. Ruth Lilly's personal interests, ACA was able to work with her to establish the Ruth Lilly Poetry Prize—an award of \$25,000 annually to a selected poet who is a United States citizen. National patrons also "advise ACA on its programmatic and policy questions under consideration." In this capacity, a representative designer, Alexander Julian, serves on ACA's New York Arts Education Committee, and ACA was able to advise him on establishing a foundation in his name to support arts education.

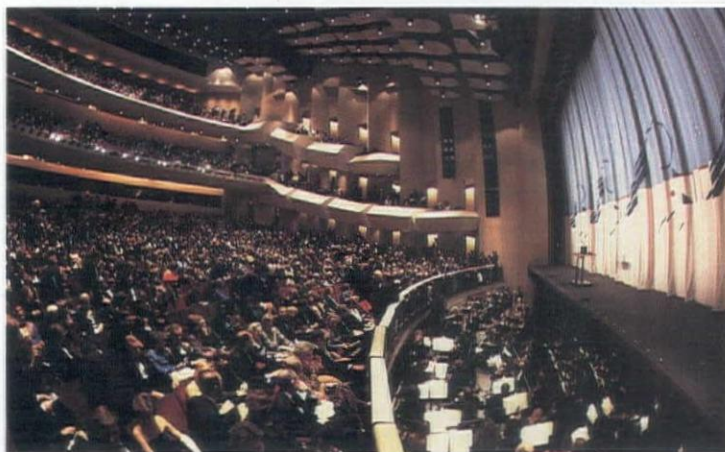
In a very short time, these individuals and their colleagues have become vital both to the field at large and to ACA. Furthermore, their participation in the arts helps throw open the doors of our institutions to a much wider public. In each of the cases that I mentioned, the beneficiaries—community members, poets, school children—were the public, that otherwise anonymous "private sector" on whom much of our cultural future depends.

Members of the National Patrons Committee are invited to attend all ACA board meetings and conferences throughout the year; to testify on behalf of the arts in legislative forums; to take part in special

social and cultural events; to receive reports, periodicals, and books distributed by the organization; and to make use of ACA resources, such as its comprehensive library and extensive publications.

The list of ways in which ACA relies on these individuals—as well as the ways in which we give something back in turn—is much longer than what I have shared here. But the membership list of ACA's National Patrons Committee, like the group's accomplishments, should also be shared. I close this column in the hope and expectation that, two years from now, we'll need much more room to tell you who they are.

—Milton Rhodes, President
American Council for the Arts



The Kentucky Center for the Arts: Individual leadership in the arts keeps curtains rising.

For more information about ACA's National Patrons, please write: Milton Rhodes, President; ACA, 1285 Avenue of the Americas, Third Floor, Section M, New York, New York 10019.

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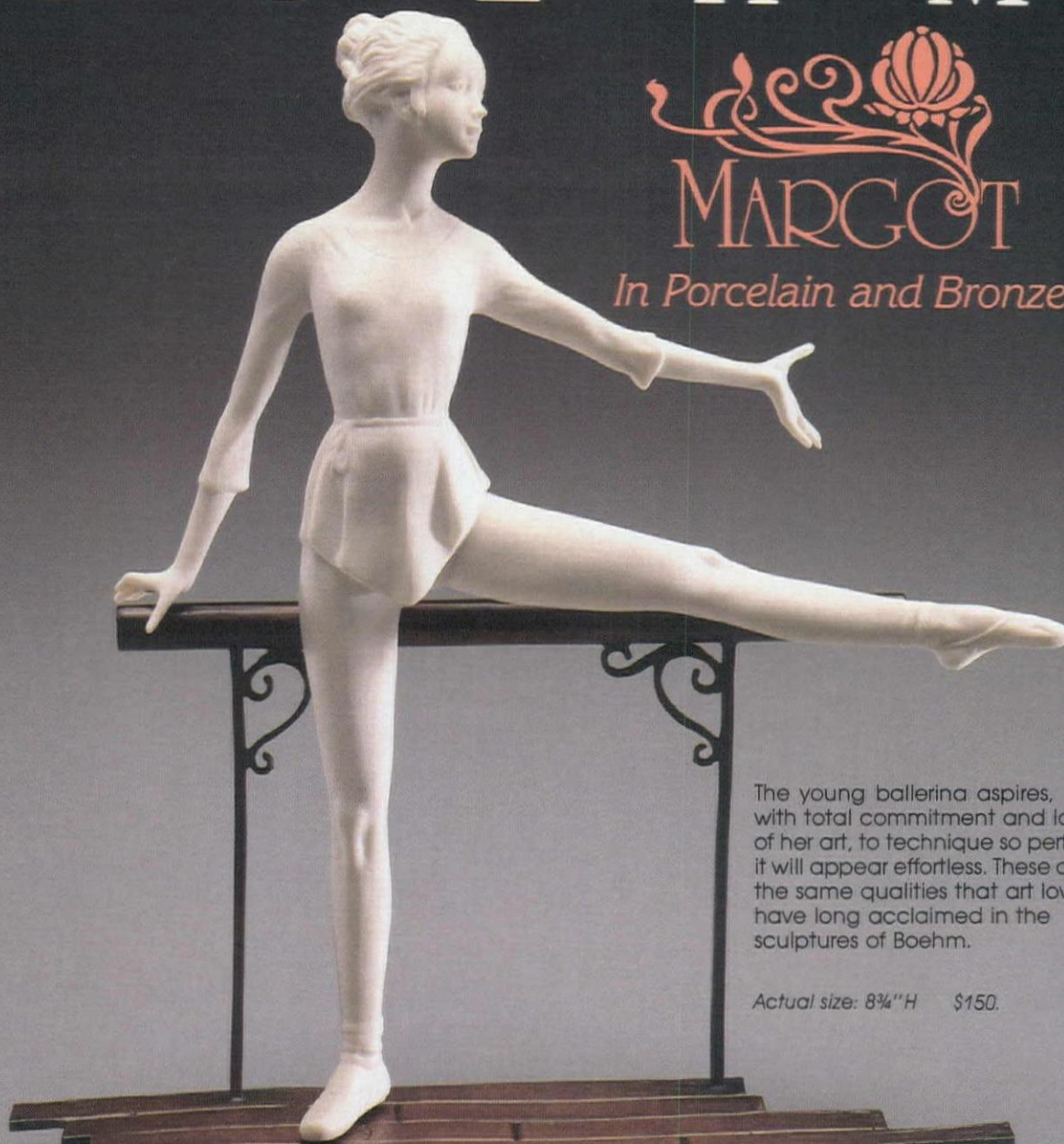
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Ambassadors of Art

Communication was the conduit that brought us together in New York to launch the extraordinary new exhibition of works by the Wyeths. Each partner in the project represents an essential link in the channel which will extend all around the world. "American Vision" was selected as the first exhibition to travel to the Soviet Union as part of the 1985 Geneva Summit cultural exchange agreement. The corporate sponsor, AT&T, is, of course, dedicated to improving the process by which we all communicate every day. And the wonderful paintings by N.C., Andrew, and Jamie Wyeth will deliver a profound statement to the world about our American heritage and our landscape.

AT&T's role in the exhibition extends much further than that of benefactor. During the celebratory luncheon last month at the corporate headquarters, Jamie Wyeth explained that it was AT&T's "seriousness of interest" that inspired the family of painters to agree to the three-generation retrospective. Corporate vice-president James Brunson was singled out by Brandywine Museum director James Duff as the source of the idea for the show—a cultural event which will have a profound impact on audiences in the Soviet Union, Japan, Italy, England, and the United States.

Jamie Wyeth also gave special credit to his grandfather, N.C. Wyeth, whose works form the starting point of the "American Vision" exhibition. He told the group of diplomats, curators, corporate executives, and journalists that N.C. said painters are really actors who, through their work, carry out the drama of their imagination. He went on to say that each of the Wyeths has used his own locations to paint the human drama of the world as he sees it. The people of Leningrad, Moscow, Tokyo, Milan, Cambridge, as well as American cities on the schedule will experience that firsthand during the exhibition's two-year tour.

The arts are an effective bridge between cultures, and the Wyeths are great ambassadors of our American landscape. Thanks to this important collaboration, a very special message will travel the world along with their splendid paintings.

Tom Walters, director of the Lee County (Florida) Alliance of the Arts, has received the 1986 Dawson Management Award from the Association of College, University, and Community Arts Administrators (ACUCCA). Tom was honored for his work in developing *Spectrum*, HORIZON's regional guide which serves a five-county area along Florida's Southwest coast. ACUCCA recognized Tom Walters for innovation in programming, audience development, fundraising, marketing, and management ideas. These activities also form the foundation of our entire regional arts guide program, established in 1986.

It gives all of us at HORIZON great pleasure to work with Tom Walters and to congratulate him upon receiving this prestigious award. His great vision and his commitment to the arts provide a valuable resource for the people of Southwest Florida and throughout the U.S.



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HORIZON

Volume 30

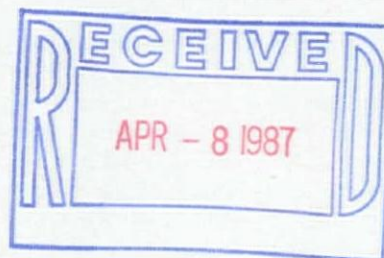
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April 1987

Cover: Black Insect (1986, oil on canvas) by George Condo, in the Whitney's 1987 Biennial Exhibition. Courtesy of Larry Gagosian Gallery, Los Angeles.

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