

September 1987

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HORIZON

EDUCATIONAL JOURNAL

The Magazine of the Arts

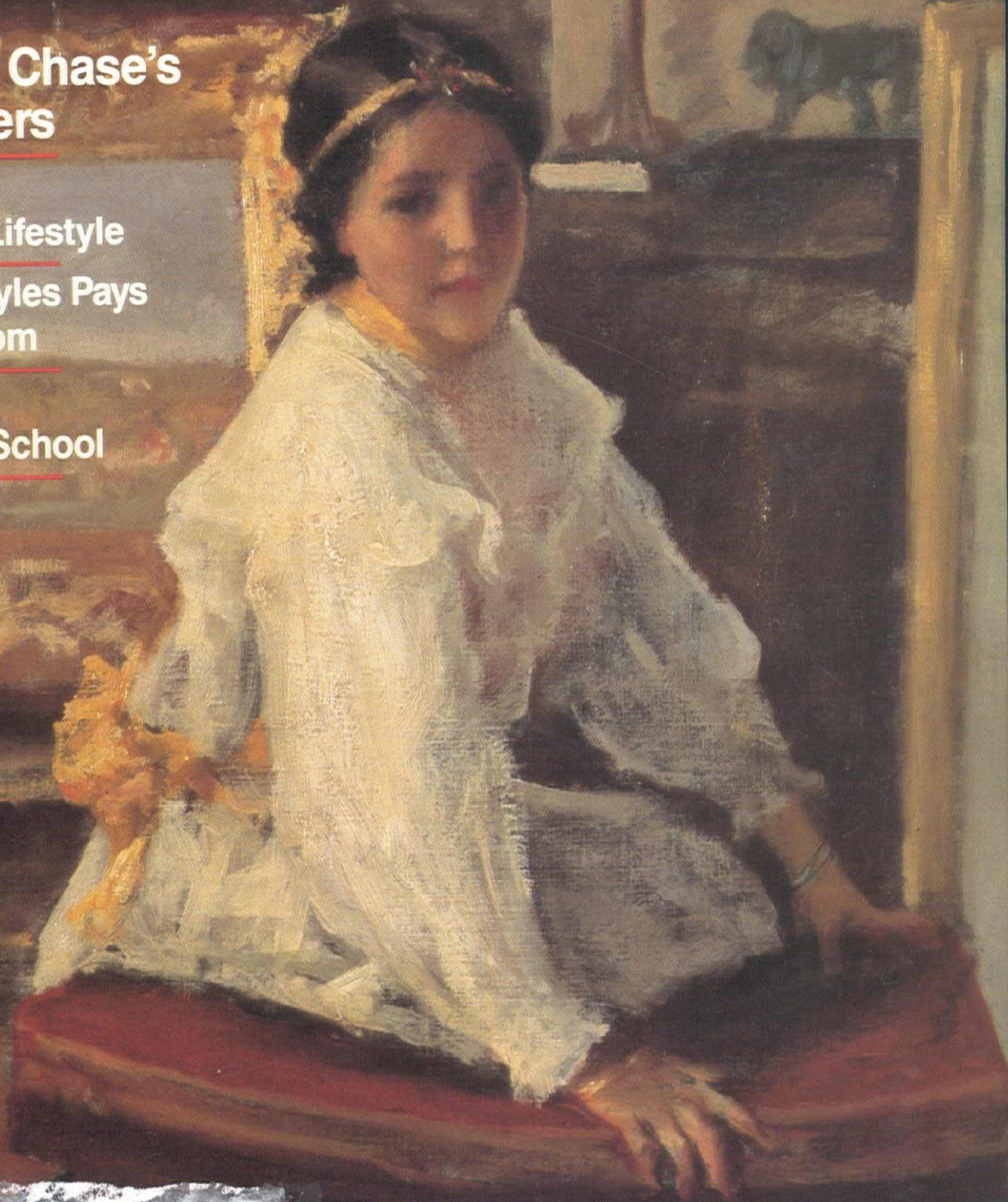
William Merritt Chase's Eternal Summers

Lawrence, Kansas:
Creating a Quality Lifestyle

Woolenmaker John Sayles Pays
the Price for Freedom

Art in America:
The Hudson River School

New Arts Guide
Georgia



Did You Speak To Me? (1897) by
William Merritt Chase.

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Volume 30

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September 1987

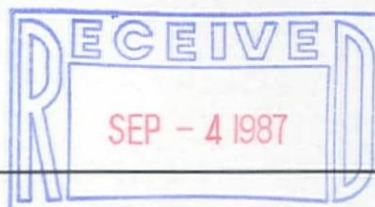
Cover: Did You Speak To Me?, a circa 1897 oil painted by William Merritt Chase while summering at Shinnecock. The Butler Institute of American Art, Youngstown, Ohio.

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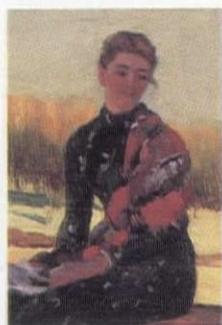
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EDUCATION HALL LIBRARY

A Fortnight in India

I went to India for two weeks in March this year, and since then there hasn't been a day that I haven't thought about it, missed it, and daydreamed about how soon I can return.

To say that India "got" to me would be to understate one of the most powerful experiences of my life. Going to India isn't just a travel experience; it's a life-enhancing one. I didn't come back a different person. Two weeks, after all, is only two weeks. But I did come back a richer one. Two *hours* even in a country as throbbing, vibrant, and intense as India is a gift even the most experienced traveler will appreciate.

My most overwhelming impression was that there were so many simultaneous ones. Being in India is not a passive experience. You are assaulted on every level of physical, mental, emotional, and spiritual consciousness—all at the very same time. I came home exhausted in the best sense: my mind and my soul had been tested as surely as the soles of my feet. The beauty of Indian art and architecture are well-known. It was the beauty of the people that kept taking my breath away in bursts of sweet surprise. And I don't mean only physical beauty. I'm talking about the beauty of people who delight in the spirit and presence and wonder of each other. If Indians know something we don't, it is perhaps this sense that the greatest treasure on this planet is one another. It is this great humanism I found in India that I now realize was its greatest spiritual bequest to this lucky traveler.

Every day of the sixteen I spent in Rajasthan topped the one before in touristic excitement. Just when I thought I had seen the most beautiful temple, the most luxurious palace, or the most sublime juxtaposition of architecture and landscape, I would feel my heart stop anew at some unexpected and wondrous sight. The beauty of India is inexhaustible and astonishing. Perhaps it was the cave temples at Ajanta and Ellora that were the most memorable because they were the least expected. I had never even heard of them. These man-made hollows in solid rock are granite cliffs from which a vast complex of elaborate temples and monasteries have been miraculously carved by craftsmen over two thousand years ago. They should be as famous as Saint Peter's or the Taj Mahal itself. Inside are to be found astonishingly well-preserved wall paintings from the second century B.C. For emotional and sensual impact, the cave temples had no equal in a trip composed entirely of highlights.

If it's true (and I rather suspect that it is) that the man who is tired of London is a man who is tired of life, then I would guess that the man who doesn't like India is a man who doesn't like himself. That's how much in touch with yourself a trip there will put you.

Go if you can. You have nothing to lose but your apathy.

Terrence McNally
Terrence McNally
Playwright and HORIZON columnist

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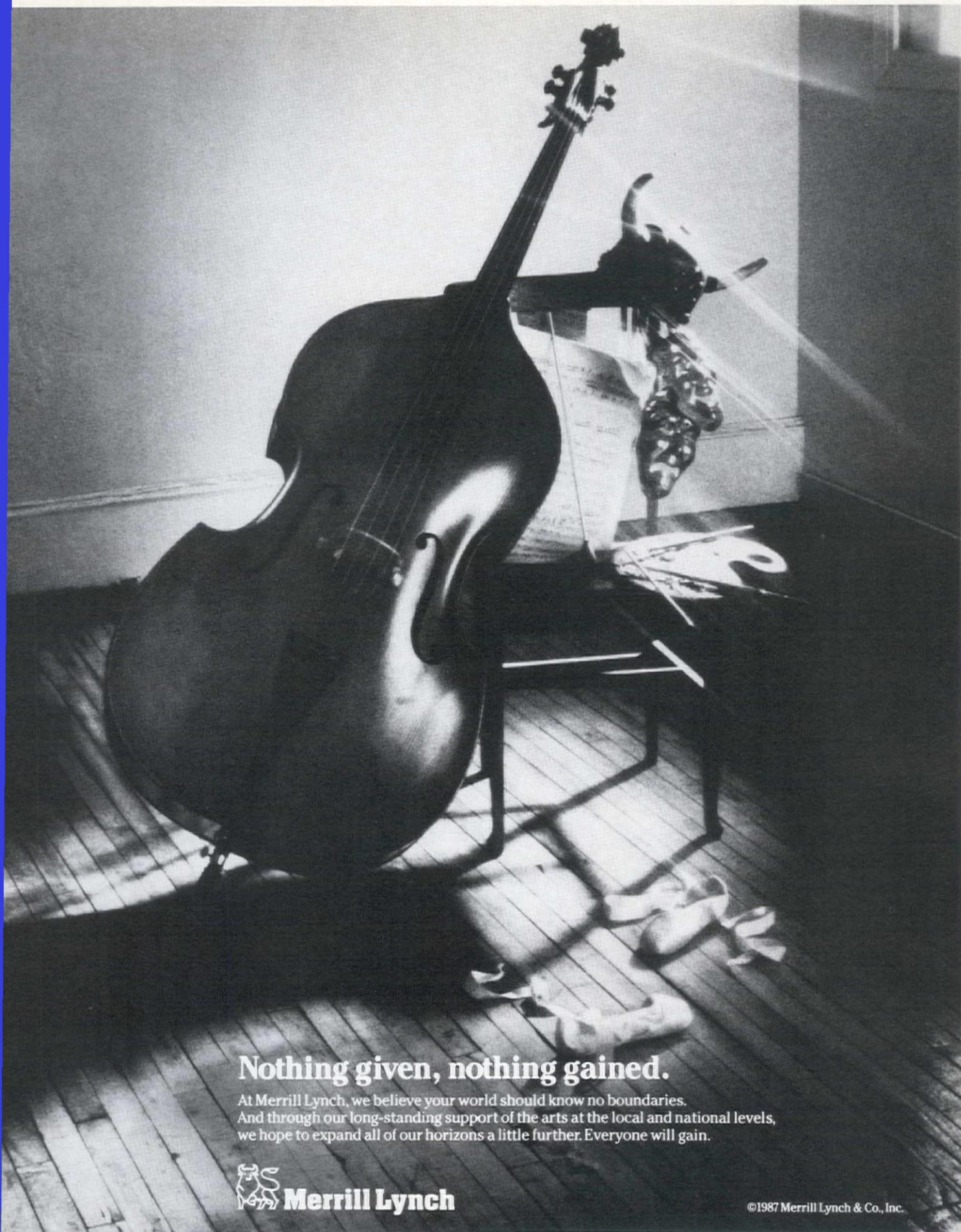
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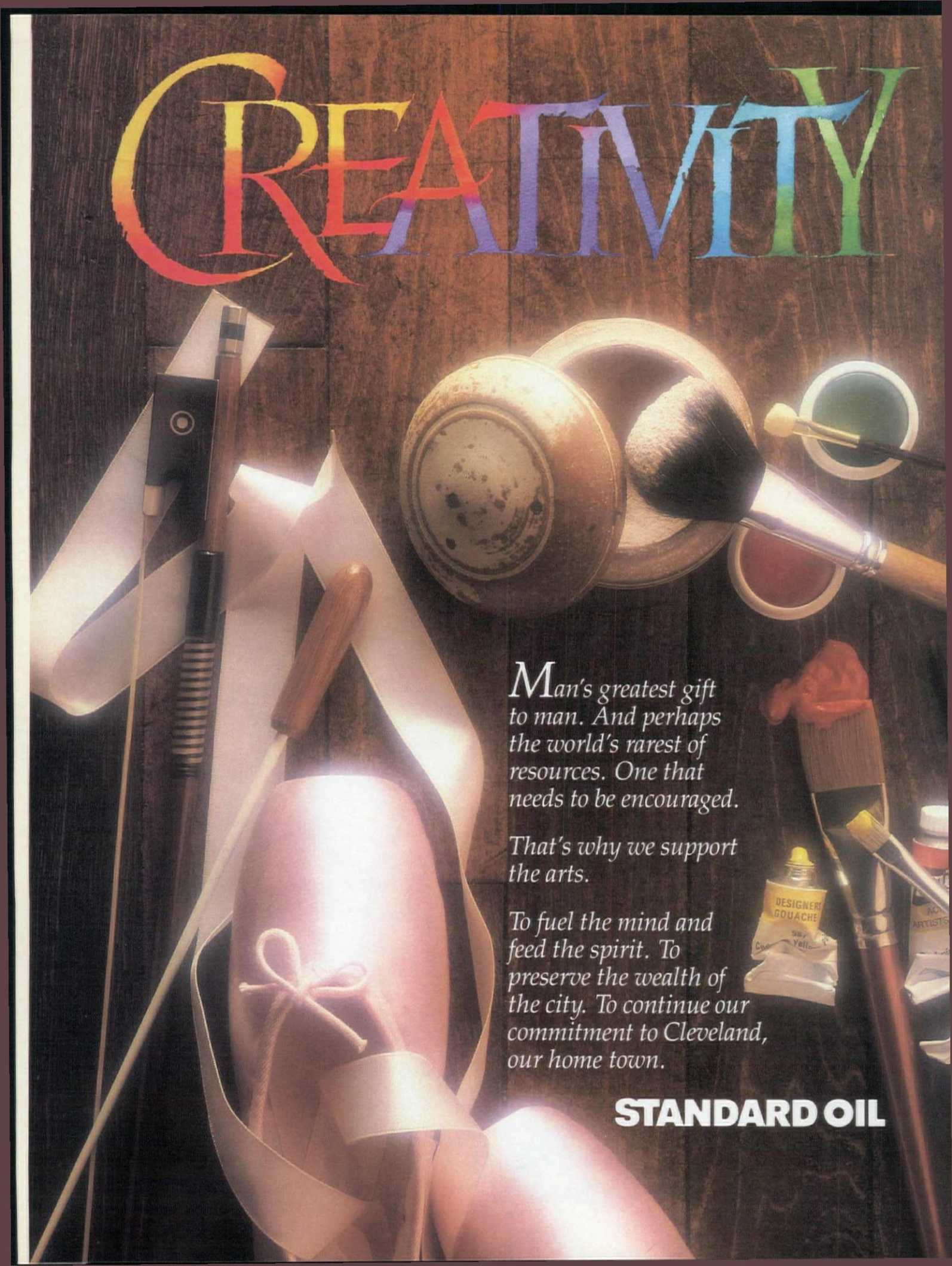
At Merrill Lynch, we believe your world should know no boundaries. And through our long-standing support of the arts at the local and national levels, we hope to expand all of our horizons a little further. Everyone will gain.



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CREATIVITY

A collection of artistic tools including brushes, paint pots, and a palette on a wooden surface. The tools are arranged in a way that suggests a creative workspace. The word 'CREATIVITY' is written in large, colorful, stylized letters at the top of the image.

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to man. And perhaps
the world's rarest of
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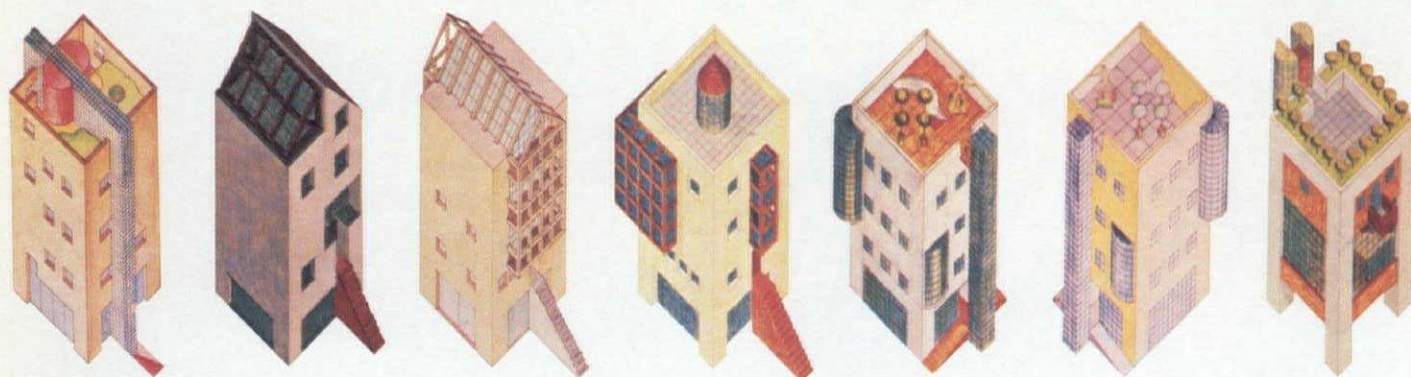


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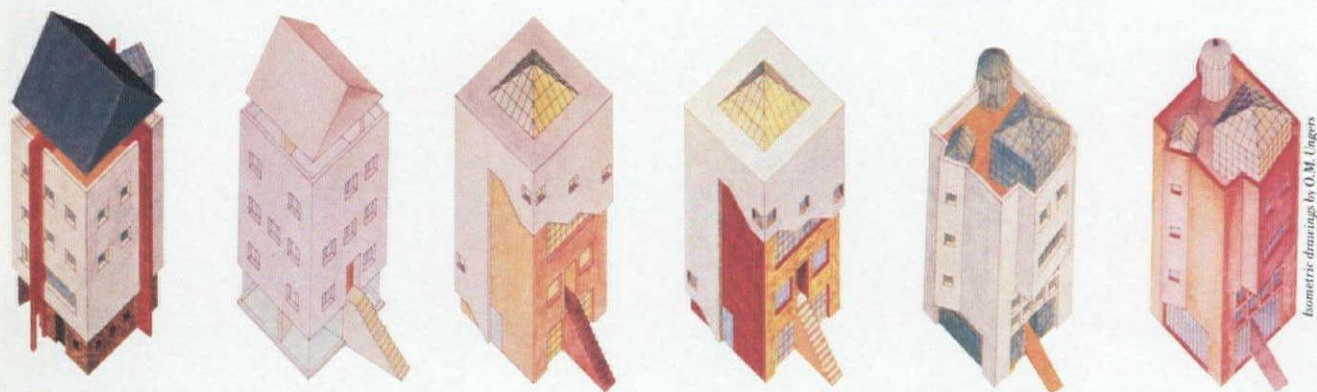
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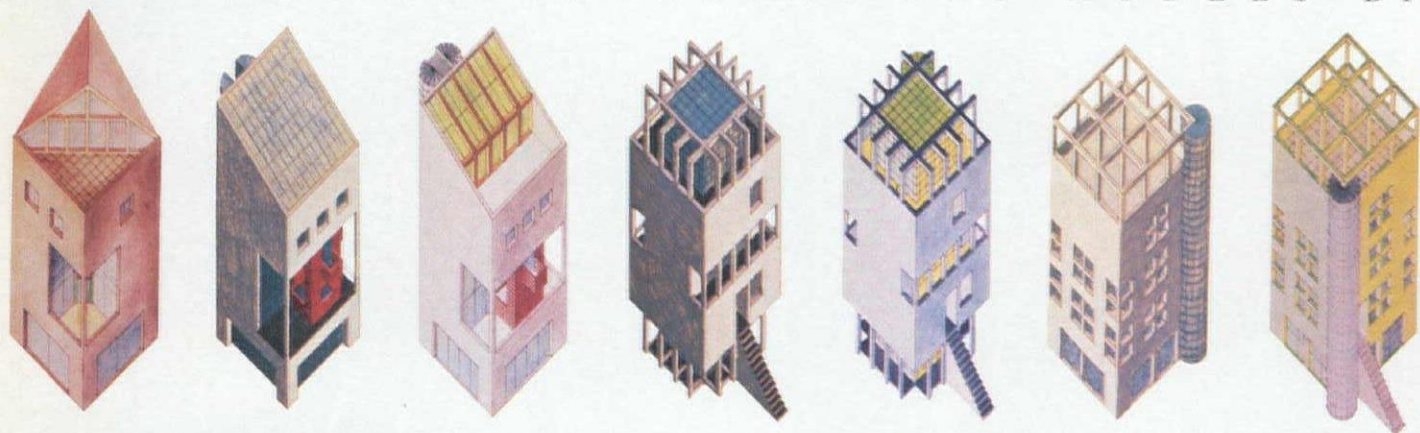
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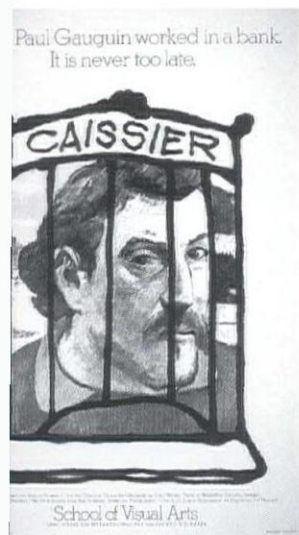


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GENE CASE
1968

Institution's National Museum of Design. The exhibition *Underground Images—School of Visual Arts Subway Posters 1947-1987* will run from July to November 8, 1987.

The changes reflected in the School of Art and thinking about art in the posters parallel the changes in the institution. In 1947, when SVA was founded, it was a purpose trade school offering instruction in the practical arts of advertising, cartooning and illustration.

In the early 1950's changes were made in faculty and staff to make it a more contemporary professionalism to the institution, and at the end of the decade SVA



MARSHALL ARISMAN
1974

became a three year non-degree granting institution in higher education.

The 1960's saw continued expansion of the curriculum. A Fine Arts Department, a Film Department, and a Department of Photography were added. During the late fifties and sixties SVA brought forth a new generation of art directors, designers, illustrators and photographers whose work was responsible for influencing the vision of the seventies. In the Fine Arts during this period young painters and sculptors who had attended the School of Visual Arts were making names for themselves by exhibiting in galleries and museums nationally and in-



JERRY MORIARTY
1986

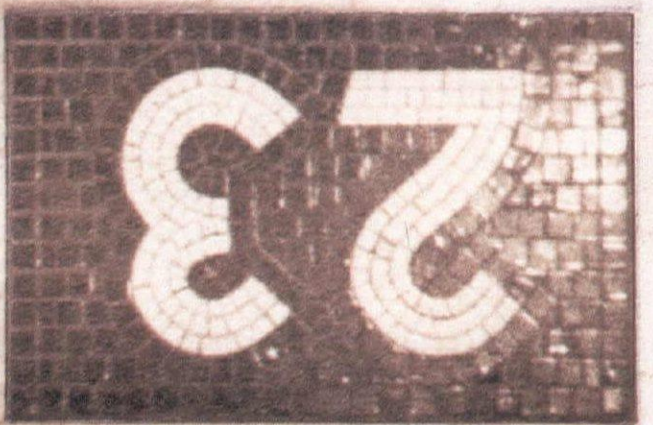
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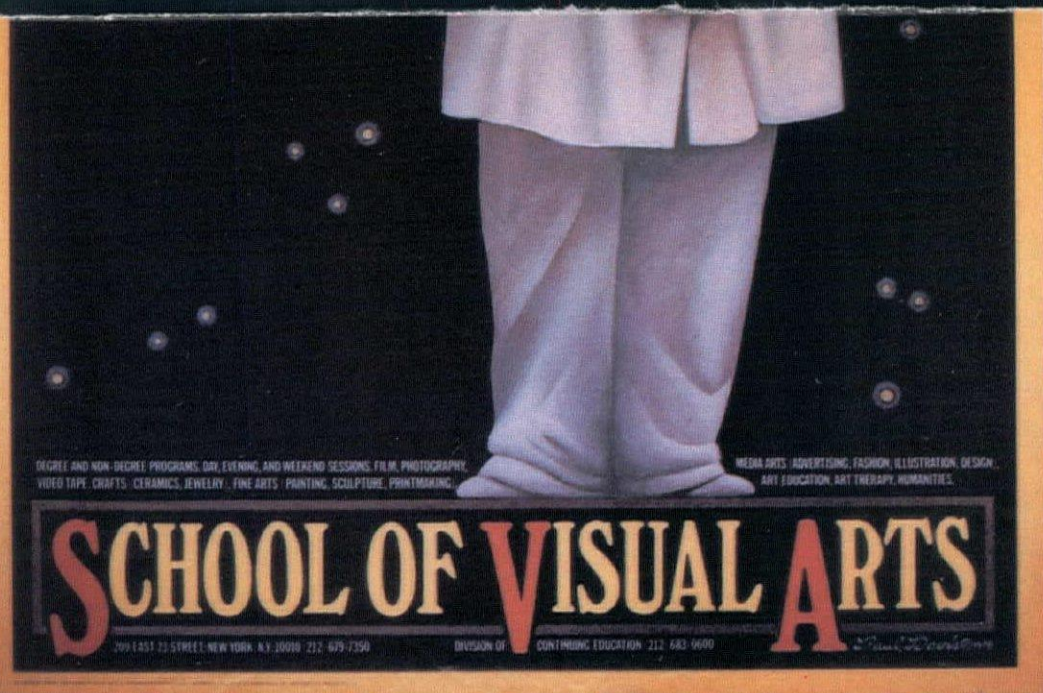
In 1972, the School of Visual Arts was approved by the Board of Regents to offer four year degree programs in the areas of Film, Fine Arts, Media Arts and Photography—the first proprietary school in the State of New York to be so authorized. 1982 marked the authorization by the New York State Board of Regents to award the degree of Master of Fine Arts to graduates in programs of Painting, Photography, Sculpture, Computer Art and Illustration.

In 1987, SVA celebrates forty years of shaping an institution, celebrating its progress, marking the moment with the public art of its time, before going on.

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is not enough,
when you
dream
of being great.





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Art School

sonian Institution's National Museum of Design, now through November 8, 1987.

Profile of the School of Visual Arts

CHAIRMAN: Silas Rhodes

PRESIDENT: David Rhodes

FOUNDED: 1947

CURRICULUM: The Bachelor of Fine Arts (BFA) degree is offered in seven majors: Art Teacher Education; Art Therapy; Film; Fine Arts; Media Arts; Photography; Print and Broadcast Journalism. At the graduate level, the Master of Fine Arts (MFA) is awarded in: Fine Arts; Illustration; Computer Art; Photography. The curriculum includes a carefully determined balance of Liberal Arts and Art History requirements in addition to studio work. Continuing Education courses are offered in all disciplines.

ENROLLMENT: Selected on the basis of portfolio evaluation and high school or previous college performance, students from 35 states and 32 foreign countries make up the 2200 full-time undergraduate students and 150 graduate students. In addition, 4000 New Yorkers attend continuing education classes making SVA the largest independent school of art in the United States.

FACULTY AND STAFF: 647 faculty members, each a working professional or exhibiting artist including award-winning designers, critics, scholars and artists. 140 administrative and support staff.

CAMPUS: Located in the heart of Manhattan in seven buildings, including 3 main buildings within a block of one another in the East

20's. SVA students use New York City as a studio and classroom force, drawing from the resources of the city and returning a remarkable pool of talented working professionals. 77% of the men and women who graduate each year are working in their major fields within 12 months of graduation.

EXHIBITIONS: SVA operates a professional SoHo Gallery at 137 Wooster Street for the showing and sale of advanced student work. 20 group exhibitions are mounted annually. An additional 8 exhibit spaces are available in studios and classrooms which continually show student work.

LIBRARY: The SVA library holds 51,500 books; over 230 subscriptions to periodicals; 81,896 35 mm slides and a picture file of 232,000 pieces.

FOREIGN STUDY: Summer Study programs held in Morocco, Ireland and currently in Urbino, Italy.

ACCREDITATION: The School of Visual Arts is a post-secondary degree granting educational institution, authorized by the New York State Board of Regents, accredited by the Middle States Association of Colleges and Secondary Schools, and is an accredited member of the National Association of Schools of Art and Design.

AFFILIATE ORGANIZATIONS:

SVA Alumni Association: A non-profit membership organization of men and women who attended the School of Visual Arts. Its purpose is to enhance profes-

sional opportunities for graduates and provide financial assistance in support of SVA's programs and student services.

Visual Arts Press, Ltd: A non-profit operating corporation that produces films and television programs, publishes books, magazines, booklets, posters and advertising.

SVA Scholarship Fund: A non-profit foundation to invite and attract financial support to its endowment restricted for student scholarships and financial aid.

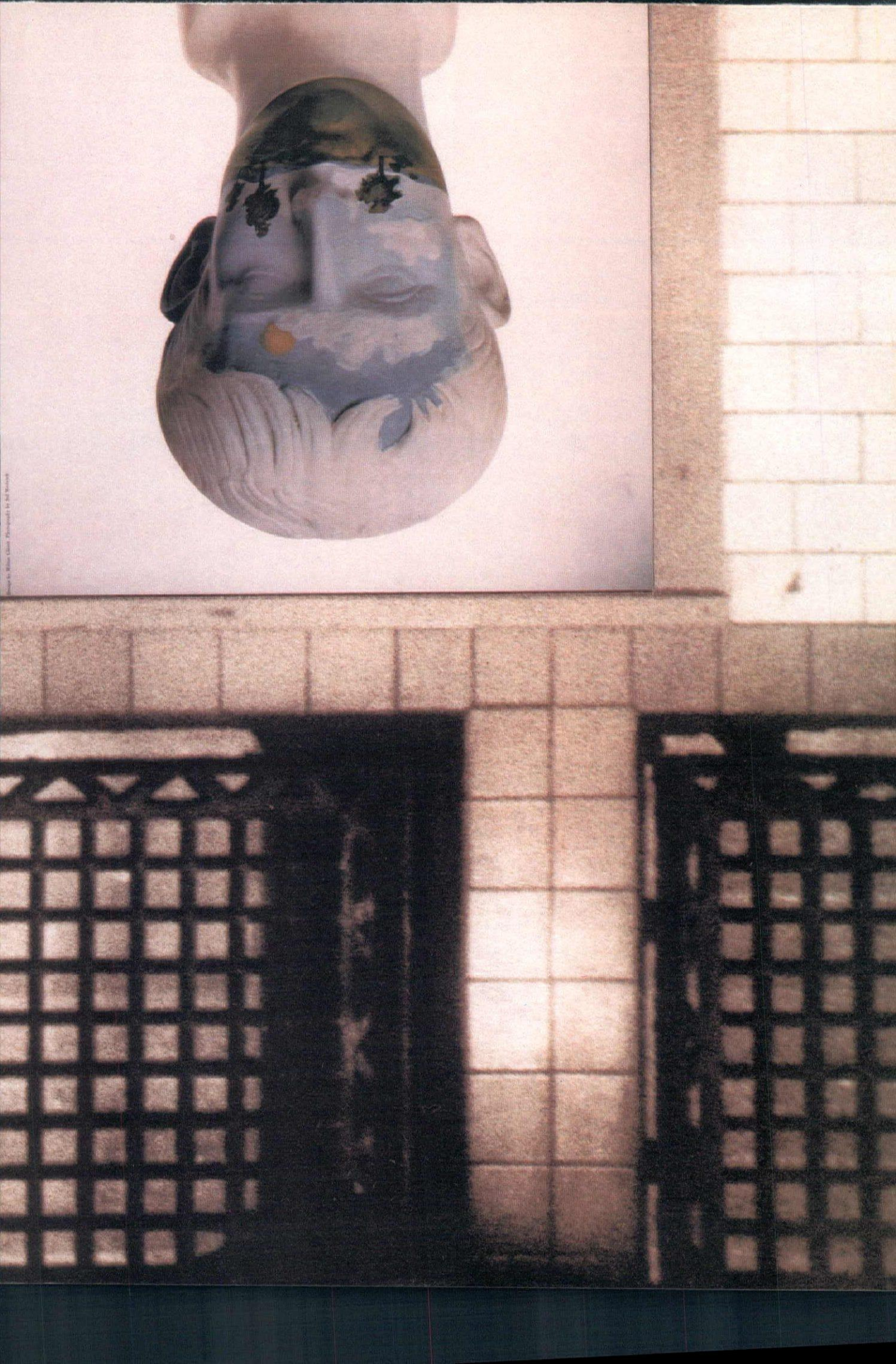
Institute for Computers in the Arts: A non-profit research organization exploring new applications of electronic technology for art and design and developing original software for training and use by artists.

COMMUNITY SERVICE: President Reagan's Committee on Employment of the Handicapped; New York City Department of Health; Consumer Affairs Department of New York City; Sickle Cell Disease Foundation; Board of Cooperative Education Services; V.E.R.I.T.A.S.; Planned Parenthood; The American Book Awards.

AWARDS: Over 1,000 awards and citations presented to SVA since 1958 from diverse offices and organizations including: The Governor and Legislature of the State of New York; the Mayor of the City of New York; the American Institute of Graphic Arts; The Society of Illustrators; The Art Directors Club of New York; The One Show and many others.

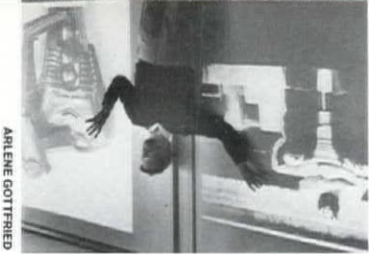
SCHOOL OF VISUAL ARTS

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The Faculty at SVA

THE CONCEPT OF A FAC-ulty made up exclusively of artists and other profession-als may be unconventional. Not unlike a medical school, SVA discovered very early in its history that if a professional art college wanted the best artists in New York to teach, the School would have to accommodate the artists' schedules and allow them to contribute to the content of their courses. The result? Over the years the faculty roster at SVA resembles a Who's Who in the arts including, to name but a few, Carl Andre, Jennifer Bartlett, R. O. Blechman, Jonathan Borofsky, Louise Bourgeois, Ivan Chermayeff, Chuck Close, Paul Davis, Jerry Della Femina, Helen Frankenthaler, Bob Giraldi, Edward Gorey, Adolph Gottlieb, Bob Gusti, Pete Hamill, Philip



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COLIN DE ROUIN

constantly challenging and personally rewarding. Innovation, professionalism, and creativity mark the approach to teaching in SVA undergraduate degree programs. Faculty members are encouraged to bring their working experience into the classroom, to change their teaching methods and even the content of their courses as they grow in their own professional lives. Teaching at SVA is not static. It is vital and alive.



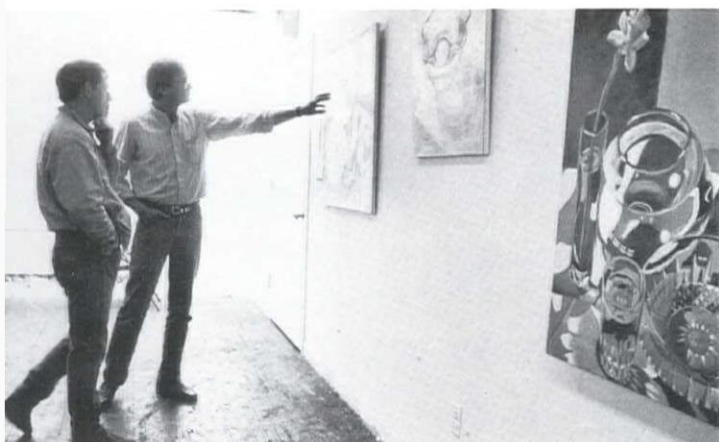
ARLENE GOTTFRIED

A photography student prepares a self-portrait.

in the same courses as students in the Fine or Applied Arts, but the artist-teacher must teach in a program of work in private and public in the New York City area. Multiple program emphasizes education and experimentation with materials and methods, giving the student teacher for a career of artist and therapy—a relatively new offers an opportunity for to apply what they know the creative process to help who are emotionally distressed in the arts and sent however, are not enough tion effectively as a therapist specialized training in psychology, psychoanalytic and related studies, as well as clinical workshop and clinical art career. All students satisfactorily complete or of Fine Arts degree requirements as a Fine Arts or Master's major and the Art Therapy offers the concentration required for a life of work that is

UNTIL AN ARTIST USES THEM.

Programs



SVA's eight galleries which exhibit student work throughout the year.

on Unix, the most prevalent versatile system for running intricate graphics. off-the-art equipment including a \$1.5 million plotter that is translate computer images



SVA degree program in Computer Art is the nation's first.

into physical entities. The plotter was given to the School by the Pentagon. Chairperson Darcy Gerbarg has drawn her faculty from a highly specialized profession including noted artists; Christine Barton, Tom Bisogno, Ephraim Cohen, Cynthia Goodman, Eugene Miller, Barbara Nessim, Joshua Pines, and Nancy Webber.

The specialized graduate programs benefit strongly from SVA's location in New York City. Many of the leaders in these fields live and work in New York. SVA's distinctive reputation attracts their commitment. Many well known artists who seldom teach find teaching at the School of Visual Arts to be both challenging and rewarding.

Humanities courses, including a year of art history, are considered an integral part of each SVA student's education.

OUR FACULTY
HAS EMPATHY,
IMAGINATION,
ENTHUSIASM.
YOU BENEFIT.

Hays, Brad Holland, Nat Hentoff, Art Kane, Joseph Kosuth, David Levine, Sol Lewitt, Marisol, Duane Michaels, Elizabeth Murray, Robert Andrew Parker, Fairfield Porter, Susan Rothenberg, David Salle, Andrew Sarris, Joel Shapiro, and George Tscherny. As teachers they have proved extraordinary. Unburdened with heavy schedules and bureaucratic responsibilities, they are able to come to the classroom and teach from a core of their experiences.

This institutional flexibility with regard to faculty extends to curriculum as well. The course offerings are continually updated, and technological advancements, as in the case of computer art, incorporated into the curriculum. At SVA, innovators are invited to explore their art in a studio or classroom setting.

Our faculty has
empathy, imagination, enthusiasm.
You benefit.

Department of Fine Arts: Painting, Drawing, Sculpture, Visual Perception, Printmaking

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ACA: A View From The Field

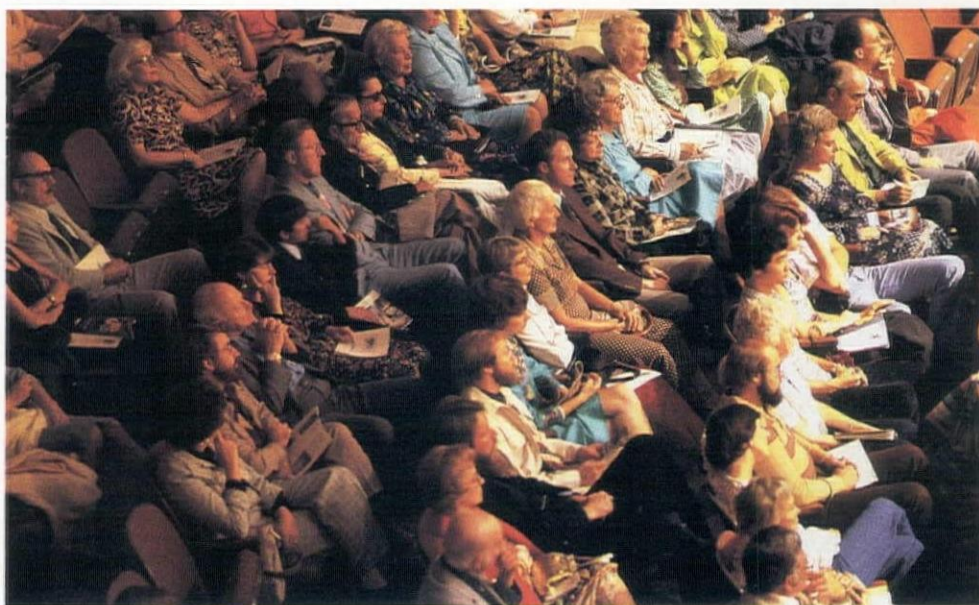
Applause for the Audience

Twenty-two years ago, in a report on the future of performing arts, a panel convened by the Rockefeller Foundation observed:

"Perhaps most important of all, both the creative and the performing artist need an intelligent and understanding audience. If an audience cannot appreciate the magnificent and continuing dialogue that makes the artist relate to the present as well as the past, there is little hope that a work of art will arouse the sense of drama and conflict without which art ceases to be a living, vital matter and degenerates to something merely 'appreciated.' When this occurs, art becomes the creature of empty rhetoric, blown by the artificial winds of publicity." If the ensuing decades have taught us anything, it is that a strong relationship between audience and artist or artwork is one of the most important components of the "cultural ecosystem" on which arts institutions rely. Without the earned income, exposure, critical feedback, and support that a committed audience provides, the institutions would fail. Both the artists and artworks would pay the price. But committed audiences don't spring from the sky with their checks for season tickets in hand. They require cultivation, and that, in turn, means arts education—the very thing that arts advocates and professionals have been fighting to preserve in the face of school budget cuts. Presenters of the arts simply can't take it for granted that the pool of ready supporters—people who have been exposed to the arts, are comfortable with them, and who want more—will continue to expand without intervention (which is what education is all about).

The implications for the ways in which we develop audiences for the arts are enormous. It means, for example, that simply sending out another subscription brochure to a large, unprepared list is not enough. If we're to move beyond that predisposed 2-3 percent of the population that we already have, if we want that other 5-8 percent that could be enticed to attend arts events, then presenting institutions and museums are going to have to do more educating and cultivating on a more personal level than less undifferentiated mass marketing.

Enter Bradley G. Morison and Julie Gordon Dalglish, whose new book—*Waiting in the Wings: A Larger Audience for the Arts and How to Develop It*—offers a solution that makes sense.



Morison and Dalglish call their plan SELL, an acronym for Strategy to Encourage Lifelong Learning. The basic idea behind it is to use certain popular events (such as a performance of *The Nutcracker* or a concert in the park), as "points of entry" for new audience members who must be encouraged, even lured, to attend. These events may be free of charge, but each newcomer is asked to give his or her name and address.

Having learned who they are and how to reach them, the next goal is to bring them step by step into the fold with successive activities that help them become more familiar and more knowledgeable. For example, materials about an upcoming program may be sent to them, explaining in an accessible way what they'll see and hear. There may be a pre-performance talk by the conductor. Audience members may even be invited to meet with the actors, dancers, or musicians after the event. The message is not "Subscribe now," but rather "Just attend now and enjoy yourself; we'll talk about subscribing later."

Even with the subscription pitch, Morison and Dalglish say, the process of cultivation and education continues. Subscription packages consist of three overlapping tiers, with a choice of strictly popular works (light musicals, a Neil Simon play), or of mid-range pieces (a Chekhov play along with a more substantial musical and something by Simon), or of more challenging presentations (Chekhov, David Mamet, and a newly commissioned work). Here again, the idea is to match the offer with the recipient, so that the least experienced theater-goer, for example, is invited to

Committed audiences are a critical element in the "cultural ecosystem," providing income, exposure, and feedback for the arts.

subscribe to the most accessible program. Later, as they become more familiar with the institution and the experience of attending, they can be approached to subscribe to programs on the other two tiers.

The cumulative effect of this approach is that over several years, a person moves through the organization, becoming more involved and more committed as he or she goes. The upshot, Morison and Dalglish say, may be not just new subscribers, but new volunteers, patrons, and even board members.

The author and educator Eric Larrabee commented in Baumol and Bowen's *Performing Arts: The Economic Dilemma* that in the U.S., the goal in the eighteenth century was political democracy, and in the nineteenth century, economic democracy. "In the twentieth century," he said, "the main challenge to the United States is the achieving of cultural democracy. But that remains far, indeed, from being answered."

With *Waiting in the Wings*, we have a new and encouraging response to this persistent challenge.

—Milton Rhodes, President
American Council for the Arts

Waiting in the Wings: A Larger Audience for the Arts and How to Develop It is available for \$21.95 for hardcover or \$14.95 for paperback (plus \$2.00 shipping and handling) from: ACA Books/1285 Avenue of the Americas/3rd Floor-Section M/New York, NY 10019.

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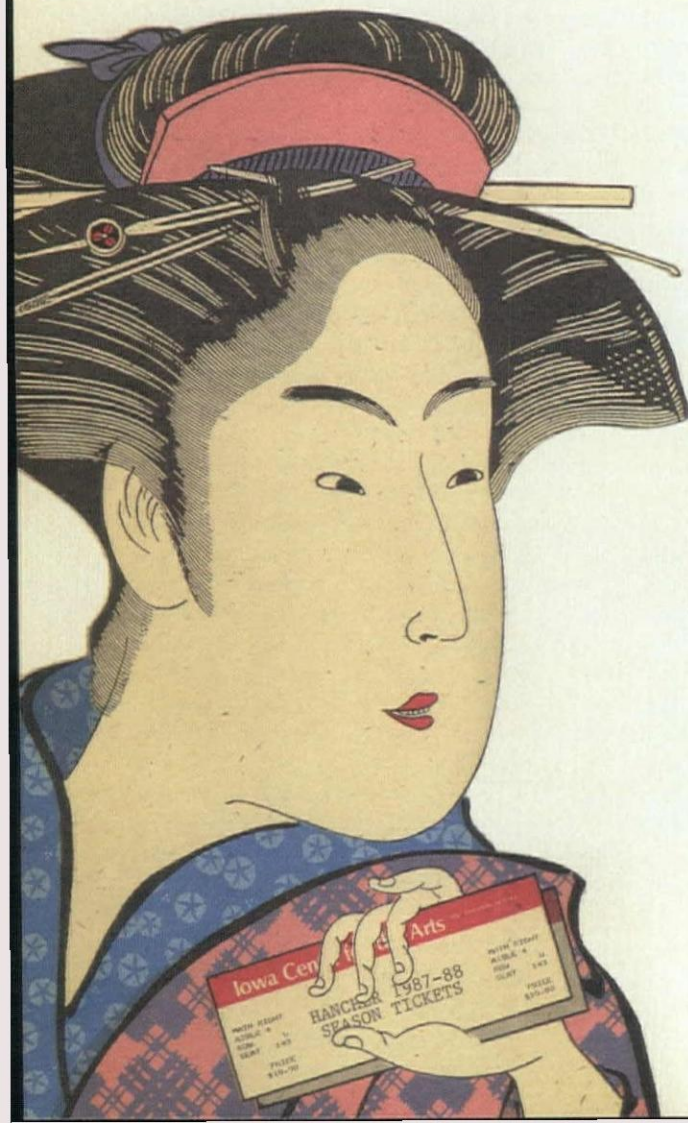
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Sayles Talk

John Sayles holds a tight creative rein on his one-of-a-kind films.

By Robert Seidenberg



In the movie world, John Sayles is a maverick. He has scripted dozens of horror and sci-fi genre flicks, financed his own deeply personal films, and penned prize-winning fiction. Rather than diving into the Hollywood mainstream, he chooses to duck in and out of less-traveled roads.

"Although my movies have been very successful for what they cost," says the thirty-seven-year-old Hoboken, New Jersey, resident, "many, many, many Hollywood features spend more on their first week of advertising than all of my movies together have grossed. You realize you're not even on the radar as far as earning capacity or earning track record goes for the big studios. So I just kind of discount them as a source of income."

His first feature, *Return of the Secaucus Seven*, cost only \$60,000 to make but brought in more than \$2 million. His 1984 feature, *The Brother from Another Planet*, shot in four weeks for under half a million, became a critical and popular success. In January, 1983, the MacArthur Foundation bestowed upon Sayles one of its so-called "genius awards" of \$34,000 a year for five years for his film work, novels (*Pride of the Bimbos* and *Union Dues*), and short story collection (*The Anarchists' Convention*). And his new picture, *Matewan*, received partial financing from a film company (Cinecom) as well as private investors and Sayles himself, who had saved money by working on scripts for *Clan of the Cave Bear*, *Wild Thing*, and "Unnatural

Above: Chris Cooper as a union man in Matewan. Inset: John Sayles (left) with cinematographer Haskell Wexler on the set of Matewan.

Causes," a TV movie. *Matewan* also attracted such name actors as James Earl Jones and Josh Mostel.

Matewan is Sayles's fifth and possibly his finest film. A story of violence between striking coal miners and mine operators in 1920 West Virginia, it features his signature inventive dialogue along with superb performances and a stunning period look captured by Academy Award-winning cinema-

tographer Haskell Wexler (*Who's Afraid of Virginia Woolf?*, *Coming Home*).

Not that the going was easy. "The Maki *Matewan*," in fact, could itself be an epic. Sayles wrote the script eight years ago, but because he didn't have a long list of film credits he temporarily shelved it. In 1983, after Sayles directed two more films (*Lianna* and *Baby, It's*), he sent the *Matewan* script around to the studio. "That went quick," he recalls, sitting in the Manhattan office of Red Dog Films, the company run by his producers Peggy Rajske and Maggi Renzi.



brought in mine guards and spies to "stop the cancer of unionism," and the miners retaliated.

"It's a serious movie," explains the six-foot, four-inch-tall Sayles, who resembles an athlete or outdoorsman more than a library-locked author. "And from a lot of writers in Hollywood you hear that studios are saying things like, 'Unless it has Robert Redford in it we're not making anything but kid movies this year—period.' And this is definitely a movie where the bulk of the audience is not going to be made up of the teen demographics who go to *Ernest Goes to Camp* or whatever. Also, it's a serious political drama and there aren't that many of those being made these days."

Sayles had a similar problem trying to interest studios in his second picture, *Lianna*, a story of a woman falling in love with her female psychology professor. "With that one," he recalls with a laugh, "the minute I mentioned the subject matter they said, 'Well, what else are you working on?' Nobody was interested. I mean, somebody said, 'And you mean she has children too? Maybe we could make something about a single woman or somebody who's married. But she's got children? Aw, too sticky. What else are you doing?'"

And until recently, he was having the same difficulty inspiring interest in *Eight Men Out*. (If all goes well, this film should begin production this fall.) "Some of the problem is that it's a baseball movie," he says of the story about the Black Sox scandal of 1919 when the Chicago White Sox threw the World Series and eight men got kicked out of baseball. "And there's this whole axiom that baseball movies don't make money. And some of it is that it's an expensive movie; it's the same period as *Matewan* but even more expensive because it's urban rather than rural so there are more people and cars around. And some of it is that my take on the story has always been as an ensemble piece, which doesn't sit well when studios are looking at it and asking, 'Who's going to be the lead?' Although there are important characters, you have to say, 'Well, maybe there are three or four leads.' And they just know that that's very tough to cast and it's just not what's going down."

Because Sayles works outside the studio system and his stories are often dubbed uncommercial—and because he insists on retaining creative control—he has little control of the order in which his films are produced. *Lianna* was written before *Secaucus Seven*; *Matewan* was written before *Lianna*. And *Eight Men Out* was the first screenplay he ever wrote. "It's difficult to discern any pattern in what I do because it's not like I get to do what I want when it's written," he admits. "You can on-

ly hope you get better. *Matewan* is the most ambitious movie I've made, so it's probably good in a way that I made it fifth instead of first. I just know a lot more and I'm better at certain things. And also having a track record, I'm able to attract people who are more experienced."

John Sayles was born September 28, 1950 in Schenectady, New York, where his mother taught and his father was an administrator in the public school system. In high school, Sayles was a serious athlete, earning letters in basketball and football. When he went on to Williams College in Williamstown, Massachusetts, he decided to major in psychology because he felt it would afford him the most time to act, write fiction, and study and watch films.

After graduating from Williams, Sayles bummed around the South and West, working at such jobs as construction worker and hospital orderly. In Atlanta, he reportedly sold his blood once a week to get enough money to go to the movies. In late 1973, Sayles settled near friends in East Boston, a working-class Italian neighborhood. And while working as a meat packer by day, he began to concentrate on writing fiction. His first published story, "I-80 Nebraska, M.490-M.205," won an O. Henry Award, and his first novel, *Pride of the Bimbos*, was published in 1975.

At this time Sayles met Maggie Renzi, who (though he did not know her then) had grown up in Williamstown and had transferred to Williams. Since 1974, Sayles and Renzi have lived together, and Renzi has produced and acted in all of Sayles's films except *Baby, It's You*.

When Sayles completed his second novel, the National Book Award-nominated *Union Dues* (1977), he discovered that the agent who sold the book was representing Sayles's books as film properties. After reading Sayles's adaptation of *Eight Men Out*, the agent agreed to represent Sayles as a screenwriter. "I was living in Santa Barbara," recalls Sayles, "and I would go down to meetings—but I've never really gotten a job from a meeting. Then one day my agent called and said, 'There's a rewrite. It's \$10,000. It's called *Piranha*. It's for Roger Corman. You want it, you got it.'"

That movie was successful enough that Sayles was hired by Corman to write two others, and then he started getting jobs from directors who came out of Corman's company, New World Pictures. Soon, Sayles felt it was time to try directing. He planned to use the money he made from writing genre scripts to finance an independent film of his own, which he would then use as entree to the studios. That film, *Return of the Secaucus Seven*, about sixties radicals reaching their thirtieth birthdays, was

d a lot of, "You can't make this movie for that." It cost it was \$1.8 million at that time. Some people didn't like the script, but they probably felt it was too expensive. "Not only can't you make this for what you need, but we can't make money on it." "One reason is that the movie is not a happy-go-lucky story. Rather, it's about the events leading up to the Matewan Massacre (in Matewan, West Virginia) and the Battle of Blair Mountain, which were both spurred on by the attempted unionization of the coal fields in eastern Kentucky and West Virginia. The owners of the mines there



Joe Morton as an extraterrestrial who crash lands on Ellis Island, then travels up the Hudson to Harlem, in *Brother from Another Planet*.

one of the most popular American independent movies of the last decade.

"I wanted to make *Secaucus Seven* as an audition piece," Sayles explains of the movie that many call "the original *Big Chill*." "I thought, 'I'm not going to have any time or money to shoot action, but I know basketball really well. I could cover a ball game in half a day. I'll put some of that in so they can see I can move the camera around a little bit.' Then, I figured, 'Okay, I've got this much money and I want to make a film. But, this might be the last chance I get to do this. Why make something that everyone is making? Why not make something that I really want to make?' So then I started trying to do the two things at once and having just enough production value so that it could qualify as an official movie."

Sayles is equally inspired by real life and his vivid imagination. *Secaucus Seven* was completed in 1978, when Sayles himself was fast approaching his own thirtieth birthday. It also starred many actors Sayles had known in college.

Baby, It's You, a 1960s romance about a girl from a professional family in Trenton, New Jersey, and a working-class Italian boy, was inspired by both Sayles's life and that of producer Amy Robinson. "Amy brought me the story and the idea and it was very familiar to me," he says. "Her background wasn't unlike mine. I'm from Schenectady, which is not unlike Trenton, where Amy's from and where the movie was set."

"I wasn't like Sheik [the movie's greaser hero], but I knew guys like him. And Amy and I could work on the story together because our high schools were similar and we're only two years apart in age. We complemented each other because she knew what the girls were doing when they were where the boys didn't go and I knew what the boys were doing when they were where the girls didn't go."

Sayles first came up with the idea for the part-fiction, part-fact *Matewan* while researching *Union Dues*. His interest in and empathy for the working class stretches back to before his post-college blue collar jobs. Schenectady is predominantly an industrial town, dominated by a large GE plant. And

Sayles has long spoken with a proletarian accent. To this day, if Sayles has time, he plays basketball in Hoboken with the Maxwell House coffee factory workers on their lunch break.

Sayles is not only interested in the political aspects of *Matewan*, but also in the human dimension of the story. "One of the reasons *Matewan* was so violent," he explains, "is that the owners were determined to stop the unions. Some of the reaction in Europe was that I portrayed these owners as being too evil, but I think I was pretty white on them—if you read the history, you see it was just taken for granted that they owned everything. You were there at their sufferance."

At the same time, much of Sayles's work is fired by his creative imagination. "I-80 Nebraska" is a fantastic tale about a hallucinating truck driver named Ryder P. Moses, and the entire story is told over a CB radio. *Pride of the Bimbos* is about a midget private detective in drag playing baseball. And the idea for *Brother*, a story of a mute black man from outer space who ends up wandering the streets of Harlem, came from a few dreams.

"I had the first dream while I was editing *Baby, It's You*," Sayles remembers. "I dreamt I was writing a movie for Joe Dante, and it was due the next day. It was really dumb and it was called *Assholes from Outer Space*. I sort of saw the title come out in 3-D. Then I had another dream where I was directing a nice atmospheric film noir movie with a guy who was a bigfoot running around in an urban environment. There was a lot of saxophone music and hiding in alleys. Then I had this short dream about a black guy in Harlem who wasn't talking and couldn't talk and couldn't get help. He was wandering around and nobody paid much attention to him. It was sort of 'how alienated can you get?' Not only are you out of a job and out of a home, and black in New York City, but you're not even from the goddamn planet and you can't tell anybody about it. So the movie was a combination of those dreams."

He's driven not by the lure of fame, but by the desire to express himself artistically.

Generally, Sayles must draw on his imagination for his writer-for-hire projects. And he is absolutely no conflict writing such comedy movies as *Alligator*, *The Howling*, *The Lady*, and *Battle Beyond the Stars* while making dramas like *Lianna* and *Matewan*. "Basically I'm working for other people it's like working as a carpenter," he explains. "And when I'm writing and directing stuff it's more like I'm the author of a book, because I'm also either going to edit work with the editor on it. So I'm going to have that kind of control over it. Whereas when writing for other people, you don't have that kind of control. You just try to make it as good as it can be."

Sayles did another type of work-for-hire for Bruce Springsteen he directed music videos for the singer's hit songs, "I'm on Fire," "Born to Run," and "Glory Days." This was the first time as a director that Sayles was "trying to tell somebody else's story." One of the advantages to working with an artist of Springsteen's stature was that, although the videos were extravagantly budgeted, Sayles was given more freedom than he had ever had to make three minutes of "We were able to pay people a decent wage change," he says, "instead of having to beg for money, and steal and say, 'Well, it'll be fun to do this and that's what you'll get out of it.'"

Through all of these recent projects, Sayles has been working on *Los Gusanos* ("The Worms") a novel about the Cuban community in Miami and how it fits into America. Like *Lianna* and *Brother from Another Planet*, *Los Gusanos* is about how one can live in this country yet feel completely estranged from it. Like his novels, it is seen through many points of view; the main reason Sayles sees it more as a novel than a film. Not surprisingly, though, he hasn't had enough uninterrupted time to complete the book. And he won't until he finishes *Eight Men Out*.

Regardless of the fate of *Matewan* or *Eight Men Out*, Sayles will certainly continue operating in his own inimitable way. The MacArthur grant, for example, didn't change his life at all. ("Financing some of the stuff I've been doing is like going on a tightrope—and the MacArthur was like a safety net below.") And, he isn't particularly concerned about being in the limelight. He's driven not by the lure of fame and fortune, but rather by the desire to express himself artistically.

Backroads can be treacherous, but Sayles has navigated them quite spectacularly.

Robert Seidenberg writes about music and film for several national publications.

Arts Georgia on the stands

unique collaboration
reaches a new
guide for the
of Georgia.



Photo by Fred S. Gerlich

chic Atlanta galleries to rustic mountain
from the Regency splendor of Savannah's
Academy to the clean, contemporary lines
High Museum of Art, the arts in Georgia
mirror of the state itself. Like its varied com-
ies, Georgia's arts are on the move, keeping
with a growing economy.

ie progress of the arts in Georgia has been
ately spectacular in the last few years," says
iel Leven. President and chief operating of-
of Days Inns of America, Leven should know.
ce-chairman of the Georgia Business Com-
e for the Arts (GBCA), he has had an ideal
ge point from which to witness the steadily
ising support for visual and performing arts
hout the state. "The commitment from
esses and individuals has been substantial,"
i continues. Yet, paradoxically, growth can
new problems of its own. And in Georgia,
y still do not have comprehension of the full
of arts activities taking place."

was this growth that led to the development

of *Arts Georgia*, which is the latest addition to
HORIZON's regional arts guide program. Leven
predicts that the new publication, which debuts in
this issue of HORIZON, "will be a catalyst for in-
creased information and publicity and a focus for
arts efforts around the state."

The monthly guide to the arts in Georgia—from
opera to painting, theater to dance; from Rome and
Dalton to Savannah and Columbus—is published ten
times a year as a pullout supplement to HORIZON,
and is available by subscription and on newsstands
throughout the state. Subscribers receive a year of
both HORIZON and *Arts Georgia* for only \$24.

Each issue's feature stories will offer readers an
insider's look at artists and performers making
cultural headlines in Georgia communities and at
traveling exhibitions and touring companies visiting
the state. A particularly valuable component of *Arts
Georgia* is its comprehensive monthly calendar,
listing ticket information, schedules, casts, and ad-
dresses and telephone numbers.

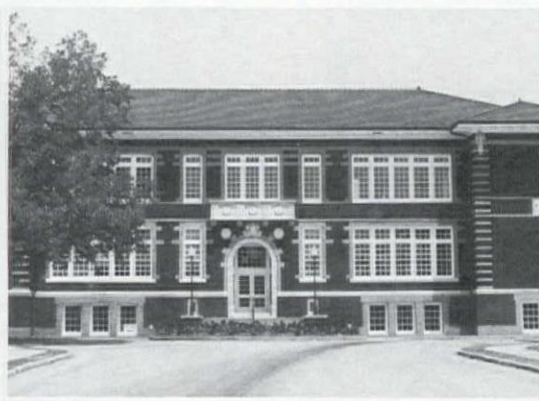
All editorial content in the arts guide will be

*Arts Georgia will serve as a catalyst for the
state's burgeoning arts scene, whose newest
landmark is Atlanta's elegant Academy Theatre.*

prepared by Atlanta writer Judith Schonbak. A fre-
quent contributor to regional and national publica-
tions, including *Business Atlanta* and *Atlanta*
magazines, and *The New Brown's Guide to Georgia*
newsletter, Schonbak will work closely with
HORIZON senior editor Jennifer Graham and other
members of HORIZON's editorial and design staffs
on each issue of *Arts Georgia*.

Like other publications in HORIZON's arts guide
program—such as *Spectrum*, which serves a five-
county area of Southwest Florida, and *Valley Arts*,
for readers in a ten-county region of California's
Central Valley—*Arts Georgia* is a unique collabora-
tion. The partnership consists of HORIZON, GBCA,
and a consortium of sponsoring corporations. The
arts guide program was developed by HORIZON
publisher Gray D. Boone to assist nonprofit arts
groups with programming, audience development,

The new *Arts Georgia* is an indispensable guide to the entire state's varied arts landscape.



By increasing awareness of Georgia's wide variety of arts activities, Arts Georgia will maximize cultural resources throughout the state, such as the Madison-Morgan Cultural Center in Madison (left), serving the Piedmont area, and the Thomasville Cultural Center (above), which brings visual and performing arts to residents of a seventeen-county region in southwest Georgia and north Florida.

fundraising, marketing, and management. "The arts guide program is simply the most effective, adaptable new tool available to help the arts build audiences, channel information, and develop new revenue sources," explains Boone. Since purchasing *HORIZON* nine years ago, she has developed dozens of programs on behalf of the nonprofit sector.

The arts guide will be distributed in a variety of ways, including bulk subscription sales to hotels, real estate firms, and tourism and development offices; gift subscription programs for corporations; and extensive newsstand saturation in metropolitan areas. Based on its master marketing plan, *HORIZON* will follow a blueprint for developing revenue sources in tandem with the Georgia Business Committee for the Arts.

Altogether, *Arts Georgia* is an indispensable guide to Georgia's varied arts landscape. As GBCA executive director Anne McCranie says, "The magazine will give those people who are interested in the arts the opportunity to visit grassroots facilities and to see firsthand the arts movements going on in the smaller towns. The arts just aren't limited to metropolitan Atlanta. We have, for example, some of the best arts and crafts festivals in the fall of the year that can be found anywhere in the country."

Established in 1981 as the first statewide business/arts organization in the country, the Georgia Business Committee for the Arts has a singular goal: "to encourage businesses to become involved in supporting the arts," in the words of Anne

McCranie. *Arts Georgia* will serve a triple purpose for the organization: increasing awareness of the arts, and thus eventually generating new support for them as well; creating an image-building statement about GBCA; and producing added revenue for GBCA projects.

The third essential factor in *Arts Georgia's* successful debut is the consortium of sponsoring corporations, whose initial seed-money contributions are launching the project. Days Inns of America, Georgia Federal Bank, Ivan Allen Company, Pacific Telesis Group, and The Winter Construction Company saw the significance of *Arts Georgia* and committed their support to make it a reality.

Audience-building is a key step in increasing cultural support, an essential function of the new arts guide. "I remember Mr. Robert Shaw [conductor of the Atlanta Symphony], shortly after I came to Atlanta, saying that we don't have the tradition of symphony-goers that they have in a city like Boston, where people sit in the same seats that their grandparents used in Symphony Hall," recalls Bob Silverman, chairman and chief executive officer of The Winter Construction Company. "We have got to educate an audience—and the contributors—in Atlanta and throughout the state that when they plan their week, they plan one or two events that involve the arts. And when they create their annual budget, they give not only to their church or synagogue, but to the arts as well. *Arts Georgia* will fulfill this role of educating the public about the arts."

Long-term benefits, however, will affect the entire state, not just the arts, as Ivan Allen Company president Ivan Allen III points out. "Ivan Allen Company, with locations in many Georgia communities, is delighted to participate with the Georgia Business Committee for the Arts in this venture," he says. "One of our state's greatest assets is 'the quality of life,' and the arts are a vital part of this quality of life." Judy Horton, executive vice-president of Georgia Federal Bank, agrees that the Georgia arts will play an important part in enhancing the quality of life that makes Georgia an attractive site for business. "Our participation," she comments, "is an innovative way to build audience support and funding for the type of high-quality arts programs that reflect Atlanta as a truly international city and the Southeast as the vital, growing area of the country that it is."

Arts Georgia is the essence of a creative arts business partnership. Designed and written not only for the sophisticated arts consumer, but also for the person who has less experience and knowledge of the arts, it's certain to become essential reading for every art lover.

The Georgia Business Committee for the Arts, *HORIZON*, and the consortium of corporate sponsors. This three-way collaborative effort results in a quarterly directory of the arts for Georgia residents, while emphasizing the commitment of the state's business community to arts education and awareness.

—Marcia J.

LAWRENCE



dynamic relationship
between the university
and the community
nurtures art and culture.

Franklin Murphy is chief executive officer of the Mirror Company today, but once he was the longest chancellor in University of Kansas history, it's Lawrence that's on his mind as he sits in his Los Angeles office, musing about the remarkable city where his career began. "Everyone thinks Kansas is flat as a billiard table. As a matter of fact, eastern Kansas is rolling hills. Driving to Lawrence in Kansas City you begin to see the university

ten miles away, rearing up high on a hill—Mount Oread. The buildings flow down the sides of this hill into Lawrence. It's just absolutely beautiful."

The image of the lovely old campus on the hill rising out of the community that surrounds and supports it is the key to one of America's best-kept secrets: Lawrence, Kansas. The ambience and charm of a small university town blend beautifully with the cultural vitality and sophistication that typify large metropolitan areas. The key to this dynamic quality of life, as just about anyone in Lawrence will tell you, is the close and cooperative relationship that exists between town and gown.

"Lawrence and the University of Kansas have grown up together," KU chancellor Gene Budig points out. "Our histories are intertwined. From the earliest days of both the city and the univer-

The Spencer Museum of Art's Near Sundown (1933, oil) by Grant Wood.

sity, the arts have enjoyed a symbiotic relationship, activities on The Hill encouraging activities in the city, and vice versa." The result is a veritable panoply of visual and performing arts—a prestigious concert and chamber music series that brings world-class performers to University of Kansas stages; the outstanding collections of the university's Helen Spencer Museum of Art; the wide array of performing and visual arts events thriving at the Lawrence Arts Center, to name only a few.

The roots of this rich cultural life run so deep, Franklin Murphy points out, that to understand it, "you have to start with the history of the city itself. Lawrence was founded by New Englanders. And

it has a distinctly New England flavor and tradition, with all that implies." The strong interest in culture and the arts that the first settlers brought to Lawrence is also responsible for the university's very existence here, observes Delbert Shankel, the university's acting executive vice-chancellor. "When the state decided to establish the University of Kansas, a group of citizens made a strong show for Lawrence. Some donated land and money to help bring the university here. So, right from its beginning, there was a tradition of cooperation and enthusiastic participation between the city and the university in achieving mutual goals."

That tradition continues to this day. "People here realize the university is the key to our success," states Don Johnston. "And the university realizes it could not exist in a vacuum." Corporate general manager of Maupintour and current chairman of the Lawrence Chamber of Commerce board of directors, Johnston is proud of Lawrence's economic health, and of the cultural life that makes the city "an attractive place for businesses to come."

One measure of the business community's pride in the city's cultural life, says Johnston, is the gala fall mixer that kicks off each school year. The chamber of commerce hosts the annual event to welcome new faculty at the University of Kansas, Haskell Indian Junior College, and the city's public and parochial schools.

The generous support Maupintour's president and co-founder Neil Mecaskey has given to the arts—such as major contributions to the Spencer Museum of Art and the establishment of a dance scholarship fund at the KU School of Fine Arts in memory of the late Maupintour founder Tom Maupin—are examples of solid corporate support for artistic excellence. Generous contributions to the arts also come from such companies as Hallmark, FMC, and Quaker Oats, to name only a few.

Members of the university community are found off The Hill nearly as frequently as on it—supporting festivals; performing in community concerts; displaying works in downtown galleries; and writing, directing, and acting in the plays produced at the Lawrence Arts Center and the Community Theatre.

On The Hill, as well, maintaining a superior quality of life is a priority. "We've had a succession of chancellors," Shankel comments, "who've made important contributions in this regard. Our current chancellor, Gene Budig, and his wife, have been very supportive of the arts and have a special interest in theater." But more than any other single figure, he continues, it was Franklin Murphy, KU chancellor throughout the 1950s, who established a pattern of unequivocal support for an arts part-

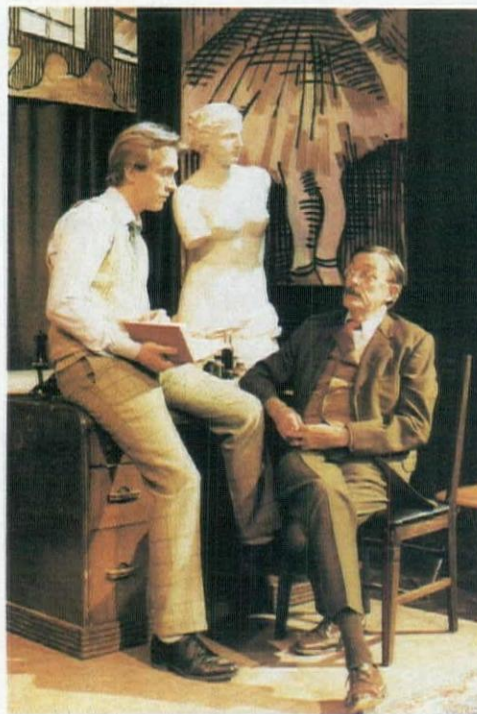


Photo by Andrew Tschudi

*Above: A Lawrence Community Theatre production of *Flesh, Flash and Frank*. Harris, about an aging man who remembers his KU teacher, Byron Smith. Left: Franklin Murphy, former KU chancellor.*



nership between campus and community.

Murphy is an excellent example of the enlightened leadership that has characterized both constituencies. "Lawrence and I were mutually imprinted!" he explains, laughing. "My whole life is bound up with that little town, and long ago I fell in love with it." Murphy's father was a founding member of the University of Kansas School of Medicine; his mother, a concert pianist. That dual heritage has expressed itself in Murphy, himself a doctor (although since his appointment, at age thirty two, as dean of KU's medical school, he has not practiced medicine) and an ardent champion of culture and the arts—as KU chancellor, as chairman of the National Gallery of Art and the Samuel H. Kress Foundation, and as trustee of the Los Angeles County Museum of Art, the J. Paul Getty Trust, and the Ahmanson Foundation.

"When I was in Lawrence," he says of his tenure,

"I felt very keenly that this symbiotic relationship was not only necessary but desirable from points of view. So I set to work, and encouraged the citizenry to participate in the life of the university, and encouraged the faculty to participate in the life of the city. I wasn't the first to do that. I concentrated pretty heavily on it."

Working closely with Murphy to create the environment where the arts can flourish is Lawrence *Journal-World* publisher Dolph Sir Sr. For Simons, the effort came naturally. "I was as a little boy growing up in Lawrence remembers, 'I always understood that townspeople were expected to welcome and support the life of the university.'" Now chairman of the board, Simons continues, "I can't imagine a better relationship between the university and the community. And I think the reason for it is our history in the institution, and the faculty and staff's commitment of living in Lawrence. The relationship is so good for both of us."

Murphy has observed a degree of loyalty to the university by its alumni he calls "quite extraordinary." It is a dedication in people who've crossed that threshold that is quite remarkable." Murphy has helped fund for endowed professorships in art and music in honor of his wife and mother, and major tributions from the Ahmanson and Kress Foundations for the library, the Spencer Museum, and the Performing Arts.

People who came to Lawrence to attend university try very hard to return as adults. Johnston is one of these. So is Jim Martin, senior vice president of the Kansas University Endowment, KU's private fundraising arm. "I can't contact with KU alumni all over the country," says, "We're so happy to be doing what we're doing—the only thing that would make it better would be to be living in Lawrence, Kansas."

In Lawrence, an investment in the university's arts programs is an investment in an outstanding quality of life for the entire community. "A university can be an intimidating place," comments I. Thompson, dean of the university's School of Arts. "I know from other places I've been that people often don't feel that university activities are available to them if they're not students. We don't have that problem with the arts here. It's just a free flow, back and forth."

Chancellor Budig sums up the secret to this little town's success. "With all the economic vitality one could desire, a city would be a strange place, indeed, if there were not nourishment of the spirit. Lawrence and KU provide that abundance." —Gray D. Boone and Marcia V.

The Imagination Express

Seem-To-Be Players
make use of a
valuable resource—
human imagination.

A little girl is told to clean her room instead of watching TV. And, as she cleans, she pulls an armadillo out from under her bed, and a cat from the closet—all creatures from her imagination." Playwright, producer, composer, actor, musician, and teacher Ric Averill is talking about his favorite subject, the Seem-To-Be Players. Averill founded the innovative performance-based children's theater company in 1973, and has guided it from infancy to maturity ever since. Most Seem-To-Be productions, in fact, are all originals. The troupe's artistic director has produced more than one hundred hour-length shows and authored 128 twenty-minute plays and seventy-episode episodes of the serialized "Adventures of Nyfirm the Sprite." Today's Seem-To-Be audiences include adults who've grown up with the Players' original productions, marked by imaginative flair and a highly interactive style.

Averill started a children's theater because we thought it would be easy and would make a lot of money!" laughs Averill. Neither ease nor fortune worked out to be immediately forthcoming, but the young artists, musicians, and theater people who comprised the first members of the company did achieve a quick success of distinguishing themselves by their inventive approach.

"We decided we were in the 'Sesame Street' tradition," Averill explains, "that this was who we were appealing to, so we wanted to keep the material short, and, also, have it be very fast-paced and highly entertaining." The result was a format that consisted of two short performances—the first a tale or myth, or sometimes an original story by Averill or another company member; the second an adventure of Averill's longest-lived creation, Nyfirm the Sprite—separated by what the Players call "bits," vaudeville-style song, dance, and comedy routines.

The Players became a Lawrence institution, performing every Saturday afternoon for ten years. The woman from another planet, Nyfirm, became



a Lawrence fixture herself, with a new adventure presented each week. The sprite—whom Averill jests was revealed to him "by a sorceress while I was eating an artichoke in my backyard"—gave the players a foundation upon which to build, helping them to establish consistency and to evolve their own distinctive style. The company's very name, in fact, comes from the sprite's serialized adventures. The Seem-To-Be Sisters, Averill explains, were "an amorphous cloud of people that could become a horse and a cart, or a tree, or a snake—whatever they wanted to be. The actors, of course, would just become these things with their bodies." The weird sisters "stuck" to the players. "That whole idea is really close to our philosophy: that what the imagination allows you to be is what you are. The idea is that we are what we seem to be."

The company's origins lie in the alternative-education movement that spread across the country throughout the early 1970s. The group of eight young artists, many of whom had been teaching in an alternative school, formed the troupe as another kind of alternative, one to traditional children's theater, "which is usually an hour long, with elaborate costumes and sets." The founding members of Seem-To-Be were interested not so much in tradition as in the imagination. "That's a

One of the Seem-To-Be Players' performances from the Adventures of Nyfirm the Sprite series, authored by company founder Ric Averill.

trademark of our style," Averill comments, "to stretch the imagination as much as possible. Sometimes that involves doing shows that are very skeletal in terms of props and costumes and sets—suggesting things rather than spelling them out completely. It's not that we don't have sets; we do have fairly elaborate ones. But we try to challenge the imagination with everything we do. A good example is our version of Kipling's *Elephant's Child*. We start out with a little girl who's in a room filled with coats. Her father has told her she's being a nuisance and is to stay in this room—they're at a party. And the bed in the room is filled with coats. As she begins to play in that room, the coats come to life and become the different animals that illustrate the story: A big brown coat becomes a monkey, and they talk. A big striped coat becomes a giraffe; a plastic coat becomes a crocodile."

Fifteen years after their inception, some things have changed for the Players, who now spend eight to ten weeks each year on tour, presenting their one-of-a-kind performances and conducting workshops on such topics as creative drama, storytelling, act-

ing, improvisation, and children's theater. Four productions are performed annually in Lawrence.

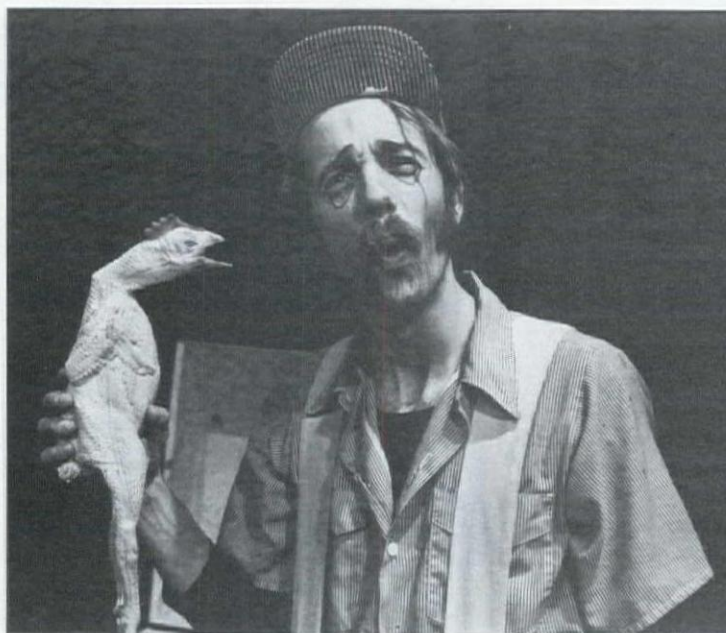
After their first five years of weekly performances, the Seem-To-Be Players—who had been until then a group of creative people participating in children's theater while holding down other jobs—came to a turning point. Averill returned to school for graduate work in creative drama; the company incorporated and then began to tour throughout the region.

"It was a major change in direction," Averill remembers. "Touring was becoming a substantial part of the income for the company. We were able to employ more actors for a greater length of time. And, by that time, I had gotten a little tired of the old format. It had been very much of an alternative in the early seventies, but by the late seventies there were a lot of other children's theaters doing similar types of shows—although ours are all original material. I wanted to experiment with a different style of writing. So in the fall of 1983, I wrote a full-length play, an hour-long show." Since then, there have been other hour-long productions, as well as vignettes linked by a common theme or story line, such as *O. Henry Holiday*, in which three O. Henry stories are subsumed under one larger plot, and *The Princess Hour*, a collection of short pieces on princesses (defined broadly enough to include Amelia Earhart). "We've found good theater can be any length it needs to be to get the point across," Averill says.

The Players began performing in the Lawrence schools in 1979, first doing small assemblies and more recently presenting full hour-long shows. In addition to his Seem-To-Be duties, Averill himself teaches drama in the public schools and also at the Lawrence Arts Center, and oversees an ongoing drama class for junior-high-school-age actors.

It's enough to keep him busy, but not to prevent him from looking toward the future. Included in those plans is building a regional and national reputation for his company, doing more touring, and developing new audiences. The company's sixty touring performances a year have thus far taken them across Kansas and throughout Nebraska, Oklahoma, Arkansas, and Missouri—and as far away as Wyoming.

The prolific playwright would also like to see some of his work break into print. "In all the years of writing," he says, "I've never had any scripts published—mainly because I've never made an effort to have them published. Jeanne [Averill's wife, a founding member of the Players and their first director] and I are doers. We do a play and then we set it aside and go on to the next project. We



Left: Jeff Dearing, Averill's college roommate and one of the founders of Seem-To-Be Players, as a clown in a 1975 production. Below: Averill—playwright, producer, composer, director, musician, teacher, and actor—playing Hugh Cameron, a Kansas hermit, in a parade through Lawrence. Imagin is the key to the organization's success.



never take the time to go back and tidy up the play and get it so that anybody else could make sense out of it." He'd like to see that change.

What he does not expect to change is the distinctive Seem-To-Be style. "What's unique about us is that we perform original material, with original, live music and energetic, infectious humor. We don't condescend to children in any way. Our material

has a broad range of subject matter, but it's material that is genuinely interesting and important to them, whether it's Gretel's escape from the witch or sibling rivalry—what they find to be what they care about, the issues and ideas that are vital to them. Like any good theater, it has something that matters to us. And that's what we do for children." —Marcia J.

Enhancing the Arts

The Lawrence Arts Center
committed to
enhancing the city's
quality of life.

One of the first landmarks you notice, driving into Lawrence, is the stately Lawrence Public Library building on the corner of Ninth and Vermont streets. The structure, built in 1904 through the generosity of philanthropist Andrew Carnegie, served the city for sixty-eight years. In 1972, having outgrown its facility, the library moved into a new building. At first, the city did not have a use for the empty structure. However, the inspired vision of the Lawrence Arts Commission and the Lawrence City Commission changed that; today Carnegie's bequest has found new life as a vibrant center for the arts. "They were trying to sell the building and property," says Ann P. Evans, director of the Lawrence Arts Center. "Several people made bids—under the raised value. They wanted to tear the building down and make a parking lot or turn it into a private business." But Lawrence is a city that cares about quality of life, and when, in 1974, the arts commission asked the city commission if it could have a shot at starting an arts center in the building, they said yes.

The city was willing to take a risk for the arts," Evans says, "and I think it was a risk that paid off. We've taken an old public building—a historical structure on the National Register—and put it to temporary use. We're providing a unique and valuable community service." The center's stated purpose, from the beginning, has been to educate Lawrence citizens in the arts, provide a sweeping program of arts classes, support local artists, and meet the arts-related needs of the community. The extent to which the center has reached its goals is evident in its enrollment and attendance figures. So far this year, 3,000 adults and children have been enrolled in 275 art classes and workshops, 9,500



Lawrence Arts Center has breathed new life into the 1904 public library building.

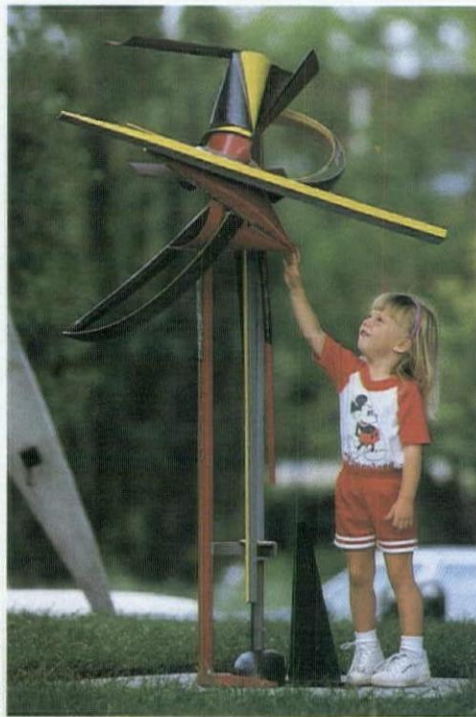
Richard E. Gwin

have strolled among the twenty-one exhibitions that have been mounted at the Visual Arts Gallery, and 10,000 people have been entertained at more than 100 events at the Performance Hall.

In accordance with a hands-on approach to the arts, the center boasts a ceramics studio, a photographic darkroom, and a printmaking studio, as well as visual and performing arts classrooms. Stimulating classes and workshops for all ages, offered year-round, cover the visual arts, music, dance, and drama. They range from Guitar I, Wearable Art, Advanced Ceramics, and Beginning Darkroom (for adults) to Painting and Drawing, Story Dancing, and Puppet Theatre (for children). Striving for diversity, new programs are continually added to the traditional favorites. "We offered a couple of video classes in conjunction with our local cable television station," says Evans, "and they were very successful. We'll be doing that again in the future. We're getting into some more advanced classes, also, instead of just 'beginning' classes. Plus, the center has been licensed by the state of Kansas to run a pre-school. We found that many adults were unable to attend during the day." To provide the best in arts education, the teachers and workshop leaders are professional artists and graduate students, as well as touring artists.

For the many talented artists in the Lawrence area, the center's Visual Arts Gallery provides frequent opportunities for the exhibition of new works. With the help of an advisory panel, showings are rotated continually. "We organize some shows," says Evans, "but a lot of them are put together by organizations who use the building, such as the Lawrence Art Guild or the University of Kansas Continuing Education Department. We make the gallery available and we help with the promotion of the exhibition." Upcoming shows at the Visual Arts Gallery include "Images of Women: Photographs By and About Contemporary Women," "Lawrence Art Guild: Juried Crafts Show," the "Holiday Art Fair," "Dennis Helm: Paintings," and "In Forms in Clay: Michael Bradley." In addition to the variety of excellent visual arts experiences, the center serves community groups as a place to hold art fairs, sales, and flower shows. For example, the Potter's Guild has its annual sale on the center's lawn, and each December the Art Guild brightens the holidays with its Art Fair.

When the Lawrence Arts Center isn't bustling with classroom activity or gallery exhibitions, you can bet that the Performance Hall is alive with activity. When the curtain rises at the 180-seat hall, you might see the Seem-To-Be Players, who call



Richard E. Gwin

Blue Mole, a sculpture on the Arts Center's lawn, by KU design professor David Vertacnik.

the center home when they're not touring around the Midwest. Each summer, the center hosts the Summer Youth Theatre Program, a joint effort by the center and the Lawrence Parks and Recreation Department. The energy and enthusiasm of teenagers in the program culminate in ambitious productions such as *West Side Story* and *The Sound of Music*. "The hall is also used by KANU, the university's public broadcasting station," says Evans. "They produce live stereo-broadcast radio dramas here, and make them available to other National Public Radio stations." The Performance Hall is used monthly for recitals by the Accredited Music Teachers Association and annually for the center's major fundraiser—Art Auction. Other uses include ballet and folk dance performances; and classical, jazz, folk, and experimental music concerts.

The Lawrence Arts Center's success and popularity have grown almost exponentially over the years. The building is usually occupied all day and most evenings, seven days a week. "We are literally outgrowing our building," says Evans, "so we are expanding by taking activities outside the center. We are going into the public schools this year with a dance-music program. We're also providing in-service teacher training for small school districts around Lawrence." Future outreach pro-

gramming will include taking arts activities to retirement centers and curating exhibitions throughout the entire state of Kansas.

Sharing arts experiences is an important part of life in any community. And, in Lawrence, a city that swells with pride about its quality of life, the Lawrence Arts Center is a major source for arts experiences. As Evans put it: "There is no box office in town." —Bill Go

Bidding for the Arts

Though the city of Lawrence provides a budget and absorbs maintenance and utility expenses, the Lawrence Arts Center must sustain its quality programming with classroom and user fees, government grants, membership fees, and fundraising efforts. One of the center's most enjoyable fundraising projects is definitely the annual Art Auction. Amid a festive social event, works donated by artists are auctioned, with the proceeds going toward the center's operating costs.

The arts center has designed an event that daily achieves two of its pressing goals: to raise operations funds and to promote the work of artists. "Each April," says Lawrence Arts Center director Ann P. Evans, "we receive over one hundred pieces by Lawrence's best artists—all donated. The works go on display at the Visual Arts Gallery three weeks prior to the auction, which takes place in the Performance Hall.

Food and wine—prepared and donated by the center's board of directors—and live entertainment precede the first fall of the gavel. Then the volunteer auctioneer and her crew of ten tuxedoed assistants swing into action. Over the years, the event has evolved into a major social event. "There are a lot of people," says Evans, "sometimes you can barely walk through the place."

Initiated seven years ago, the auction was the brainchild of former board member Mike Elwell, a retired district court judge and now a full-time sculptor. Each year, the auction's revenues have increased; last year's event netted over \$15,000, which went directly to general operating costs. And Lawrence artists gained deserved and valuable exposure. In addition, hundreds of people had a good time. Says Evans: "Another goal of the auction is to create a really fun fundraising event. We have it. It's one of the best parties in town."

Main Street City

the core of the city is revitalized and thriving downtown.

Historic preservation and downtown development—contradictory concepts? Not in Lawrence, where they go hand in hand. One of the few American cities its size to make it to the eighties without a suburban shopping mall, Lawrence was one of the first five communities in Kansas to receive a National Trust for Historic Preservation Main Street Program. The Downtown Lawrence Main Street Program, administered by the Downtown Lawrence Association (a nonprofit merchants association) works to keep the original core city thriving and vital.

The roots of Downtown Lawrence Main Street are forty years deep, says Steve Jansen, director of Elizabeth M. Watkins Community Museum. "Between 1880 and 1940," he says, "this town grew faster than five hundred people every ten years. Two-fifths of Lawrence is essentially a product of the last forty years." The prosperity that began in the forties—and has continued to this day—was so strong that its side effects, such as the demolition of older buildings for development purposes, were unquestioned, really, until the late sixties, when the feeling arose that too many landmarks were being destroyed," he adds.

Then began a movement whose first efforts included the renovation of the old city hall building, which became the Watkins Museum, and of the former Carnegie Library into the Lawrence Arts Center. Both downtown buildings opened refurbished doors in 1975.

"We're not a historic district," city management consultant Hannes Zacharias says of the downtown. Zacharias, who helped get Downtown Lawrence Main Street off the ground, is the city's liaison to the program. "But there are many buildings that are fifty to eighty years old—and, depending on which ones survived Quantrill's [a Confederate attack] in 1863. It's what I call classic downtown." Much of the downtown streetscape, says Jansen, "is a product of the rebuilding of Lawrence after Quantrill's Raid, and, in fact, can be precisely dated between 1864 and 1865. That fact, however, was not the inspiration



John English

for the Main Street program, but rather the aesthetic judgment that people made about our downtown and its relatively harmonious two- and three-story skyline that evokes the nineteenth century."

Recent downtown renovations include the Eldridge Hotel and the former opera house, renamed Liberty Hall. That elegant structure is now a theater where classic movies are shown and live performances—plays, ballets, and other cultural events—are held. "We hope to make downtown Lawrence the center of cultural activities," says Downtown Lawrence Main Street director Carolyn Shy.

The Main Street Program was established by the National Trust for Historic Preservation in the early seventies, when many downtowns were losing their vitality as retailers moved to suburban shopping malls. The Trust embarked on a pilot program to revitalize the nation's downtown areas, developing a four-pronged "Main Street" approach. The program's key elements, Shy explains, are the organization of partnerships between diverse downtown constituencies (merchants, public officials, and civic

Lawrence views its "classic" downtown as an important element of its future development.

groups, for example); promotion to establish downtown as a compelling place to shop, visit, and invest; design to enhance visual qualities; and economic restructuring to strengthen and diversify the economic base.

While Downtown Lawrence Main Street cannot take direct credit for the renovations and construction taking place, Shy says, the program itself "fosters an environment which promotes growth and investment from the private sector." New incentives being developed, Zacharias says, include a "design loan program, to provide low-interest to landowners who want to change their facades."

"Downtown is vital to Lawrence," states Jansen. "It still has a clear importance to the community; it's what people identify with. That's its biggest potential for the future, that people continue to care, and are willing to make commitments of both money and time to preserve it." —Marcia Wade

LAWRENCE



A Cultural Palette

The fifty-eight thousand residents of Lawrence, Kansas, can tell you many reasons why the city creates a quality lifestyle. Not only is the area naturally beautiful—located in the lush and hilly northeast corner of the state—Lawrence ranks second only to Iowa City of all cities in the nation in college education per capita. Certainly, a high level of education is to be expected in a city with a major university such as the University of Kan-

Cultural opportunities
are an integral part
of life in this midwestern
university city.
By Nan Harper

sas at its heart. And the university acts as a community catalyst for the arts. In fact, the residents of Lawrence have come to expect a bounty of cultural opportunities, and that's an integral element in the city's quality of life.

Visually, Lawrence reflects years of careful

One of the carefully maintained homes in Old Lawrence, a National Historic District.

mental planning. Renovated storefronts blend new structures, and all is softened by pocket parks and public plantings seemingly designed on Monet's palette. Visitors and residents alike enjoy this living artwork in twenty-nine parks and twenty-three public sites. And the campus, often praised for its beauty, overflows from Mount Oread to the center of the city: cream-colored limestone, flat roofs, shaded walkways, and flowering trees are everywhere. From a distance, the Lawrence skyline silhouettes the towers of the University, high above the Kansas River. Lawrence's roots lie in Boston, where, in 1854, members of the New England Emigrant Aid Society saved many of the original residents. Ardent abolitionists, Lawrence's founders sought to tip the balance of the vote for Kansas statehood in favor of the free—without slavery. Ultimately, they succeeded. Kansas was a Free State, and the founders' legacy of education and tolerance set the tone for the Lawrence of today.

The Bostonians also left an architectural legacy, as widow's walks atop many of the homes they built in Old West Lawrence, a neighborhood of fine nineteenth-century houses. This neighborhood and the Haskell Indian Junior College have been designated National Historic Districts, and seventeen other structures in Lawrence are protected by the National Register of Historic Places.

In 1985, Lawrence was chosen as a participant in the national Main Street program, to continue the community's support of downtown. At the same time, a university-corporate research park opened to an immediate complement of high-tech firms. And, with an unusually large and educated workforce, Lawrence continues to keep and draw a standing industry. For example, Maupintour, the leading tour-management firm in the world, maintains its international headquarters in Lawrence. Lawrence visitors will find a thriving downtown, which includes the town's oldest opera house entering a brand-new life after major 1986 renovations. You'll find art galleries and artists who invite visitors to watch them work during regular studio walks." Downtown is anchored at one end by the Kansas River (often called the "Kaw") and the new City Hall, with its balconies for watching nesting bald eagles, its free-form plantings, and its sculpture by Lin Emery. The kinetic, stainless-steel flame moves with the breeze, reminding us of former Lawrence resident Langston Hughes's words: "We have tomorrow bright before like a flame."

The courthouse and the Elizabeth Watkins Community Museum flank South Park, as the southern



This New Mexico Acoma pueblo storage pot is on view at the KU Museum of Anthropology.

anchors of downtown. One of the joys of Lawrence, the weekly band concerts, occurs on summer evenings in South Park. A microcosm of the town-gown cooperation that is the hallmark of Lawrence, the band includes professors and public-school teachers, high-school and college students, merchants and a minister.

Active love of education and the arts, beautiful scenery, and involved citizens make Lawrence quite a magnet. (The area code is 913.)

MUSEUMS AND GALLERIES

A Lawrence showcase is the University of Kansas's **Helen Foresman Spencer Museum of Art** (1301 Mississippi, 864-4710) with its eleven galleries. Opened in 1977, the Spencer owns one of the most comprehensive university art collections in the nation. Best known for its seventeenth- and eighteenth-century European paintings and sculpture and for its nineteenth-century American paintings, it also houses modern Chinese paintings, and a collection of Japanese paintings and prints from the Edo period. KU recently acquired the Esquire Magazine collection of original illustrations, including the Vargas pinups, which is housed at the Spencer.

Across the street is the **Museum of Natural**

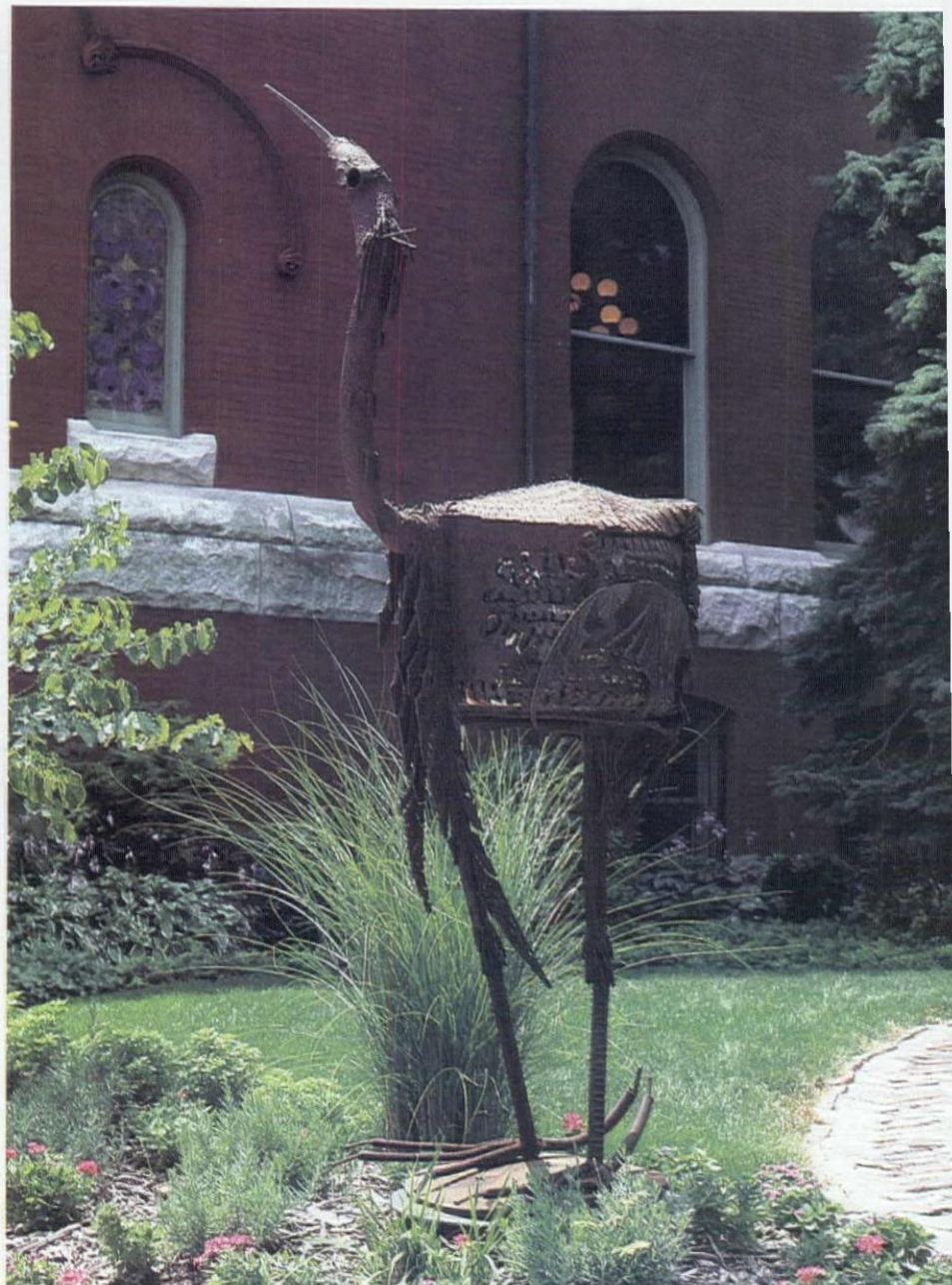
History (Dyche Hall, 864-4540). Beneath limestone turrets and gargoyles, the museum houses North American plants and animals in diorama format. After seeing the lifelike work of taxidermists, entranced visitors often are shocked when the snakes move. Schoolchildren love one exhibit which doesn't move: Comanche, a U.S. Cavalry horse that survived the Battle of the Little Bighorn. Indian beadwork and basketry are only part of the native American exhibits here. Across Jayhawk Boulevard, don't miss the lovely arches and carved red sandstone of Spooner Hall, the oldest building on the campus and home of the **Museum of Anthropology** (864-4245). The building, constructed in 1894 as the KU library, housed the art history department for many years.

The **Spencer Research Library** (Memorial Drive, 864-4334) houses the Kansas Collection, a state treasure. The Official Magazine Publisher's Association Collection of First Issues is housed in Stouffer-Flint Hall, in the **William Allen White Journalism Library** (864-4755).

Other university collections include the **Museum**



Right: Richard Stauffer's Flint Hills Crane, part of the Downtown Lawrence Sculpture Exhibition, currently on view through March 1988. Above: A 1985 production of Twelfth Night, performed by the University of Kansas Theatre. Opposite: The Lawrence Arts Commission spearheaded a campaign to raise the funds—matched by the city commission—for this Lin Emery kinetic sculpture, which was given to the city.



of **Invertebrate Paleontology**, with exhibits of fossils of animals without backbones; the **University of Kansas Herbarium**, with more than 200,000 dried-plant specimens from the central United States; the **Museum of Printing**; the **Wilcox Classical Museum**; and the **Museum of Entomology**. The University Information Service (864-3506) can supply details.

Museums and galleries draw as many visitors to downtown as do the amazingly wide variety of shops. For local history and for innovative

community-access activities, start at the **Elizabeth Watkins Community Museum** (1047 Massachusetts, 841-4109). Erected as a bank in 1888 and restored in 1973-75, this imposing structure houses the magnificent and the mundane from our collective past. Many exhibits center on the "Bleeding Kansas" era between 1854 and 1861, when Lawrence was the site of active pre-Civil War activity.

As a living museum, the Watkins reflects community interests of today, as well, such as annual quilt exhibitions to support the nationally recog-

nized Quilter's Guild. One of the museum's new collections is of printed tee shirts. The **Kansas Sports Hall of Fame**, situated in the lower level of the Watkins Museum, displays memorabilia of some of the greatest athletes in Kansas history.

The Kellas Gallery (7 East Seventh, 841-94) began in 1971 and handles the major artists of Lawrence, including Robert Sudlow, Raymond Eastwood, Roger Shimomura, Colette Bangert, Bob Green. In an 1863 structure renovated to pose stone walls and original beams, **Silver Wo-**

You'll discover the arts everywhere in Lawrence, even by just strolling down the street.



id More (715 Massachusetts, 842-1460) emphasizes jewelry and American crafts, featuring artists who make their livings solely from their crafts. The stained glass and crafts at **Phoenix Art Glass and Gallery** (812 Massachusetts, 843-0080) are national and sculptural. It's a light-hearted, bright llerly and studio with the products of twenty local tists, working in flat and blown glass, clay, wood, ither, and paints. Across the street at 803 Massa- usetts stands a true Lawrence favorite, **Hand and (Eye) in The Casbah** (841-5460). Another novated treasure, the building lets visitors wander rough odd-shaped spaces and levels. Hand and (Eye) is right inside the front door, with fine art-ork by local talents who work in watercolors, clay,

and enamel. Others of the nine artists create weav- ings, dried arrangements of prairie flora, baskets, and marbled paper. And the **Oxbow Gallery** (825 Vermont, 841-4508) exhibits and sells limited- edition wildlife sculpture in bronze.

As you stroll through downtown, you'll notice the extensive Downtown Lawrence Outdoor Sculpture Exhibition, on view through March of 1988. The Lawrence Arts Commission and the Kansas Sculp- tors Association put together this impressive publicly sponsored juried exhibit—the first in the state. From a totem pole to a crane to abstract compositions, the sculptures reflect a variety of styles and media— artistic focal points on a tour of downtown.

Lawrence is fortunate to have so many artists who

open their studios. Several recently formed the **In- dependent Downtown Artists Association**, which sponsors a series of Sunday-afternoon, open-house "studio walks."

LIVELY ARTS

Music forms the shuttle which weaves the fabric of Lawrence, with a dozen rock bands, two sym-phony orchestras, and groups to fit any musical taste in between. On the university campus alone, four hundred different performing-arts events tempt au- diences in every academic year. In fact, on six nights each week, music lovers may attend a free recital on campus. And, under the directorship of Jackie Davis, the **KU Concert and Chamber Series** brings nationally and internationally known performers to Lawrence, mainly in Murphy Hall or Hoch Auditorium. For information about the university performing-arts events, call the box of- fice at 864-3982.

An important factor in Lawrence's tradition of support for music may be the presence of the **Reuter Pipe Organ Company**, manufacturer of 2,090 individually designed instruments since 1919. Located at 612 New Hampshire (843-2622), Reuter is at least the fourth-largest pipe-organ manufac- turer in the nation.

The Lawrence Symphony Orchestra (864-4719) has combined the talent of seventy-five Lawrencians each season since its founding in the early 1970s. Performing in three concerts a year, the symphony comprises primarily non-faculty musicians.

In its sixteenth season, the **Lawrence Chamber Players** perform four times each year, under the joint sponsorship of the Lawrence Society for Chamber Music. In the fall and winter, the players present Thursday Interludes, brown-bag concerts held at noon in various locations.

To assure a future of fine classical performances, the **Lawrence Friends of Music** inaugurated the **Lawrence Youth Symphony** twenty years ago. The Friends guide the fifty young musicians in their twice-yearly concerts, and also provide private- study awards to deserving young instrumentalists.

Fifteen years ago, a unique musical tradition began in Lawrence. Founded in memory of a small child, today the **Plymouth Bell Ringers** comprise one hundred performers in seven children's groups and two adult groups. Using Schulmerich hand bells, performers as young as ten practice daily under the direction of one dedicated husband-and- wife team. Each of the nine choirs performs up to ten times annually, and one group tours for two weeks each summer, having traveled to England, Scotland, and Hawaii. For information, call Bar-



bara Kelly at 842-2564.

The lively arts in Lawrence provide as wide a range for children as for adults. Perhaps best-loved are the **Seem-To-Be Players** (842-6622), an enthusiastic troupe created by local playwright Ric Averill. The Kansas Arts Commission and the Mid-America Arts Alliance support the troupe in its appearances in schools throughout the Midwest.

Lawrence children also love the **Concerts for Young People** (843-7194), a fifteen-year-old non-profit organization formed to familiarize children

with music, dance, and theater. Funded by the Kansas Arts Commission, corporate grants, and patrons, CYP presents two performances each year, one with local talent, the other with a national touring company. **The Summer Youth Theatre** (843-2787) serves as a performing and training experience for about 120 junior- and senior-high-school students each year. Producing three shows each summer, the theater is sponsored by the Lawrence Arts Center and the Lawrence Parks and Recreation Department.

Winslow Homer's Cloud Shadows (oil, 1890) part of the Helen Foresman Spencer Museum of Art's outstanding collection.

Music in Lawrence isn't only for those who want to go out in the evening. A popular series, sponsored by the Lawrence Parks and Recreation Department, brings local performers downtown for weekly lunchtime "brown bag" concerts. And, with strong leadership by the local public radio station KANU, classical, jazz, opera, and bluegrass mu-

The city's lively arts offer a diverse tapestry of events designed for adults and children.

ar to have captured a huge share of the local ning audience. KANU also features the "Good- Radio Review," a program which broadcasts ous performances live from Liberty Hall. The o station also presents "The Imagination kshop," take-offs on advertisements. An Arts ter project which makes the lively arts accessi- is "Musical Conversations," a monthly series nformal performance and dialogue, featuring rence's best-known artists—many of whom d much of the year on concert tours.

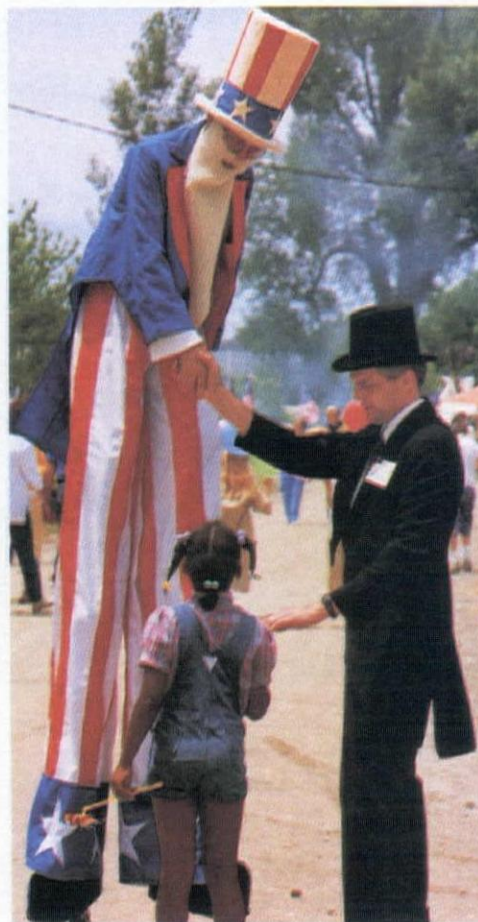
uzz has an enormous following in Lawrence, as big band swing music. **Paul Gray's Orchestra** (2-7104) is a popular swing band with eighteen es and an incomparable vocalist.

In addition to dozens of sacred choirs, **The Lawrence Civic Choir** (841-0232) provides anyone he area an opportunity to sing in a group. With east twice-annual performances since 1974, the ty members practice weekly on programs sen by its music committee. Never a sedentary up, the choir tours regularly; in the past four rs it has performed in separate trips to Poland to Hungary and Rumania.

Closer to home, Lawrence's newly renovated ra house, **Liberty Hall** (642 Massachusetts, 4-1912) provides an important performing-arts ility for the community. The facility presents nally known performers, as well as local talent. e **Lawrence Community Theatre** is now in its manent home at 1501 New Hampshire (843- 9). In a public subscription, the theater com- y raised \$150,000 to purchase and renovate a mer church near downtown. More than six hun- d season-ticket holders guarantee full houses for six major productions each year, most of which oy eight-performance runs. In addition, LCT of- s **Plays in Progress**, three-times-a-year readings original plays by Lawrence playwrights. During cool vacations, LCT offers a special "School's it/Theater's In" program of plays for children.

FESTIVALS

irdly a week goes by in Lawrence without a ma- public event or festival. In terms of numbers d impact, the grandest festival is **Independence ys** (843-4411), held over the July Fourth ekend. Thousands gather beneath the towering es of Burcham Park beside the Kansas River to tch artists create, to hear old-time music, or to urn the skills of mountain men and trappers. liticians dress in turn-of-the-century costumes d expound from tree stumps. Fireworks explode erhead. Children roll up their sleeves to compete the Tom Sawyer Fence Painting Contest.



John English



Herb Williams

Top: State Senator Wint Winter, Jr., celebrates Independence Days with Uncle Sam. Above: Lawrence resident William S. Burroughs (center) at a rehearsal of the Community Theatre's *Lee and the Boys in the Backroom*.

On the first Sunday in May, Lawrence flora is in its finest glory and more than one hundred local artists and craftsmen set up booths in South Park for **Art in the Park** (843-2787), a Lawrence tradition. Dense crowds stroll through the exhibits or stop to listen to an afternoon filled with music from the bandstand. Sponsored by the Lawrence Art Guild, Art in the Park is a juried fair for local talent.

The annual **Spring Pow Wow** (Twenty-third at Barker, 749-8472) follows early-May graduation exercises at Haskell Indian Junior College. It's a treat to watch Native Americans of all ages—representing one hundred tribes—join in traditional dances, dressed in their finest ceremonial attire.

An annual crowd-pleaser on the fourth Sunday in August is the **Fiddlin' and Pickin' Contest** (South Park, 749-4389). Started in 1976 as part of the Bicentennial activities, the contest draws one hundred musicians who compete in seven categories. For those who love (and want to own) artwork by the finest area artists, the annual **Lawrence Arts Center Art Auction** (Ninth at Vermont, 843-2787) is the social event of the year. The auction has drawn a lively mixture of bidders since it began in 1980, and serves the Arts Center as its major fundraising event.

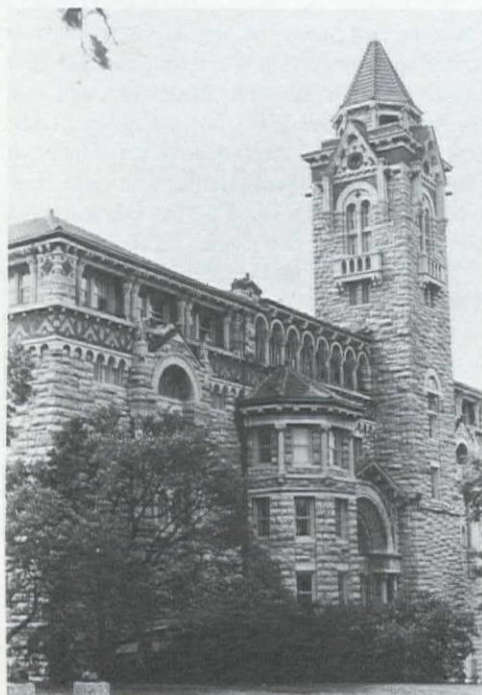
The Potters' Guild Sale (843-2787), held each autumn on the grounds of the Arts Center, draws big crowds in a festive atmosphere. The fifteen local potters sell everything from raku to porcelain.

For mental stimulation, the annual **Book Fair** can't be topped. Sponsored by The Friends of the Library, it's held on the first weekend in October on the lower level of the Lawrence Public Library (707 Vermont, 843-3833). In 1986, more than 35,000 volumes were donated for sale, generating a record-breaking financial gift to the library.

December in Lawrence becomes a month-long festival in itself, with many activities centered either on campus or downtown. One traditional event for the Christmas season occurs on the first Sunday in December, in Hoch Auditorium, with **Vespers** (864-3506). The University Symphony Orchestra and four hundred voices of the university choirs fill the hall with music, in two performances.

In downtown Lawrence, Santa is serenaded by public-school honor choirs to kick off the holiday season. He arrives in a fire engine, and may leave in one of the horse-drawn carriages which clop along Massachusetts Street, providing memorable rides throughout the month. Dozens of organizations sponsor bazaars and bake sales during December; shoppers make the rounds, purchasing dresses from the **Smocker's Guild** and crocheted afghans from the **Lawrence Senior Center**.

Arts and education: The twin assets that shape Lawrence's rich cultural ambience.



The Lawrence Art Guild sponsors the annual **Holiday Art Fair** at the Arts Center (843-2787). More than forty artists prepare their work for sale at this important fundraising event. The Arts Center houses a month-long **Gallery of Gifts** after the fair, to provide a sales gallery for local artists.

Musicians entertain each year at a series of **Madrigal Dinners**, held at the Adams Alumni Center (1266 Oread, 864-4672) on campus. The ten members of **Voci di Camera** dress in Elizabethan garb and stroll among the diners, singing in intricate harmony the carols of every age since the fourteenth century. A near-authentic sixteenth-century feast with wassail and blazing Yule log creates a festive atmosphere perfect for the holidays.

Starting in December 1987, Ric Averill will present a performance of *A Christmas Carol* at Liberty Hall—sure to become a Lawrence holiday tradition.

ATTRACTIONS

In a small university town, the university itself is the primary tourist attraction, and the **University of Kansas** deserves that status with its many beautiful and historic buildings. Tour information may be obtained from the Office of University Relations, 864-4115.

Downtown, **Quantrill's Market** (811 New Hampshire, 842-6616) is open on weekends for browsing and buying. Quantrill's houses dozens of permanent booths featuring antique clothing and furniture, Indian art, books, and collectibles.

For the outdoor enthusiast, there's **Clinton Lake**, three miles west of Lawrence on K-10 (Twenty-third Street). **Mount Bleu Ski Area** (P.O. Box 3881, 842-5527), just south of Lawrence, is scheduled to open in 1987. The ski area will attract skiers in the area to its (man-made) snow-covered, one-third-mile slope with four runs.

DINING

In every local-restaurant survey, **Nabil's** (925 Iowa, 841-7226) generally tops the list for Continental cuisine and for incomparable personal service. Count on fresh fish (the Red Snapper Wellington is a favorite), veal, and lamb, in addition to great steaks and chicken. For a popular light dessert, try the flan with caramel sauce. **Dos Hombres** (815 New Hampshire, 841-7286) specializes in Mexican food and offers a patio for outdoor dining.

Cornucopia (1801 Massachusetts, 842-9637) is a great place to get an overview of Lawrence: its walls are filled with old photographs and artifacts. And the food draws regular diners from all over northeast Kansas. Homemade seven-grain bread, a massive salad bar, and quiches are favorites.

For blackened redfish and other Cajun specialties, for homemade bakery goodies, and the best breakfast (Paradise Eggs) in town, don't miss the **Paradise Cafe and Bakery** (728 Massachusetts, 842-5199).

Buffalo Bob's Old Carpenter Hall Smoke House (719 Massachusetts, 841-6400) is a Lawrence tradition for barbecued meats. In three informal,

Left: Historic Dyche Hall, home of the KU Museum of Natural History. Above: Members of over a hundred tribes perform traditional native American dances at Haskell Indian Junior College's annual Spring Pow Wow.

open levels, diners chow down on ribs and Smo Joe on plates overflowing with condiments and fries. While you eat (even buffalo, occasional you may read the walls, which are filled with antique merchants' signs. Stay in the same block (Seventh and Massachusetts) for formal dining: the **Winthrop Room** in the renovated Eldridge Hotel (749-5011). Serving breakfast, lunch, and dinner (with a wonderful Sunday brunch), the Winthrop is one of four gathering rooms in the Eldridge Hotel.

On The Hill, next to the campus, **Yello Sub** and **The Glass Onion** offer creative sandwiches in a relaxed atmosphere (624 West Twelfth, 841-326). Coffees to please any taste bud, local art on display and for sale, and live entertainment on weekends make the "Student Onion" a favorite.

Excellent salads of every sort are the specialty of **The Casbah Cafe** (803 Massachusetts, 841-0485). Here, diners may choose great turkey sandwiches, or a mix 'n match dessert case to tempt and please anyone.

Walnut Windsor chairs, deep greens, and masses of blooms surround you in the elegant **Costello Greenhouse Restaurant** (3400 West Sixth, 749-1255). Costello's features Continental cuisine.

Sponsored by:



THE UNIVERSITY
OF KANSAS



VOLUME SHOE
CORPORATION



LAWRENCE
Convention & Visitors Bureau

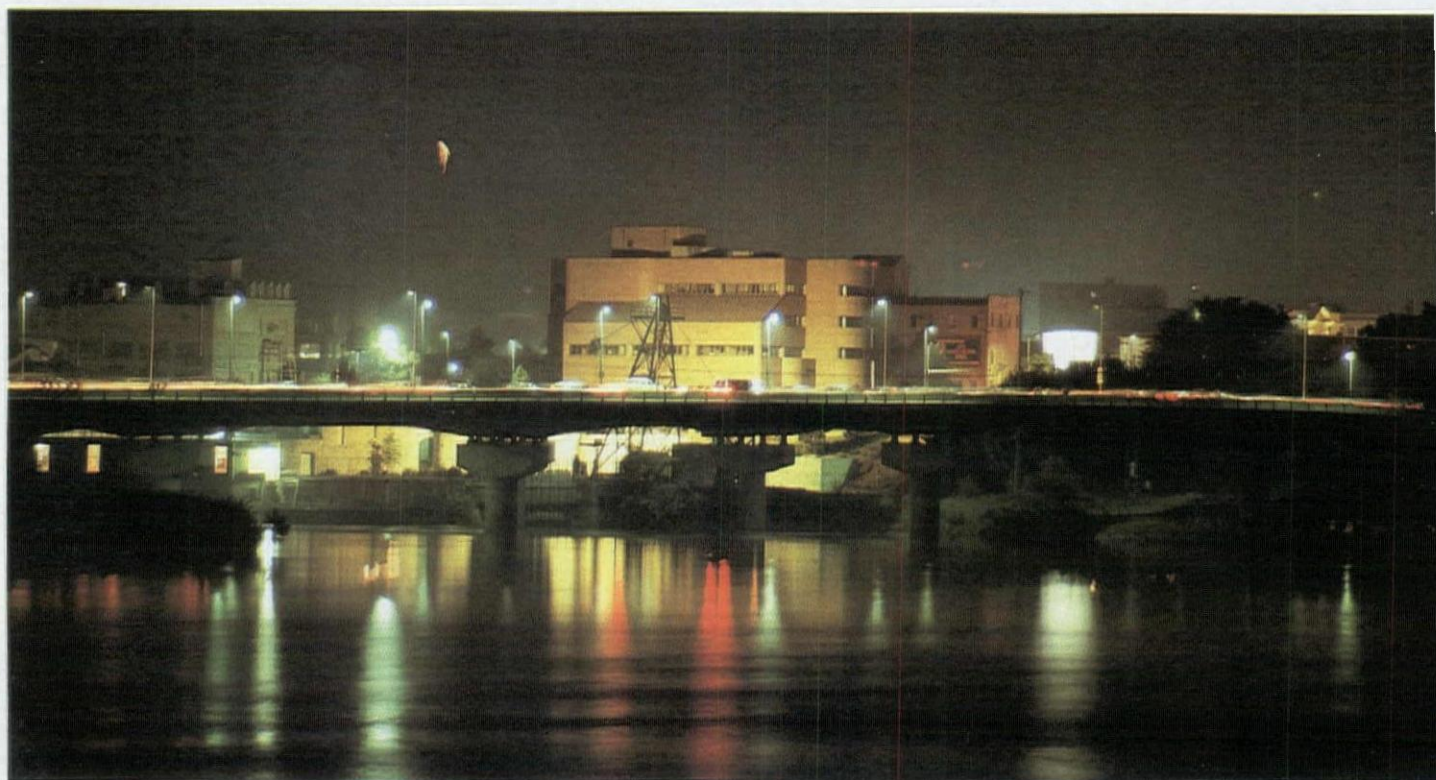
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THE FIRST NATIONAL BANK OF LAWRENCE
INTRODUCING The First Financial Plan: A
comprehensive guide to financial security.

The Lawrence philosophy:
"We have tomorrow bright
before us like a flame."
—Langston Hughes



in its dining rooms, and a full range of liquid refreshments in its lovely bar—which is reminiscent of a British hunt club.

LODGING

Lawrence offers a full range of housing choices for visitors, including eleven motels and hotels providing more than eight hundred rooms for all needs and price ranges. Also in Lawrence, visitors will find a bed-and-breakfast in a renovated home near campus. Public overnight camping is permitted in Riverfront Park.

The Holiday Inn/Holidome (200 McDonald Drive, 800/238-8000) is the largest lodging facility in Lawrence, with 192 rooms, two restaurants, and meeting facilities for one thousand. An enclosed swimming pool, sauna, and exercise facilities combine to make the Holidome a popular site.

The renovated **Eldridge Hotel** (Seventh and Massachusetts, 749-5011) is located in the heart of downtown Lawrence, and is adjacent to Liberty Hall. The 1920s-style hotel offers forty-eight suites—each named for a local leader in Lawrence history—meeting rooms, a restaurant, and a lounge.

Other accommodations in Lawrence include the new **Super 8 Motel** (515 McDonald Drive, 842-5721); **Econo-Lodge/Virginia Inn** (2907 West Sixth, 843-6611 or 800/446-8134); **Westminster**

Inn (2525 West Sixth, 841-8410); **Best Western Hallmark Inn** (730 Iowa, 841-6500 or 800/528-1234); **Travelodge** (801 Iowa, 842-5100 or 800/255-3050); **Park Inn** (Sixth and Iowa, 842-7030); and **All Seasons Motel** (Twenty-third and Iowa, 843-9100, call collect). For a complete list of Lawrence lodging facilities, call 843-4411 and ask for a copy of the *Lawrence Visitors Guide*.

TRANSPORTATION

Lawrence is located approximately forty-five miles west of Kansas City International Airport, on I-70. The **Lawrence Municipal Airport** (Route 3, 842-0000) can supply flight information for private planes. Regularly scheduled ground commuter service is available from KCI through **Corporate Coach** (841-5466). In town, three taxi services carry visitors from downtown taxi-stands or by phone. Rental cars and bus services also are available in Lawrence. **Amtrak's** Southwest Ltd. enters Lawrence on a daily basis (800/421-8320).

RESOURCES

Two primary Lawrence resources can provide information and answer questions for visitors. **The Lawrence Convention and Visitors Bureau** (209 West Eighth Street, 843-4411) offers the *Lawrence Visitors Guide*, with information on restaurants,

A view across the Kansas River depicts the skyline of Lawrence.

lodging, recreation, maps, and a current calendar of events. The **University of Kansas Office of University Relations** (864-4115) for campus activities has a twenty-four-hour hotline of activities in Lawrence, or call 864-3506 for the **University of Kansas Information Service**.

The *Journal-World* (609 New Hampshire, 843-1000) publishes information about campus events in its Thursday edition and an arts and entertainment section in its Sunday edition. The *University Daily Kansan* (Stouffer-Flint Hall, 864-4115) distributed on campus, prints information about campus activities. For progressive rock (especially local groups) and university student activities, listen to radio station **KJHK** (864-4765); for jazz coverage, the radio station is **KLWN/KLWN-FM** (843-1320). **96 HFM** (841-7000) offers classic rock 'n' roll. And, of course, **KANU** (864-4530) is the city's public radio station offering the best in classical, opera, and bluegrass.

Nan Harper owns a Lawrence marketing firm, Harper Associates, which specializes in tourism promotion and which publishes the Lawrence Visitors Guide.

New York's 4D nightclub
combines art with
high-tech—and the results
are spectacular.

IN THE FOURTH DIMENSION

to succeed, you have to appeal to the corporate and the regular club-going elements. Both are invested in what is the newest, best thing," says Frank Lynch, a New Yorker with a cross-country reputation as an innovative club owner. One of Lynch's most extraordinary ventures is Manhattan's 4D. Located on West 11th Street, the club's 26,000 square feet of cavernous, craggy space is a work of art in itself, containing paintings by French artist Patrice Breteau, two performance stages, a 100-square-foot, amoeba-shaped dance floor, a VIP Room, projected topographic images, and music from 10 concealed speakers.

Even in August of 1986, five weeks before the club's September 10 opening night, 4D had already scheduled five times the amount of corporate business as that location's previous tenant, Visage (also owned by Lynch), by its opening. Lynch, the British-born nightclub impresario, came to New York City in 1983 to make his mark on the city. Four million dollars transformed a run-down former warehouse and stable into Visage, whose sophistication took New York by storm. Though in its two successful years, Visage grossed over \$20 million, Lynch predicted that the club would soon be ready for another leap. On New Year's Day, 1986, Lynch closed Visage at the height of its popularity so that he could implement his latest plan. "Visage could have gone on for years. But I want to go to a place that's at its peak," he says.

His new club came in with a bang. After 4D's gala opening last September, the *Daily News Record* said: "The first of fall's fresh crop of fashionable funspots, 4D, opened amid the usual frenzy and fever that has clubgoers scrambling for new outfits and

'open bar' invitations." On hand for the event was an eclectic crowd that included David Brenner, Andy Warhol, John Savage, Timothy Leary, Keith Haring, Huey Lewis, and Lauren Hutton.

Corporate and arts clients alike have not hesitated to put down deposits for parties and special events at the club—due in part to Visage's reputation. "The clubs—Visage and 4D—have been in New York for four years, total," says Cornelis Craane, the club's director. "In that time, of course, we've formed quite a few client relationships. The best way to do business is to please your clientele. We've had four-time repeat clients."

The club's reputation also travels by word of mouth, and the word is that 4D is able to field almost any client need. "We have all the in-house production capabilities," says Craane, referring to the club's stage lighting in the ceiling, catwalks for easy access to the lights, full-follow spotlights, trap doors in the stages, aerial rigging, full sound hook-ups, and PA systems built into the nightclub. "When a client comes to 4D, everything is there," Craane adds. "It's a full package."

Last summer, the Fox Television Network made use of the club's state-of-the-art capabilities. During the



Mark Lyons

4D owner Frank Lynch in front of a work by Patrice Breteau. The French artist created sixteen original paintings, "cosmic vistas," for the popular nightclub.

4D ambience: "A sense of suspension in a timeless, formless, embryonic environment."



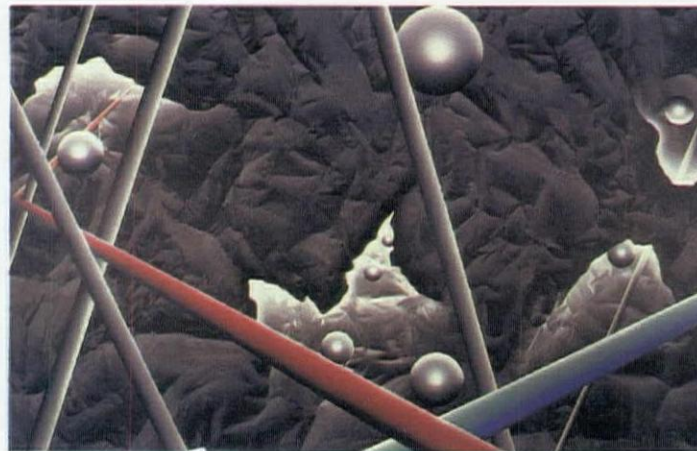
Ed Goldstein

event, promoting a series premiere ("Werewolf"), actor Chuck Connors disappeared into a thick fog. Moments later, a gruesome, strobe-lit "werewolf" emerged, skulked about, and leapt into the audience just as the premiere screening began. Afterwards, the group was entertained by a band of dancing, partying, palm-reading gypsies.

"People want to book a place where there's more of a guarantee," says Craane. "When the money is put down, they don't want to have to worry. The people who put the Fox event together with us, said they would feel good recommending our location as one that you don't have to second guess or worry about." The staff at 4D works closely with the potential customer. "We sit down and do some concepting with the client," explains Craane, "and try to take as much pressure off them as possible."

Another 4D success story was Sony Corporation's "A Hot and Sony Party." Says Craane: "It was done with a 50s-60s overtone to it—a beach party. We had Fabian, Troy Donahue, Jan and Dean, Connie Francis. You came into the place and we had Venice Beach roller skaters, muscle men, and hula dancers." People select 4D, says Lynch, "because of the environment. It's a space that is almost like a studio, with the technical ability to stage something with a lot of theatrics. The common thread seems to be that all these companies can turn the club into a fun sort of environment. . . and, it's an environment that has all the facilities that can market their product—a twelve-foot video screen and numerous monitors positioned throughout the club that utilizes the latest advances in video technology for any visual presenta-

Above: The second-floor lounge of 4D creates mood environments by using colored lighting. The thirty-five-foot-in-diameter concentric circle ceiling is made of perforated polished aluminum. A Breteau painting is in the rear. Right: One of Breteau's surrealistic landscapes.



tion." 4D's computer system is capable of generating visual effects ranging from simple "painted" images to complex, three-dimensional combinations.

For special-events planners and the fun-seeking clubgoer alike, 4D projects its own unique ambience. The club's designer, Robert Johnson and his Archisis firm, brought a diversity of experience to the project. Their accomplishments include the design and coordination of five sites for the 1984 Olympic Games in Los Angeles (for which Johnson netted an American Institute of Architects Award), and the design of Palette restaurant in Hollywood. Johnson's design concept for 4D was "to provide the guest with a sense of suspension in a timeless, formless, embryonic environment."

"It's a freeform den with facsimile rock ceilings and walls with cavities that frame cosmic vistas air-

brushed by Patrice Breteau," writes Frederick ship, a United Press International arts editor. mood is mysterious, a specialty of the design Archisis. Nightglow reds, blues, and silvers shimmer on the cave walls and a sinister laser dart into the bar area. A score of holographic images two-dimensional reality in a gauntlet passageway quickly named Hologram Hallway. . . For drinks there are little tables with plastic mushroom to from the interior, tinting the clients' faces a rosy a nice antidote for post-midnight pallor."

A cornerstone of the club's look is the array of Breteau paintings. The sixteen commissioned works—some eight-by-sixteen feet—are recessed into the ceilings and walls. Airbrushed with acrylics, the artist's surrealistic, haunting images—floating spheres and tubular shapes—mirror his goal to induce feelings of well-being, inspire creativity, and serve as a space for producing positive energy.

The twenty-four three-dimensional holograms created by Sam Moree and Dan Schweitzer, ch-

color, appear, and disappear as the viewer approaches or moves away from them. An evil creature guards a treasure chest and two red slippers ascend the staircase to an upper lounge. Mark Kruger: Kruger Associates implemented a lighting program inspired by the powerful auras projected by Breteau's paintings. The primary feature of the design is a hidden "surround" sound system, with independently zoned volume controls that permit conversation in appropriate areas while maintaining a full range on and around the dance floor. Music consultant Jellybean Benitez guarantees that the "adventurous music played at 4D will set the trend for what you'll be hearing in nightclubs for the rest of the decade." And the club's look and atmosphere will well set the trend for what we'll be seeing in nightclubs for the rest of this decade.



Collection of Mr. and Mrs. Paul Mellon

Dreams of Summer

William Merritt Chase captured forever on canvas the pure essence of summer.

A group they are the best paintings he ever painted," Nicolai Cikovsky, curator of American art at the National Gallery of Art, says of the oils and pastels William Merritt Chase painted at his summer home and studio in Shinnecock, Long Island. "Never before and never after did Chase sustain the same consistent level of achievement of the Shinnecock years." Twenty-four works in "William Merritt Chase: Summers at Shinnecock," sponsored by the National Gallery of Art, will be on view from September 6 (and remain on view through November

29). This is the first exhibition ever to focus exclusively on the painter's Shinnecock period.

The life captured in these paintings is an idyllic one. Chase's daughters gather flowers, pick berries, and play games; his wife reads, suns, strolls. "He caught the spirit of the place and the season so perfectly," observes Cikovsky, who organized the exhibition with Terra Museum of American Art curator D. Scott Atkinson, "that we seem to feel the warmth of the sun and the breezes that move the clouds and stir up the grass, hear the lapping of waves on the beach, smell the salt air and the aroma of flowers, and squint at the brightness of the light reflected from white dresses."

Along with the pastoral Long Island landscape, depicted in paintings such as *Shinnecock Hill* (1892) and *Gathering Flowers* (circa 1897), Chase found inspiration in his home and studio, designed by his friend Stanford White. These interiors, Cikovsky points out, "are every bit as beautiful as his landscapes, and in certain ways deeper and more complex as art, more layered in meaning, richer in reference, and more revealing of Chase himself." Included in "Summers at Shinnecock" are such well-known works as *In the Studio* (1895), *A Friendly Call* (circa 1892), and *Shinnecock Hall* (circa 1893).

Born in 1849 in Williamsburg (later renamed

Gathering Flowers, a pastel on canvas that Chase created (circa 1897) while summering at Shinnecock on Long Island.

Ninevah), Indiana, Chase displayed an early creative promise that was carefully fostered by local artists in Indianapolis, where his family moved when he was twelve. At the age of twenty, Chase went to New York, where he studied with portraitist Joseph O. Eaton and took classes at the National Academy of Design. Two years later, in 1872, he departed for Munich to study at the Royal Academy. In the six years he spent in Germany, the young painter came of age; he returned to the United States in 1878 determined to succeed as a serious artist.

Succeed he did. By the end of the 1880s Chase was acclaimed in critical circles for his versatility and wide-ranging subject matter. A dashing figure who dressed in spats, chamois gloves, and silk hats and scarves, sporting a carnation in his lapel, Chase became nearly as prominent for his colorful personality and his passionate espousal of artistic ideals as for his work itself.

He was "a self-made example of his generation's ideal of art," Cikovsky says. In "Summers at Shinnecock," an earlier America's glowing vision is presented at its finest.

—Marcia J. Wade

American Sublime

Paradise at the Met: A splendid exhibit of the Hudson River School's uniquely American art.
By Robert Atkins

America may have come of political age in 1776, but cultural independence arrived much later. Our earliest homegrown crop of artistic talents were the Hudson River School painters. A major exhibition of their work, the first in over forty years, opens October 4 at the Metropolitan Museum of Art. On view through January 3, "American Paradise: The World of the Hudson River School," made possible by a grant from the Chrysler Corporation and the National Endowment for the Arts, is a richly textured and genuinely transporting show. It also reminds us that our first world-class artists were uniquely, quintessentially American.

The names of the Hudson River School painters—Thomas Cole, Asher Durand, Frederic Church, Albert Bierstadt, and Jasper Cropsey, among many others—are no longer household words. During the second and third quarters of the nineteenth century, however, they dominated the visual arts in America as no painters before—or since—have done.

The earliest painting in the exhibit, Thomas Cole's *Falls of Kaaterskill*, is dated 1826, just fifty years after the signing of the Declaration of Independence. (All paintings mentioned are visible in the exhibition.) The work of this paradigmatic early American painter forms the centerpiece of "American Paradise." Not only is Cole the father of Hudson River School painting, but his career embodies the triumphs and trials faced by virtually every American painter who preceded him.

The English-born Cole was brought to Ohio as a teenager. Like so many other artists of his day, he acquired just enough training to allow him to work as an itinerant portrait painter. By 1825, after



Jasper F. Cropsey specialized in autumn scenes that revealed the splendor of the virgin land, such as his 1860 work, *Autumn—On the Hudson River* (above). John F. Kensett was a luminist, who "still nature," as in his 1863 *View from Cozzens' Hotel West Point* (left).

The New York Historical Society, New York City



National Gallery of Art, Washington D.C.

academic schooling at the Pennsylvania Academy of the Fine Arts, Cole moved to New York. Fascinated by the splendid landscape, he painted keenly observed scenes of White Mountain, the Catskills, and the Hudson River Valley scenery. That immediately endeared Cole to New York's influential collectors and critics was not simply his realism—his ability to render scenes with geographic accuracy—but his genius for endowing them with mystical significance. In his hands, landscape was treated as divine revelation. Viewers regarded the pristinely beautiful, light-filled vistas he painted as expressions of the Creator, just as the novelist James Fenimore Cooper's *Leatherstocking* "the hand of God . . . in the wilderness."

This marriage of the realistic and the mystic was the key to the Hudson River School's success. The abundance of realistic detail that Cole supplied appealed to the great mass of viewers, although they failed to detect such seventeenth-century compositional formulas as the gnarled trees and slivers of foreground that functioned as framing devices. The mystical element in Cole's work was essential because at that time the artist's task was seen to be much more than the mere recording of visual reality. Cole's characteristic use of awe-inspiring light delivered an inspirational message of divinity.

That the terms "divinity" and "sublimity" were frequently used interchangeably reminds us that Hudson River School painting was part of the

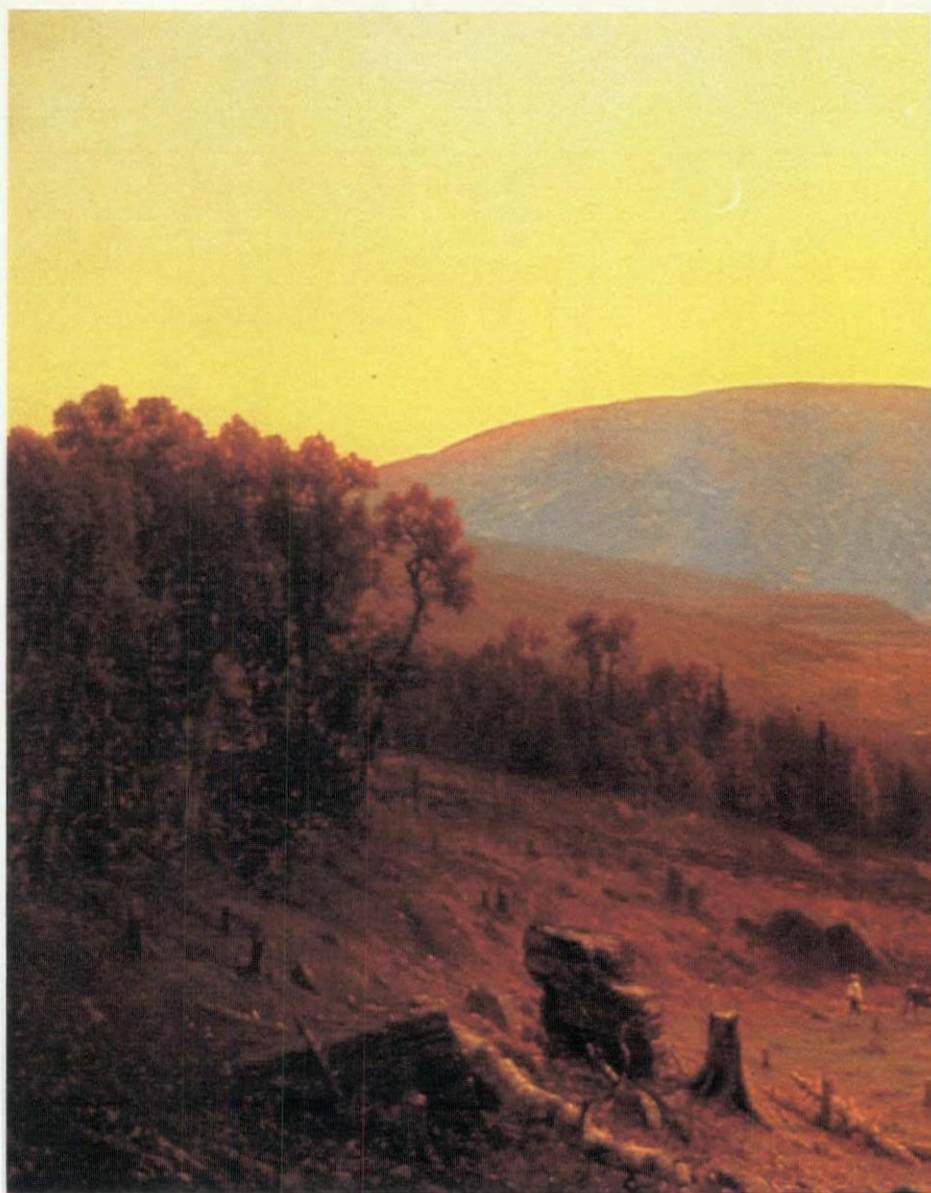
larger, international movement known as Romanticism. The role of Romantic art (and literature and music) was to awaken feeling, to enable the viewer to experience himself more directly and fully. Denizens of the Romantic era (the late-eighteenth and early-nineteenth centuries) were weaned on Gothic novels like Mary Shelley's *Frankenstein* and contemplated Jean Jacques Rousseau's primitivist notion of the "noble savage." They gazed upon Henry Fuseli's paintings of nightmares and William Blake's grandiose images of personal mythology.

Cole's canny synthesis of the realistic and the mystic (or romantic) provided the model for fifty years of Hudson River School painting that followed, and the Hudson River School painters' debt to him

The marriage of the realistic and the mystic was the school's key to success.

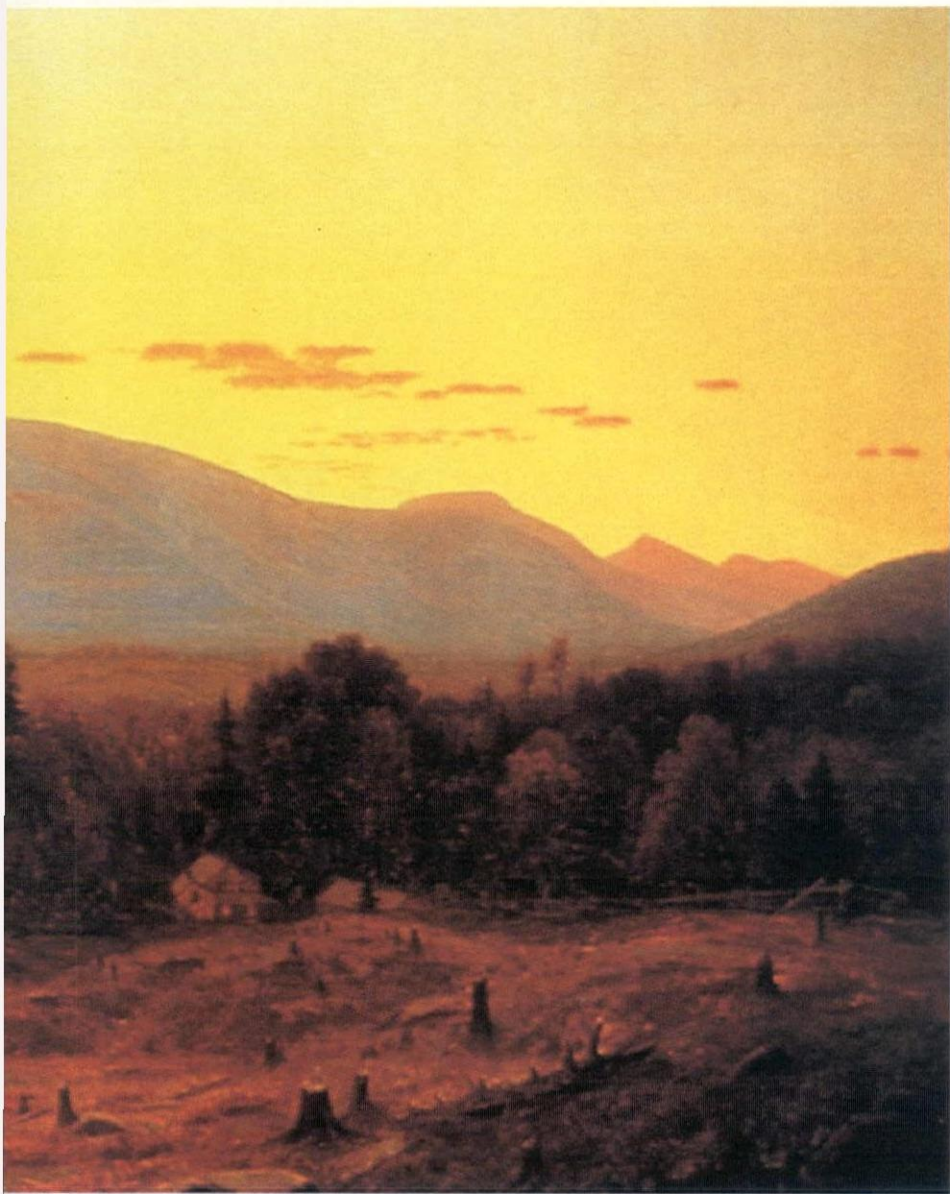
was widely recognized and frequently acknowledged. Asher Durand, Cole's heir and perhaps the best of all these painters, paid tribute to his mentor in his work *Kindred Spirits* (1849). Painted just a year after Cole's premature death at the age of forty-eight, Cole is pictured on a promontory with the transcendentalist poet William Cullen Bryant, who shared his reverence for nature. Durand's election to the presidency of the American Academy of Design in 1845 signalled the primacy of landscape painting in mid-nineteenth-century American art.

Frederic Church, Cole's single student, was the most famous of the Hudson River School painters. He traveled well beyond the confines of upstate New York in pursuit of his increasingly epic landscapes. He painted Mexican volcanoes erupting, the Parthenon at rose-tinged sunset, the bleak Labrador coast and, in 1859, *Heart of the Andes*. This enormous, 5.5-by-10-foot painting was a theatrical *tour de force*, both literally and figuratively—Church took *Heart of the Andes* on the road as a one-painting exhibition. Viewers paid to gaze at the work through tubes which enabled them to focus on the detailed depictions of flora and fauna. Church's wealth and celebrity made him the best-known painter of his day and financed the construction of Olana, his lavish, Moorish-style estate which overlooks the Hudson and may be visited today. A sort of proto-Cecil B. De Mille, Church's astonishing success suggests just how popular Hudson River School painting was.



Sanford R. Gifford
1866 painting, *Hudson Mountain, Twilight* (above), depicts a cleared land, focus on the destruction of the wilderness. So Hudson River School painters, such as Frederic E. Church traveled to exotic locales to paint epic landscapes. Church's 1859 painting, *Heart of the Andes* (left) made the painter an international—and very wealthy—celebrity when he charged admission to view the work in a single-picture exhibition.





Daniel J. Terra Collection, Terra Museum of American Art, Chicago

While Church traded heavily on Cole's innovations, they had done Cole little good because he rejected the popular, dualist formula he himself had pioneered. Why? In 1829 Cole left for Europe, where he stayed until 1832. This had been the preferred course of American painters since the mid-eighteenth century. If an aspiring artist wanted to work in art or to study with a master he had to travel to England, France, or Italy—preferably all three. The late-eighteenth-century American artists, such as Benjamin West, stayed. Others, such as John Singleton Copley, returned with European-influenced ideas about art for which there was little appreciation or audience on this side of the Atlantic. Cole fell into the latter category. After he returned, his subject matter changed. While he still painted New England landscapes, he was equally drawn to scenes of Italy such as *Mount Taormina from Taormina* (1844). This did little to endear him to chauvinistic American viewers who considered the terrain of the New World to be infinitely more picturesque than that of the old. And even Cole did paint American vistas like the

lyrical, atmospheric *Oxbow* or *View from Mount Holyoke, Northampton, Massachusetts After a Thunderstorm* (1836) he considered it commercial hackwork dictated by popular taste. As the most respected artist in America—if far from the most financially successful—he did not hesitate to voice his opinions in public.

What he preferred to paint were series of classically oriented, allegorical pictures that made explicit the mystical views encoded in Hudson River School-style landscapes. *The Departure* and *The Return* (both 1837) provide two examples of his literary style. Tiny figures navigate the highways and byways of these classical landscapes—really dreamscapes. American viewers, however, preferred a landscape art that seemed to them more rooted in the real world. Had Cole lived longer, he would doubtless have unravelled the knot he had created between the real and ideal approaches. His very late landscapes, like *Genesee Scenery* (1847), do just that by rejecting the conventions and compositional formulas that had come to characterize Hudson River School painting. They are instead

among the most closely observed and straightforwardly painted landscapes produced anywhere in the mid-nineteenth century.

Asher Durand, too, moved toward an optically based realism usually associated with Courbet and other French proto-impressionist landscapists. Not surprisingly, at mid-century the American public preferred the grandiose, stylized compositions of Church and his contemporary, Albert Bierstadt, to the subtle realism of Durand or Cole. They were, however, offered yet another alternative in the work of the painters John Kensett and Martin Heade.

Theirs is a style of landscape painting—some would regard it as a subgenre of Hudson River School painting—that has come to be called “luminism.” Unlike other Hudson River School styles, luminist painting offers anything but the pretext or illusion of photographic-style reality. Luminist paintings are rigorously organized—virtually locked in—by a series of horizontal planes. Their smooth, mirror-like surfaces show no trace of brushstrokes or any other evidence of the artist's hand. Time seems stopped and nature stilled. Luminist paintings, such as Kensett's *View from Cozzens' Hotel Near West Point* (1863), are the embodiment of Henry David Thoreau's belief that “the universe is not rough-hewn, but perfect in its details. Nature will bear the closest inspection.” Perfection is the key word in connection with these luminist canvases, which are far more highly prized today than they were a century ago.

By the end of the Civil War, the heyday of American landscape painting was over. The wide-eyed, blaring virtuosity of Church and Bierstadt had begun to seem outdated and artificial, while the luminist mode, too, seemed to hark back to simpler, more innocent times. There was a final generation of Hudson River School painters, which included Alexander Wyant, George Inness, and Worthington Whittredge. Their work comprises a virtual postscript to the story of nineteenth-century American landscape painting. Each began in a typically tight, Hudson River School style and ended in the last quarter of the nineteenth century with a loose, nearly impressionist style. All sense of place, of geographical precision, was sacrificed in favor of an emphasis on mood and atmosphere. French art and feeling had triumphed over the native American sensibility formulated by Cole.

The reasons for the demise of Hudson River School painting, however, have far more to do with social conditions than artistic influences. The virtual destruction of the American wilderness made the radical transformation of landscape painting inevitable. Some works, such as Sanford Gifford's *Hunter Mountain, Twilight* (1866), chronicled the destruction of the wilderness, rather than sanctified its perfection. But, positive or negative, Hudson River School paintings made viewers look more carefully—whether at views of nearby American rivers or distant Andean mountain tops. □

Robert Atkins is an art historian and freelance writer living in New York City.

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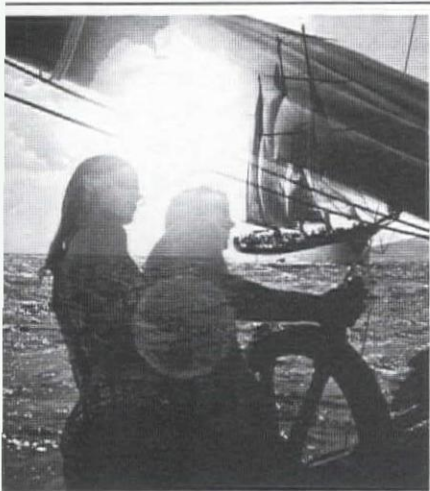
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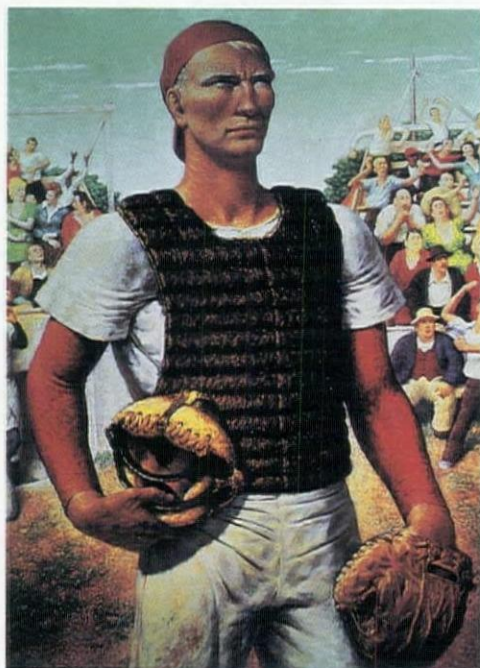
"Whoever would know the heart of America had better learn baseball," wrote historian Jacques Barzun. The New York State Museum in Albany is offering us a chance to "learn baseball" through the eyes of artists. "Diamonds Are Forever: Artists and Writers on Baseball," opening at the State Museum September 16, includes more than one hundred paintings, drawings, prints, photographs, and writings by Andy Warhol, Eric Fischl, Claes Oldenburg, Red Grooms, Robert Rauschenberg, Alex Katz, John Updike, Philip Roth, Bernard Malamud, William Kennedy, Neil Simon, and others.

Exhibition curator Peter Gordon says "Artists take experiences that many of us have and transform them into something new . . . So that the next time we step out from the walkway to our seats at Yankee Stadium, it looks to us 'just like that Fasanella painting' and like writer Lesley Hazleton, we 'gasp at the perfect greenness of it.' Their art becomes a part of us, a part of our experience."

"Diamonds Are Forever" has been organized by the New York State Museum in association with the Smithsonian Institution Traveling Exhibition Service. After closing in Albany on November 15, it travels to West Palm Beach, San Juan, Cincinnati, Salt Lake City, San Diego, Baltimore, and Chicago. The exhibition and its tour are made possible by a grant from the American Express Company.

We the People

With three-dimensional objects, postcards, curios and souvenirs, and photographs of her own feet taken in big cities and small towns across America, California assemblage artist Betye Saar celebrates the Constitution's 200th birthday with a twist. Her site-specific installation, "Sentimental Sojourn: Strangers & Souvenirs," opened August 21 at the Pennsylvania Academy of Fine Arts and remains on view through October 18 as part of Philadelphia's "We the People 200" festivities. Those familiar with the energy and power with which Saar's art has drawn on the Afro-American cultural heritage know what to expect: the unexpected, something highly original and decidedly unconventional. Saar herself says that "each object evokes tales about aspects of life in the United States. From north, south, east, and west, they are keepsakes from place to place, person to person. They are a sort of intimate yet anonymous look at 'We the People.'"



Veteran Bush League Catcher (1948, oil) by James Chapin, from "Diamonds Are Forever."

Film

No Way Out

Early preview audiences have responded enthusiastically to *No Way Out*—and no wonder. The current Orion release is that rarity—an excitingly paced thriller with a contemporary zing and meaty roles for actors. The Robert Garland script has a fictional Secretary of Defense (Gene Hackman) involved in an extramarital affair with a sexy-funny party girl (Sean Young), whose early demise recalls Janet Leigh's in *Psycho* and Angie Dickinson's in *Dressed To Kill*. Fearful of implication in her murder, the secretary orders his young assistant (Kevin Costner of *The Untouchables*) to neutralize a witness to the crime. What he doesn't know is that the Costner character is the witness and that the younger man has also been having an affair with the victim. The cover-ups proliferate, reverberating through the highest circles of government and resulting in a surprising climax.

Costner describes his character as "a man with three separate personalities—professional, interpersonal, and private—and which one is up front at any given time depends on the situation he's in." Hackman says that "the idea of playing a man we all look up to, but who has an Achilles heel—a weak

spot—is what appealed to me." And *Blade* and *Dune* ingénue Young remarks that her part made her "feel like Jessica Lange in *Dreams* when, after making love to Ed Harris the first time, she says, 'I was starvin' and even know it.'"

No Way Out was directed by New Zealander Roger Donaldson, who gives a nod to his home by including a Maori dance performance diplomatic reception sequence. —Donald

Homage for Huston

Film buffs, prick up your ears. The Santa Fe Festival, dormant since 1983, returns this year to toast the celebrated actor, writer, and director John Huston. From September 16 to 20, twenty-nine of Huston's forty-three films will be screened, including *The Maltese Falcon*, *The Treasure of the Sierra Madre*, *The African Queen*, and *Honor*. A highlight of the festival will be the premiere of the master's latest, *The Dead*, on a story by James Joyce. Afterwards there's a costume ball—and you guessed it—come-as-your-favorite-Huston-film-character.

Artists and celebrities who have worked with Huston over his illustrious career are expected to flock to Santa Fe in honor of the man who was in 1906 in Nevada, Missouri (a town his grandfather allegedly won in a poker game), and had a long, off-again relationship with stage and screen from the age of three (when he appeared in his parents' vaudeville act) until the age of thirty, when he returned to scriptwriting after flings with the Mexican cavalry, and vagabonding through Europe (at one point singing on London street corners for pennies). The 1941 classic, *The Maltese Falcon*—first of the great films noir—was his big directing break. And the rest is history.

Television

Back to School

Public television has always provided insightful programming for adults and children alike, everything from "The Jewel in the Crown" to "Sesame Street." PBS is now aiming at the teen audience. "Degrassi Junior High," a new series about adolescents, debuts this month. (Check local listings.) Tailored for ten- to fifteen-year-olds and their oft-perplexed parents, the series is set in a city neighborhood whose families are ethnically and economically mixed. Each half-hour episode

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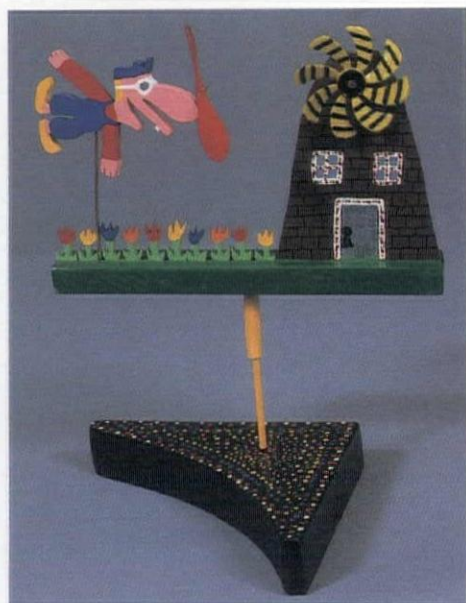
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Dance

Way Out West

"A moving painting—a marriage of motion, design and color." This is what modern choreographer Brenda Way hopes to create during her collaboration with noted California painter Wayne Thiebaud. The end result, featuring choreography by Wayne Thiebaud and sets and costumes by Thiebaud, will be premiered by the Oakland Ballet September 18 through 20 and was funded with a \$30,000 grant from the National Choreography Project. "I am delighted," says Oakland Ballet artistic director Ronn G. "that the Oakland Ballet will continue its tradition of showcasing the works of West Coast choreographers by working with Brenda Way, whose work I have long admired. We can all look forward to the 1987 season and the dynamic collaboration between Brenda and Wayne Thiebaud, whose canvases express such a tremendous sense of movement."

Way, artistic director of ODC/San Francisco, which she founded in 1971, comments, "The Oakland Ballet is a nervy young company with the energy and open-mindedness that is the stuff of an excellent choreographic product." Thiebaud, who has designed for theater since 1953, is regarded as an important interpreter of modern realism. His lives of pies and cakes and his gravity-defying cityscapes have been exhibited nationally and internationally.

The Way-Thiebaud premiere is made possible in part by a grant from the National Choreography Project, a pilot program funded by the Rockefeller Foundation, Exxon Corporation, and the National Endowment for the Arts and administered by the Bay Area Foundation for the Performing Arts. Additional support has been provided by the L.J. Skaggs and Mary C. Skaggs Foundations.

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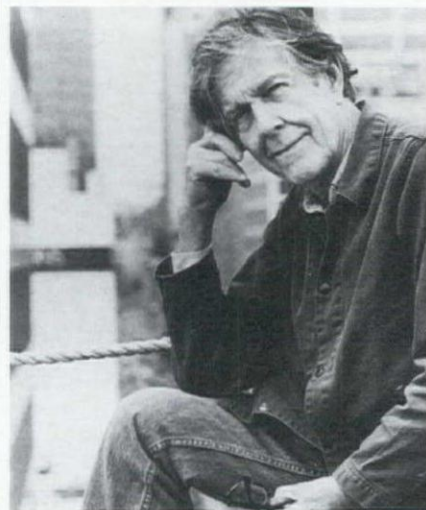
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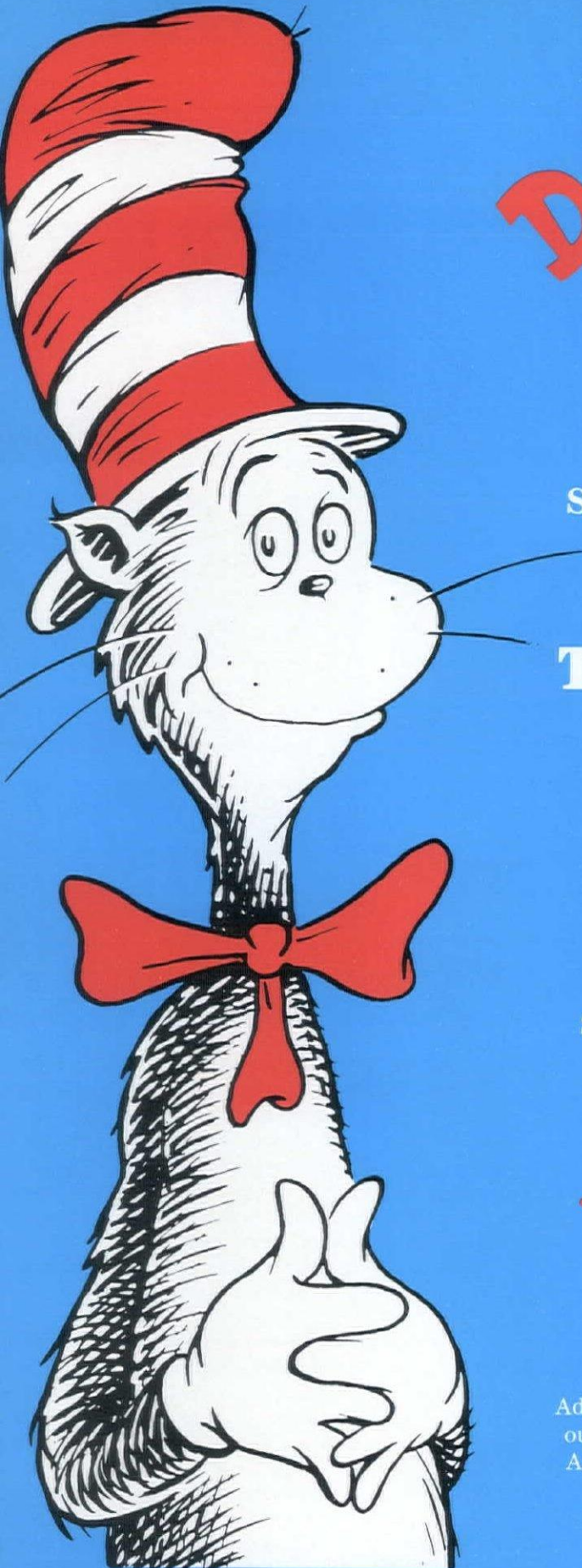


Composer John Cage will be honored at the Los Angeles Festival.

Flamboyant Festival

“This is a festival about taking risks and making choices,” says director Robert J. Fitzpatrick of the first Los Angeles Festival. With more than dance, music, and theater companies from 15 countries giving performances from September 1 through 27, it's also North America's largest national arts festival. And with companies ranging from South Africa's Earth Players & the New Theatre Company (performing Percy M. Bopha!) to Sweden's Royal Dramatic Theatre Company (whose production of Strindberg's *Miss Julia* marks the North American theatrical debut of legendary director Ingmar Bergman), choice is definitely the keyword. Britain's punk superstar Michael Clark, whose flamboyant dance display irreverence and sometimes nudity, Canada's La La La Human Steps, who led the dance world stunned with *Human Sex*, continue the risk. Then there's Peter Brook's nine-hour theatrical masterpiece, *The Mahabharata*; Spain's silent medic trio, El Tricicle; Canada's Le Cirque du Soleil; America's Urban Bush Women; France's Compagnie Maguy Marin. That's for starters.

Also scheduled is a week-long celebration of Los Angeles-born composer John Cage's seventy-fifth birthday, featuring recitals, dance-music events, readings and recollections. Taking part will be Cage himself, with such long-time associates as choreographer Merce Cunningham, poet and writer M.C. Richards, composer Martin Feldman, pianist David Tudor, percussionist Michael Pugliese, and synthesis artist Takehisa Kusogi.



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Arts Exchange

Making Contact With the Arts

"I think it's a fabulous idea, just wonderful. I've been talking it up all over town!" exclaimed actress **Linda Lavin**, a guest at the March 26 Arts Exchange luncheon, held at New York's elegant **Algonquin Hotel**. Hosted by **HORIZON** publisher **Gray D. Boone**, the gatherings have an ongoing reputation as a forum where business and arts representatives can discuss both existing and future projects and exchange ideas. Lavin continued, "The combination of business and arts is obvious, in terms of the possibilities for the arts to raise money—I don't know how else we would do it."

Skitch Henderson, founder and music director of the New York Pops, agreed with Lavin. "Business will always exist, but if business and the arts don't work together, the arts will become more of a country cousin than they are now." Henderson has enjoyed a seven-year partnership with **United Technologies**, working on an annual Christmas concert in Hartford for Toys for Tots. Even with the benefit of such experience, Henderson admits to sometimes feeling uncomfortable when approaching corporate sponsors. "It always makes me nervous—it's very difficult to go to somebody big, with your hat in your hand. That's the beauty of these luncheons. I can't tell you how wonderful it was." In addition, he found the opportunity to discuss the possibility of a future project with **Frances Bragdon**, marketing consultant. Although he won't reveal the details at this early date, the project is sure to be a success, if Skitch works true to well-established form.

The opportunity to make valuable contacts was important to **Dr. Alan J. Friedman**, director of the New York Hall of Science. In fact, he and composer-pianist **Richard Nanes** discussed the possibility of working together in the future. "We have a full-time coordinator of arts at the museum and he is always looking for programs which would involve artists to perform here. We're talking with Richard about setting up some recitals or recording work in one of our new spaces. Friedman also stressed the value of such contacts on a more general level. "Somebody you might meet might turn out to be on a corporate board or a panelist for a foundation. I myself have been on panels for the National Endowment for the Humanities, even though I'm a scientist. So, if I meet someone who



All left to right. Top row: Horton Foote; Richard Nanes, Hal Linden, Michael Howell; Kristopher Tabori; Middle row: Peter Schaffer, Leslie Kruhly; Hortense Callisher, Skitch Henderson; Bottom: Linda Lavin, Dr. Alan J. Friedman, John Bishop.

is a playwright or an actor or actress, every once in a while it will turn out that I can help them by virtue of my position as a reviewer. It will rarely be the deciding factor, but it'll be the sort of thing that makes people look more carefully at a proposal that they might otherwise dismiss."

"I've been to two luncheons and relish each invitation—they have such an air of optimism and enthusiasm," remarked **Leslie Kruhly**, vice-president of public affairs of the National Foundation for Advancement of the Arts. "Since my foundation is still relatively new—we're only six years old—it gave me a terrific chance to tell everyone about what we do to help younger artists. I also spoke with **Sharon Leeber** [president of Architectural Arts] and discussed apprenticeship programs in the arts, which would tie in with both my foundation and her work and contacts in the Department of Education. Business plays an important role in supporting the arts, but the arts also brighten the business community. When we can get together in a conducive atmosphere, good things always happen."

John Bishop, writer and director of *The Musical Comedy Murders of 1940* and board-company member of the Circle Repertory Theatre, enjoyed the chance to exchange notes with some of his con-

temporaries. "I met some very interesting people, most notably **Hortense Callisher** [author and elected president of the American Academy of Arts and Letters] and **Horton Foote**, novelist, playwright, and screenwriter. "I also met that some contacts were made in which people who needed funding were put in touch with people who could set that in motion. Circle Rep always has a need and very often we have representatives at these luncheons who make such contacts."

Also present at Arts Exchange were actor **Hallie Foote**; actor **Hal Linden**; actor **Kristopher Tabori**; **George Yaneff**, financial consultant and member of the Circle Repertory Theatre board; **George Overstreet**, associate professor of commerce at the University of Virginia; **Peter Schaffer**, owner of A La Vieille Russie Antiques; **Michael Howell**, vice-president of Arts and Communications Counselors; **Laurel Toby** of Young Rubicam; **David J. Fandetta**, national sales director for **HORIZON**, and **John-Peter Hayden**, associate publisher of **HORIZON**.