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BERT STERN

COVER: Spring 1969, leading off with the brisk, snappy look you'd expect from the American Collections—a little navy-blue curvecoat, double-breasted, brass-buttoned, sharpened with a white silk stock

... worn by another American original, Candice Bergen—journalist, photographer, actress—the last facet sparkling most recently in two movies, *The Magus* and, coming up, *The Adventurers*. Coat by Jay L. Sarnoff for Custom Couture, of Agnona wool. Bergère earrings. Echo scarf. All at Bergdorf Goodman. Coat, also at Stanley Korshak; Montaldo's; Neiman-Marcus. Coiffure by Ara Gallant.

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PEOPLE ARE TALKING ABOUT . . . *Dear World*, the new musical with the enchanting Angela Lansbury whose face as the mad-woman of Chaillot slips and drops with sensible lunacy like old Dorian Gray. . . . The failure of nerve on most television panel shows with the slob-minded moderators asking 1965 questions in an unequal tourney with relevance. . . . The glory of two of the doors of St. Mark's Basilica in Venice—just now cleaned of centuries of verdigris, revealing figures of copper with heads and draperies of silver. . . . Alexis Weissenberg, a pianist, once a prodigy, but now a thirty-nine-year-old man whose objective, finally reached, has been to tear away the blackstrap molasses of Chopin and to show his music as direct, virile, and emotionally clear.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The scourging stimuli of the changes in Washington, the swerve in policies by the Nixon Administration. . . . The Susan Sontag book *Trip to Hanoi* in which she wrote that the North Vietnamese "actually appear to be quite fond of America. . . . I suspect that the extent to which the Vietnamese are so interested and well informed about American politics—as I learned answering some questions put to me in the last days about the Nebraska primary, about Lindsay's influence in Harlem, and about American student radicalism—isn't mere expediency, part of the policy of knowing your enemy, but springs from just plain fascination with the United States."

PEOPLE ARE TALKING ABOUT . . . The lenient, attractive voice of Claudine Longet, singing "Little Sack of Sugar," with her husband, Andy Williams. . . . The feminist organization NOW, which wants with justice, among other matters, no sex discrimination in jobs, equal pay for equal work, and, as small fillips, that men refrain from standing up when introduced to women plus no more help in putting on a coat or lighting a cigarette. . . . Judith Viorst who in her little book of amusing verses, *It's Hard To Be Hip Over Thirty and Other Tragedies of Married Life*, ticks off in "Divorce" these side causes: "He only likes spy movies and Audrey Hepburn movies and movies that leave you feeling good and/She only likes early Chaplin movies and movies with subtitles and movies that leave you feeling rotten and/He thinks Maria Montessori is a fascist and/She thinks Will and Ariel Durant have an unwholesome relationship. . . ."

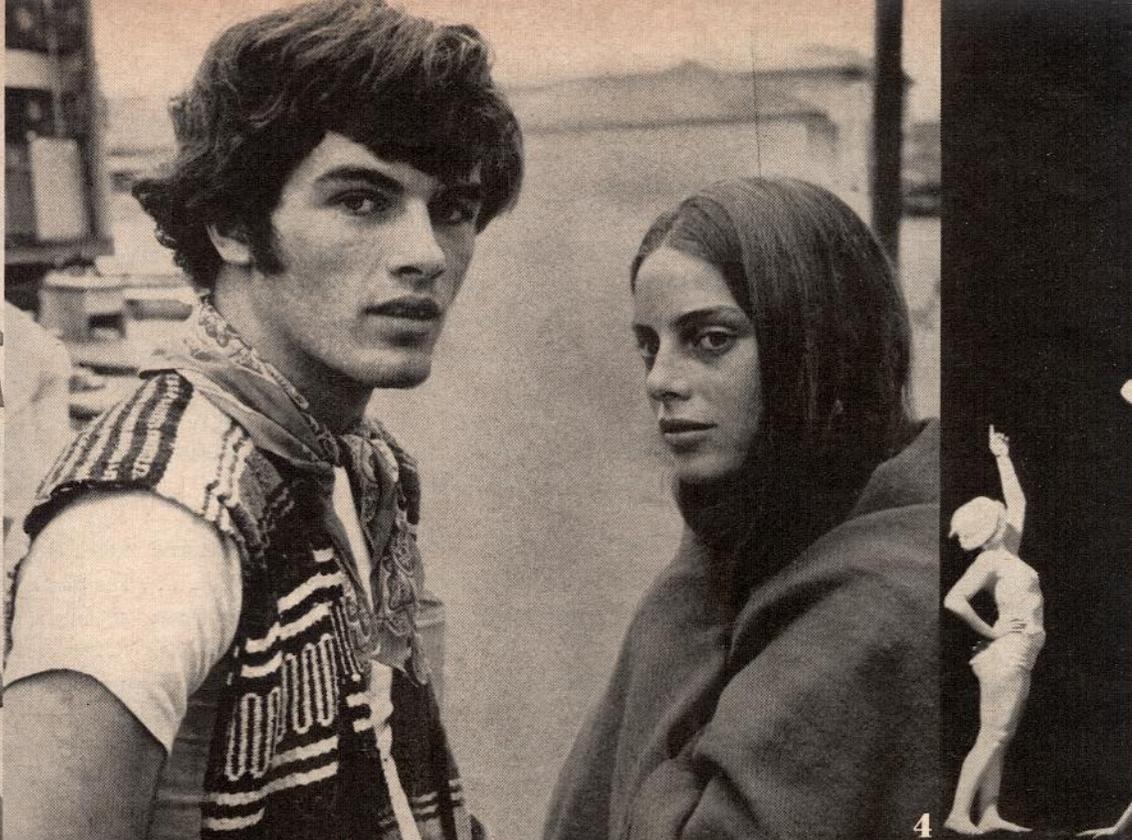
PEOPLE ARE TALKING ABOUT . . . Vice President Ky of the Saigon government who has sharply added to the peace talks his red-neck tactics of delay, apparently believing in proceeding with all deliberate stalling. . . . *110 Livingston*, a carelessly detailed book on the New York City Board of Education by David Rogers, an associate professor of education at New York University, who has an unscholarly way with facts that may throw doubt on his positions although his major thesis—the atrophy of the Board's enormous bureaucracy, like that of school bureaucracies around the country—has great validity. . . . Succulent Julie Harris, red-haired, sexy, and forty in *Forty Carats*, a reasonably clever comedy, never quite on target because its target is a blur of illogic.

JIMI HENDRIX, FLASH EXPERIENCE: Jimi Hendrix, cinnamon to a generation short on spice, is this year's personification of Flash, popspeak for the elusive combination of grace and vulgarity forming the basis of the rock experience. When a performer has Flash, he needs little more to bring his message across except the magic of his own presence. Hendrix, born twenty-four years ago in Seattle, is an extraordinary guitarist who sings with a kind of passion but also as though his mouth were filled with Washington applesauce. He appears in the best concert halls—at times he pulls in \$30,000 a night, if the place is big enough—and he hangs out in all the right places. Onstage he struts around in felt and feathers drag with brilliant scarfs tied around his arms and his knees, and high white boots that match his white guitars. His hips seem greased like a new engine and his voice oozes honey laced with arsenic. As he gives the signal with a swivel and an electric bloosh, his audiences squeal like a hog-killing spree, the police patrol the aisles, and his managers, backstage, shudder with financial pleasure. Soon the stage is engulfed in a black forest of white noise with Hendrix building soundscapes on his guitar. Even if he were not one of the most imaginative musicians in rock, he could survive on Flash alone. He would eat it, live it, make his myth. To watch him slam and stammer is to realize how impressive is the man who seems truly blasé.

HARLEM ON MY MIND

CULTURAL CAPITAL OF BLACK AMERICA 1900-1968

EDITED BY ALLEN SCHOENER - PREFACE BY THOMAS P. FLOWING - INTRODUCTION BY CANDICE VAN ELLISON - METROPOLITAN MUSEUM OF ART EXHIBITION



1. *Harlem on My Mind: Cultural Capital of Black America, 1900-1968* at the Metropolitan Museum in New York, a fantastically erudite and revealing exhibition that gives the story of Harlem through photographs, television, music, films, sound, a deluge of informational stimuli that reinforce the show's point: Harlem is a cultural bastion, a continued force. The catalogue of the exhibition is not only a transverse of the community, but a superb history of Harlem, knowledgeably put together by Allon Schoener, with photographs, some from the properly famous Schomburg Collection of the New York Public Library.

2. and **3.** Peggy Guggenheim, with her white aureole of hair and her tanned face, from whose marvellous collection of paintings and sculpture at Venice some one hundred and twenty-five works are now at The Solomon R. Guggenheim Museum in New York. Among the paintings she has bought during almost forty years are canvases by de Chirico, Pollock, Klee, Rothko, Picasso, de Kooning, Braque, Gris; among the sculpture, works by Richier, Giacometti, Marini, Brancusi, Moore, Arp. An enigmatic woman with avid eyes and a highly critical mind, Miss Guggenheim has a way of shrugging her shoulders that puts a point down in conversation, a way of clattering around Venice in bright, backless shoes, a woman not even inconvenienced by small disasters in her comfortable life in her low, white palazzo on the Grand Canal. Although considered an eccentric by those who do not know her, she is rather a determined and thoroughly attractive but unique woman. **3.** The painting "The Attirement of the Bride" by one of her former husbands, the surrealist Max Ernst.

4. Michelangelo Antonioni's special leads in *Zabriskie Point*, his first movie to be made in this country. He refused all famous faces, wanted the really unknown, and finally chose Daria Halprin, a clever young dancer, born in California in 1950 and a student of anthropology at the University of California at Berkeley; for the young man he picked Mark Frechette, a handsome carpenter born in Boston in 1947: He got the part because he has never acted at all and looks at times like a man with an enormous, sub-surface anger; she got the part because she has never acted before and has a certain purity of profile.

5. The gossipy, rightly cruel book *The Brothers Shubert* by Jerry Stagg,

PEOPLE ARE TALKING ABOUT...



with its photograph of the ravishing naked girls in the musical *Artists and Models*, produced in 1923 by Jake Shubert, the violent, illiterate, youngest brother of Lee and Sam Shubert. The miserable trio started in Syracuse, New York, on a borrowed penny, and then fought, sued, bought, produced, and scamped its way to its own theatrical empire. Sober, uneasy, insecure, none of the brothers was happy at the top. Although Lee Shubert bought the old American Horse Exchange from Alfred Gwynne Vanderbilt, it was Jake Shubert who renamed it the Winter Garden for his musicals. He liked shows with naked girls who never moved on stage, confining their talents to tableaux to avoid a bust by the police. (The nudes whitewashed their beautiful bodies with sponges.) No one in those days cared to see a naked man on stage.

6. Billy Schulman, an explosively energetic thirteen year old, who plays the part of Freddie, a mentally retarded child, in the television play *Teacher Teacher* (NBC, February 5). What's startling about this unsentimental treatment of a touchy subject is that Billy Schulman is retarded, with the IQ of a seven year old, a natural acting ability, high good looks, and an extraordinary (and typical) zest for life.

7. Joni Mitchell, with lake-blue eyes, hair like poured Chablis, and a voice that echoes through invisible hills, who writes and sings with her guitar: at Carnegie Hall this month, at college concerts, on records. Torn between imagic nature and city grit, she wraps love around lyricism. A Canadian, brought up in Saskatchewan, she composed ten love stories and designed the sleeve for her first album, *Joni Mitchell*.

8. Patricia Johanson, a secretive, twenty-eight-year-old painter-sculptor who experiments with colour and size. Here she is shown with her extravaganza, a remarkable 1600-foot sculpture, eight inches high and two feet wide, laid down at Buskirk, New York, on an abandoned Boston and Maine railroad bed. The sculpture disappears into the distance, its colours—blue, yellow, and rust red. Miss Johanson made this piece to let spectators see what happens to colour in space when given an orderly framework.

