

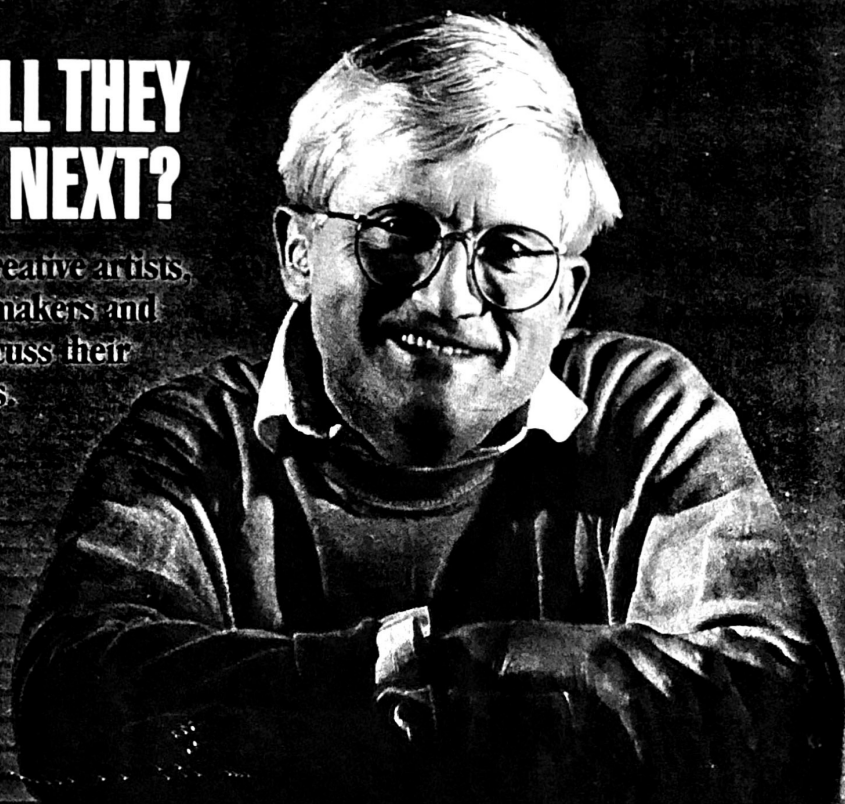
Republic

M A G A Z I N E

April 1986 (with special 100¢ offer)

WHAT WILL THEY THINK OF NEXT?

America's most creative artists,
playwrights, filmmakers and
TV producers discuss their
works in progress.



*David Hockney's
computer painting*

PLUS: MEMPHIS IN MAY / THE WHITE HOUSE MESS / KENTUCKY DERBY PREVIEW

GENIUSES AT WORK

A privileged preview of projects in progress by America's leading artists, playwrights, filmmakers and TV producers.

Famous artists are likely to draw media attention only when museums exhibit their work. Playwrights encounter the press only around opening night. Filmmakers depend on favorable critical notices and adulatory interviews for the success of their most recent release (which they are only as good as). And TV producers unashamedly court journalists whenever their new series or made-for-TV movie is about to be broadcast. On those occasions, these cultural tastemakers can speak matter-of-factly, even cavalierly, about the outcome of their project.

But if you want true insight into the creative process, the time to catch the creator is in midcreation. Otherwise, once the work is completed, a simple recap of what their imagination concocted may sound, well, too facile. ("On the first day, I created . . . and I saw that it was good. . . .")

With this precept in mind, we dispatched art critic **Hunter Drohojowska** to find celebrated artists, theater critic **Richard Stayton** to track down Pulitzer Prize-winning playwrights and entertainment industry reporter **Morgan Gendel** to snare top-flight TV and film visionaries. Their mission: to inquire about the project each individual was tackling *right this minute*. Where did the idea come from? What obstacles

were encountered and how were they surmounted? When can we expect to see the finished product? And, basically, how's it going? We hope their responses will shed some light on the internal thought processes of geniuses at work.

ARTISTS

Red Grooms

A painter turned sculptor, Red Grooms puts together highly theatrical installations addressing three themes: life in the big city, Hollywood stars and real-life art heroes. He achieved national prominence and popularity in 1976 when he first exhibited *Ruckus Manhattan*. This re-creation of New York City, where he lives, is an affectionate caricature of the bustle, noise, eccentricity and violence of that city and its inhabitants.

Grooms, who was influenced by the Abstract Expressionists, wanted to transfer the immensities of New York School painting to environmental works. Grooms's theatrical facsimiles of actual places have included a discount store, astronauts on the moon, a rodeo and the cities of Chicago, Philadelphia and Cleveland. After selecting his subject, he familiarizes himself by reading. He'll then make hundreds of drawings and photographs of the buildings or people

RED GROOMS affectionately caricatures Cedar Tavern, the famous fifties painters' watering hole, in this scale model. The finished product will be populated with nearly life-size models of such artists as Jackson Pollock, Mark Rothko, Willem de Kooning and Franz Kline.

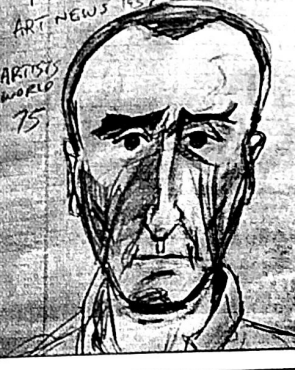


GLUE GUNS

BARNETT LEVYMAN



MILTON RESNICK
ART NEWS 1957
ARTISTS WORLD 75



MILTON RESNICK
ARTISTS WORLD 75
ART 1957
39



OTAKO



HANS NAMUTH

COVER STORY

in a piece. "I'm more respectful of my subject in the beginning, and stiffer. As I get more familiar, I take bigger liberties in representing them. It's a warm-up process," he says.

Grooms pays homage to the New York School artists with an installation May 7 to August 31 at the Whitney Museum of American Art in New York City. For the installation, he has re-created the Cedar Tavern, the famous watering hole of painters of the fifties, and populated it with nearly life-size models of Mark Rothko, Willem de Kooning, Milton Resnick, Barnett Newman, Larry Rivers, Joan Mitchell, Franz Kline, Robert Motherwell, Grace Hartigan, Louise Nevelson, Jackson Pollock, Harold Rosenberg and others.

Before beginning the installation, Grooms built a scale model, in which two inches equals one foot, in his loft. He and his assistants then move the molded clay personalities around like dolls in a doll house. When a particular configuration appeals, they take a Polaroid that gives the effect of a finished product. The installation will be housed in the lobby of the Whitney. "There is a path along the bar, so viewers can walk through like voyeurs looking at the barflies," explains Grooms.

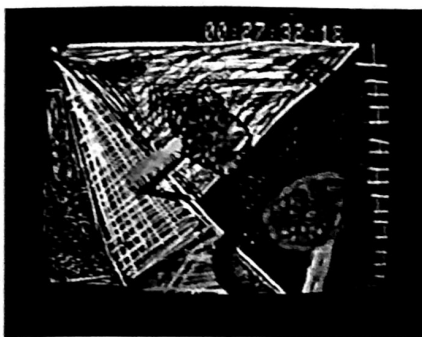
Grooms remembers the Cedar Tavern fondly from his first years in New York. "Luckily, I knew most of these people, but I also relied on a book of photographs by Fred McDarragh. I made sketches from the pictures and models from the sketches."

Typical of the finished Grooms installations, the atmosphere is a ruckus. Pollock is punching de Kooning, and others are whooping it up in the background. "I can't stick to the model," adds Grooms. "When you go up so much in scale, you have to adjust it as you go. Something happens in the process that's different from the plans that got it started."

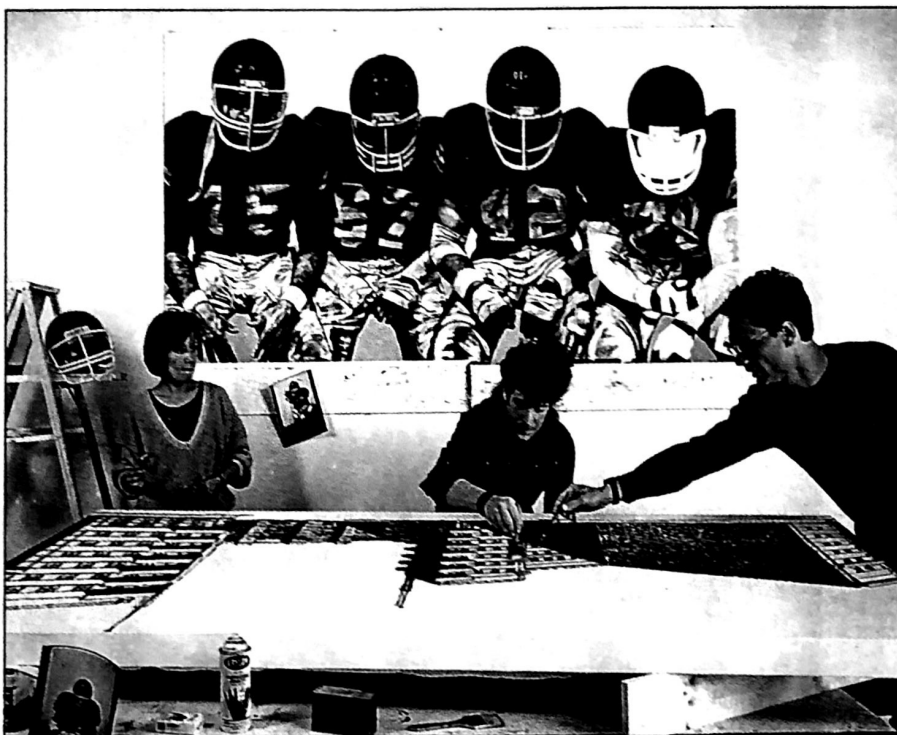
A retrospective of Grooms's work can be seen at Los Angeles's Museum of Contemporary Art through June 26.

David Hockney

It is curious that Los Angeles artist David Hockney, often considered a painter's painter, an artist displaying consummate confidence with brush and palette, is endlessly exploring other media. He makes prints and designs stage sets. He recently devised a complicated system of photography that he insists is the closest to the way we actually see. Yet, regardless of the ma-



DAVID HOCKNEY ventured into the video medium for these pieces, which he created on a computer that had been programmed to duplicate the techniques of painting on a television monitor. Afterwards, he said he was eager to get back to his canvas and paint.



ROBERT LONGO (center) works on *Red Vienna*, which combines a painting of a proposed twenties housing complex in Vienna with a commercial illustration of four football players. Diane Shea (left) and Jim Sheppard assist.

ALEXIS SMITH played on the old adage "Men seldom make passes at girls who wear glasses" in this painting and collage portrait of Marilyn Monroe featured in a recent installation at Minneapolis's Walker Art Center.



terial, Hockney's art is about perception and the relationship between space and time in the two-dimensional picture plane.

Hockney's latest experiments have been in video. He was invited by a British concern to work with a computer that had been programmed to duplicate on a television monitor the techniques of painting.

Hockney had to draw on a table with a special pen, and, instead of seeing the results on paper, he would see the drawing gradually fill the TV monitor before him. As he increased pressure on the pen, the lines grew thicker. Colors were selected from a computer palette, to which new colors could be mixed and added. There were buttons for the techniques of color wash, airbrush, shading and even more exotic graphics. Hockney chose to work in the less high-tech mode, just as though he were doodling at home.

"What fascinated me is that it's about process!" says Hockney in his native British accent. "It isn't a reproduction of a picture, it is just me literally working on the surface of the TV screen, like drawing on a piece of glass. You can change colors, textures, thicknesses, all with that single instrument, a pen, which is a bit weird.

"It takes a while to coordinate the hand and the eye. I'm not used to looking up while I draw. It took me an hour to get coordinated—which they said was quite fast."

Hockney worked for seven straight hours, each drawing becoming more confident and controlled than the last. When a certain area didn't seem to work, he would color it over and start fresh. "You can't really do that with paint," he says. "The colors would get too muddied and dark.

"When someone tells me about computer art, it seems so boring. Everything in art is in the hand, isn't it? But this is about drawing."

The mesmerizing fifty-five-minute tape shows Hockney sketching a triangle of blue, adding another of yellow, then a few blobs of viridian green that take shape as treetops. Thin lines begin to delineate space, become buildings with windows, roofs and fences. When a new color is needed, the gridded palette appears at the bottom of the screen. When he touches a color with the pen, it is automatically transferred.

Finished with the first drawing, Hockney has it saved and starts with a clean screen. He lays down a wash of pale

Lee Grant: 'The main character, Kitty, is a rebellious and outrageous character. I draw on the Kitty in me to work on the Kitty in the script.'

green, then adds eyes, nose and hair in blue. He adds pink cheeks and lips. Watching himself drawing, Hockney says, "You'll see. I alter it all and make it into David Graves in the end."

Graves, a familiar face from many other Hockney portraits, does indeed appear, and another drawing is finished. Hockney is now settled enough to work in the cubist style he has been using since 1984. His experiments in photography have convinced him that Picasso's theories of cubism were never completely understood, that the cubist technique of dividing space is actually a reflection of the eye's movement and an attempt to break through the threshold of two-dimensional space in a picture.

He draws a cubist studio and becomes interested in the vase of flowers on the table. The computer enlarges the detail on the monitor, and he enhances the image with more colors and cross-hatching. Each line appears quite large, magnified on the TV monitor. "I'm still not getting the illusion of volume," he mutters, adding more shading.

At the end, Hockney is eager to get back to canvas and paint, even though the video colors are more vivid than anything from a tube of oil. But he believes the video has a purpose. "It's really like looking over the artist's shoulder, isn't it?" he asks rhetorically. "And that's what everybody always wants anyway, to see how it's done."

Robert Longo

It is hardly surprising that Robert Longo uses filmmaking as a metaphor for the way he creates his art. Not only are his images photographic, they combine to produce dramatic tension. Since his 1978 *Men in the Cities*—drawings of smartly dressed men and women falling as though just shot—he has sought the essence of an emotional moment without supplying an actual narrative. He believes that modern

viewers are visually literate, so that gestures and fragments from media images can automatically convey complex meanings.

Longo, who lives in New York City, draws his subject matter from film stills, photographs in newspapers, books or magazines and from architecture, especially monuments and public buildings like libraries. Graphic images are combined with reliefs on a monumental scale in an attempt to overwhelm the viewer. Longo is prepared to compete with the modern world of movies, car accidents, urban crime and domestic strife. He believes an artist today must shout to be heard.

Like a filmmaker, Longo employs assistants to help realize his massive pieces that often fill an entire museum wall. Consequently, his pieces need to be previsualized and planned before the work begins. He says, "A lot of what I do is ponder. I sit and consider pieces. It's a game of chasing your own vision." Longo tries to inject his art with multiple meanings, and refers to viewing his work as being like falling down a flight of stairs. "I provide the push, and the smarter someone is, the further down they'll fall. But anyone can relate to it, even if they stay on the first step," he says.

"Drawings are important. I sit and draw and go over and over and over it. So, by the time I start the work, I'm aware of all the reverberations the work can make. Then the work starts to participate in its own making. It's like building a sports car, then tuning it. Certain things go into the garbage."

In the piece called *Red Vienna*, Longo reproduced a picture of a lovely housing complex that had never been built. He found the photograph in a book on Vienna, projected it on a panel painted chalk white, and carefully copied it in thick black paint. A drawing of four football players sits on top of the buildings. It was copied from a photograph that Longo staged with friends dressed in uniforms and masks. Diane Shea, the artist's assistant for eight years, rendered the image in the neutral style of a commercial illustrator. Wiggling between the football players and buildings is a curved steel representation of a Richter scale.

"The Richter scale is in relation to the numbers on the football jerseys. The building was never built, it was a utopian ideal. The football players never go in. They are abstract for the issue of fetish with their

Lido

Starring **de Paris**
The Award Winning Comedy

Bobby Berosini's Orang-utans

Featuring Les Lido Girls,
The Dancing Nudes, Cast
of 100! Showtimes 7 PM
and 11 PM nightly.
\$17.50 per person
includes show &
2 cocktails.



XTENDABLES

TIE & BELT RACKS



SAVE
\$3.00

ALL XTENDABLES*
PULL OUT FOR EASY
SELECTION, FIT ANY
CLOSET ROD, HAVE
30 DAY MONEY BACK
GUARANTEE & COME
ASSEMBLED, EASY
TO INSTALL.

TIE RACK

• 42 bars for ties.
\$14.95 (plus 2.50
for ship. & h. ea.)

BELT RACK

• 24 hooks for all
styles of belts.
\$14.95 (plus 2.50
ship. & h. each).

Quantity Amount

Tie Rack(s) \$

Belt Rack(s) \$

\$

deduct 3.00 for an
order of 2 or more

Name _____ please print

Address _____

City _____ State _____ Zip _____

Account No. _____

VISA MASTERCARD Exp. Date _____

ADD ADDITIONAL \$3.00 TO EACH ITEM SHIPPED OUT OF U.S.

XTENDABLES*

P.O. Box 4229 • Tallahassee, Florida 32315

TOLL FREE 1-800-821-5226 (X402R)

FREE CATALOG WITH ALL ORDERS

Luis Valdez: 'My play isn't finished until it encounters its last audience. I still wake up in the middle of the night and hear lines and write them down.'

masks and helmets," explains Longo of the various meanings available in the piece. "It's like a class struggle with different masks for different types of players. They look like [the Rodin sculpture] *The Burghers of Calais*. They also have the quality of being guards. And the Richter scale looks like an EKG scale.

"When you are making a thing that deals with longevity and immortality, you have to give as much to it as you can," adds Longo. "I assume my work is going to mean something when it hits the public. I'm about forcing interpretation. It's like a game of *Jeopardy*. You have to figure out the questions when you look at my work. By setting up variations of meaning, there are different ways of looking at it. That's why a great work of art is great. It's applicable to so many different eyes. A lot of art starts out with someone hoping it will mean something. If it goes to the public and it dies, it's meaningless."

Alexis Smith

Had Alexis Smith wanted to be a writer, she would have opted for the role of Raymond Chandler. Instead, as an artist, she has incorporated the wit and wisdom of such great writers into her art. Her collages of old film stills, advertisements, illustrations and other images drawn from the media are captioned with quotes by favorite authors. Puns and paradox are her stock in trade.

In conjunction with Smith's exhibition last February at the Walker Art Center in Minneapolis, she did an installation influenced by Dorothy Parker's aphorism, "Men seldom make passes at girls who wear glasses." That quip inspired Smith to paint a large portrait, of Marilyn Monroe wearing sunglasses, on the gallery wall.

Smith, who lives in Los Angeles, selected Monroe because of her role in the film *How To Marry a Millionaire*, in which she plays a myopic blond bombshell

who refuses to wear her glasses. Smith also feels her face is iconic and easily recognizable, even when disguised. Monroe's hair is covered in a scarf "to keep her from looking like one of Warhol's Monroes," says Smith. She painted Monroe in intentionally "hot, car colors," such as deep maroon and bright yellow. The frames of the sunglasses are painted an iridescent blue. Within the frames are collages regarding certain aspects of masculinity, including football players making "passes," a varsity letter and bright red "kisses," silk-screened over the image. "This piece relates to my high school experience," admits Smith.

She points out that her collages are generally more free-form than an installation, where nearly every move needs to be decided in advance. "The collages are changed in the reality of the making. The materials you find, the color, the shapes, everything changes as you make it. But I work installations out in excruciating detail before I do them," says Smith.

This particular installation began to mature when Smith bought a pair of trapezoidal picture frames with a bullfight motif in a junk store. "I bought them because they looked like radical fifties sunglasses," says Smith. "I immediately had the feeling they would be hung on a face.

"They had to hang at eye level, though, as though they were regular collages and the wall were white. I had to do endless scale drawings of the Monroe face to perfect the image, so the whole thing looks natural and effortless. If it looks the least bit contrived, the illusion is gone," Smith explains.

It is usually a fragment of text that prompts Smith to build a collage. The exhibition at the Walker is titled "Jane," and each collage relates to the life of famous and unknown women of that name: Jayne Mansfield, Jane Austin, Jane Bowles, Tazan's partner Jane, Dick and Jane. "I used the word Jane as a symbol for everybody and nobody," says Smith.

Smith's collages mediate between the realms of art and life. "I get my materials out of the real world as opposed to the art supply store," she says. By incorporating the very stuff of our culture's consumption—the junk of thrift stores, garage sales and swap meets—Smith ties us to our disposable past. "I try to choose stuff that has a timeless or anthropological value," she says. "I try to stay away from the fash-

ionable images unless they have a timeless interpretation, like Marilyn."

FILMMAKERS
Jerry Zucker

The zany trio that created *Airplane!* labored for years to write that movie and convince a studio to make it. But for their next movie, Jerry Zucker, his brother Da-

vid and his longtime friend Jim Abrahams had an idea dumped in their laps. They are directing *Ruthless People*, a sort of modern, comedic update of O. Henry's *Ransom of Red Chief*, due in theaters June 27 from Walt Disney Pictures.

Ruthless People, which stars Bette Midler as an insufferable kidnap victim and Danny DeVito as the husband who's glad to

see her go, had already been written by Dale Launer when Zucker, Abrahams and Zucker came on board. Their initial task was to mold the script to their comedic tastes and also for their first intended star, Madonna.

"Dale Launer did the rewrite, but under our supervision," says Jerry Zucker, frequent spokesman for the trio. "We talked a lot about the direction we wanted to take in it and what we liked and didn't like. We talked structurally about plot things we would change, and then he would write scenes.

"On some things we'd say, 'Whoops! That doesn't work.' He could really give us what we wanted. Frequently we'd say, 'Do it your way,' and he was right."

One obstacle early on was making the part of the kidnaped wife—who wreaks havoc on her abductors' lives—work for Madonna. "Nothing against Madonna," Zucker says, "but Bette Midler is really much better off in this part and this movie. It was really a bit of a stretch to rewrite it

This is not a hotel. This is not a hotel.

We'll admit the Sheraton Park Place in Minneapolis does bear a strong resemblance to a hotel. Still, we prefer to think of it as something else. Maybe a haven for wandering executives.

It's just that hotels tend, at best, to be kind of sterile. And at worst, well, let's not even talk about that!

We think you might prefer to stay at a place where people actually talk to you and even seem to enjoy it. You might appreciate a room that has some character. And, if you don't have to call downstairs to ask for toilet paper, so much the better.

These are reasonable desires; we work hard to fulfill them. And if we really are a hotel after all, at least we try to be a good one. A very good one.

Sheraton  Park Place Hotel

Sheraton Hotels, Inns & Resorts Worldwide
Hwy 12 just west of Hwy 100 in Minneapolis, 612/542-8600 or tollfree 800-325-3535



ZUCKER: Directing *Ruthless People*, starring Bette Midler.

for Madonna. Then we rewrote it again for Bette Midler, and it just made much more sense."

Zucker says that having someone else to do the actual writing and rewriting has been "interesting."

"In a way, it's a little easier—you're not so attached to a specific cadence for every line and every look. When you write, you go too far in imagining how everything

looks."

For *Airplane!*, to ensure that their triplicate imaginations were brought to the screen, the Zuckers and Abrahams fought for and won a waiver from the Directors Guild allowing all three of their names to appear on screen as directors. On *Rutless People*, their collaborative style of directing remains the same: Jerry is on the set with the actors while David and Jim view the action on a video monitor. "We just kind of confer after each shot and decide what changes we want to make."

But *Rutless*, Zucker says, is on a much different comedic flight path than *Airplane!* "There's an actual story with real people as opposed to a joke-a-minute with a thin story. Our characters in the past have been movie clichés, and these are well-developed characters."

"The similarity is that it's funny."

Lee Grant

Seven years ago, when Oscar-winning actress Lee Grant (*Shampoo*) was starting to



GRANT: Madonna slated for leading role in her *Obio Shuffle*.

think about directing a feature film, she came across a screenplay by a former acting student of hers, Natalie Cooper, about two women who run away from home together. *Obio Shuffle* has been a work in progress—or occasional nonprogress—ever since.

First, Grant, who was to produce along with husband Joseph Feury as well as direct, collaborated with Goldie Hawn. "But

that was before the studios were working with women," Grant explains.

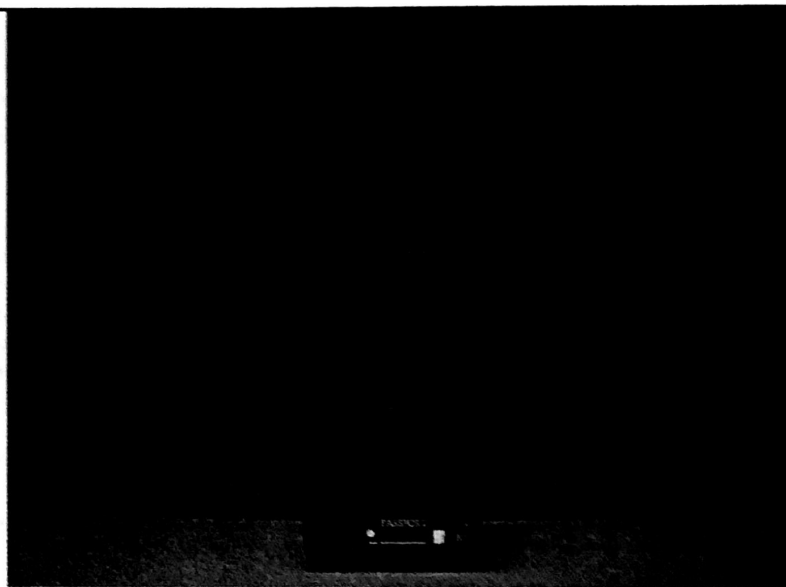
Next, she lined up Jill Clayburgh as the star and had the project "set up" at CBS Films. A shakeup in management there sent Grant to Filmways, but by that time Clayburgh got a commitment for another film.

By the time Clayburgh was free,

Filmways was no more, ultimately being bought out by Orion Pictures, whose management started with a clean slate.

Now it's in development at Warner Bros., with Janet Roach (*Pizzi's Honor*) doing a rewrite and Madonna tentatively tabbed for the lead role, according to Grant.

The movie studios themselves have



Small Wonder

At last, *pocket-size* radar protection.

Quite simply, PASSPORT is the smallest superheterodyne radar detector ever made—only $\frac{3}{4}$ " tall, $2\frac{3}{4}$ " wide, and $4\frac{1}{2}$ " long. It fits your pocket as easily as a cassette tape.

Small size, high tech

This miniaturization is possible only with SMDs. These micro electronics, originated for satellites, now power a high-performance detector that earns the praise of experts. *Car and Driver* said, "In a word, the Passport is a winner."

The experts are amazed that a package so small still provides full

features: variable-pulse audio, LED signal-strength indicator, twin speakers, fully-adjustable volume, and X/K-band differentiation.

Small size, big guarantee

The sophistication of our engineering is matched by the ease of our direct-sales system. Call us toll free. We pay all costs including shipping. Take the first 30 days as a test. If you're not satisfied, send it back. We'll refund all your money, including return postage.

That is, if you can part with PASSPORT once you try it.

PASSPORT™
RADAR • RECEIVER

© 1985 Cincinnati Microwave, Inc.

Call Toll Free 800-543-1608

\$295 (OH residents add \$16.23 tax)
Slightly higher in Canada

Cincinnati Microwave
Department 100-072-C16
One Microwave Plaza
Cincinnati, Ohio 45296-0100

COVER STORY

been Grant's biggest and most demanding collaborators all along. And like any collaborator, they've brought their own particular sensitivities to the project.

"The objection this time around was that the script was too dark," Grant says. Whereas *Obto Shuffle* was to begin in an institution where the lead character of Kitty was mistakenly detained, at Warners' request that plot element was dropped.

Instead, the town itself became the intolerable environment from which she had to escape. "It became a redneck town," Grant says.

Grant, who directed the critically acclaimed feature *Tell Me a Riddle* as well as several documentaries and TV movies, says she has worked closely with the writers since the project's inception. "*Obto Shuffle* has things in it which are very close to me," she explains from the offices she and Feury maintain in their New York home. "The main character, Kitty, is a kind of rebellious and outrageous character. I draw on the Kitty in me to work on the Kitty in the script."

It's nonetheless a departure for Grant, who spent much of her acting career in New York and frequently portrayed big-city sophisticates. "This is a Midwest story. It takes place in Ohio. The whole milieu is different."

TV PRODUCERS

Steven Bochco

As you read this, nine actors are on a Hollywood soundstage, portraying the men and women of a Los Angeles law firm. They are acting out plots dealing with what it's like to handle those tricky cases, to go home at night with a briefcase that really contains briefs.

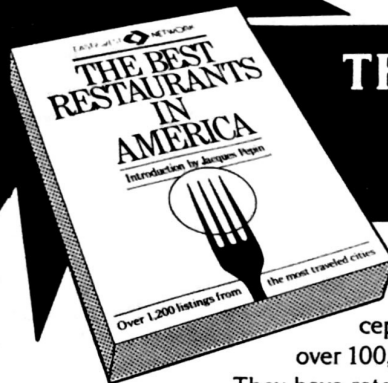
If all goes according to plan, you'll get to know them all next fall, when they'll be featured as part of a dramatic-comic one-hour ensemble show on NBC.

Hill Street Sues?

Close. This is the new show from Steven Bochco, co-creator of *Hill Street Blues* and its guiding force for most of its first five seasons. It's called *L.A. Law*, and Bochco sees it as directly evolving from *Hill Street*, both in style and in content.

"Lawyers seem to be a natural outgrowth of that show," he says. "*Hill Street* was a cop show that spent 10 to 15 percent of its time with lawyers. I thought at some point it might be nice to explore lawyers the way we did cops, but spending the vast

NEW



SIMON AND SCHUSTER 
EAST/WEST  NETWORK

present their outstanding new
National Restaurant Guide

THE BEST RESTAURANTS IN AMERICA

Available Now! For those who love fine food, outstanding service and exceptional ambiance. The results are in from over 100,000 of your fellow experienced travelers.

They have rated their favorite restaurants in 28 of the most traveled cities. We have compiled the results to bring you the most comprehensive guide to fine dining available, with 1,200 listings. All the information you need to know is included in this beautiful 5" by 7" guide; plus maps. Send your check for \$12.95 plus \$2.50 shipping and handling for each copy ordered. (Foreign and Canadian orders add \$3.50 shipping and handling, U.S. currency only.) California residents add applicable sales tax. Mail to: **THE BEST RESTAURANTS IN AMERICA**, East/West Network Dept. 3 R 4, 445 West Garfield Ave., No. 2, Glendale, CA 91204.

"Harry was always forgetting ideas. He should've gotten a Harris-Lanier portable."

"Poor Harry. Whatever happened to him?"



FOR YOUR INFORMATION,
OUR NAME IS
HARRIS

Find out why Harris-Lanier portable dictation units are the smart choice for productivity and compatibility. Call 1-800-241-1706.

 HARRIS LANIER

bulk of our time with them."

On *Hill Street*, Bochco got turned on to law by Jeffrey Lewis, a lawyer-turned-writer who now is executive producer of that show. For *L.A. Law*, Bochco issued a habeas corpus for Terry Louise Fisher, another lawyer who formerly wrote and produced *Cagney & Lacey*. For the last six months, Bochco and Fisher have been hun-

kered down in his plush office at 20th Century Fox Television, where they conceived the show and wrote both its two-hour opening episode and the following hour-long show. Of the thirteen shows ordered by NBC, the duo expects to write at least four or five.

The full cast roster has not yet been revealed; like *Hill Street*, it will include

several unfamiliar faces.

Fisher is the show's official legal eagle, but Bochco says he selected her as his close collaborator primarily because "she is a first-rate writer."

Bochco sites as a significant obstacle "trying to know as much as you can about the law so what you're doing has some credibility." But his major task is "getting a group of characters the audience responds to."

Therein lies the inherent difficulty of *L.A. Law*. "Most people see lawyers as sneaky, manipulative people who bend the rules," Bochco says. The job before him and Fisher is to humanize them. "If we don't, then we've not done our jobs."

Daniel Petrie Jr.

Daniel Petrie Jr. had read a news story that just about jumped off the page: it was about a "sting" operation by the U.S. Marshals' Federal Investigative Strike Team (FIST) in which 200 federal fugitives were offered free tickets to a Washington Red-

You'll enjoy our first class fare

In the mood for fine dining? When you land at Metro, fly to The Dearborn Inn.

The friendly, personal attention we lavish upon you reflects an era when guest comfort was always the first consideration. The warm, colonial atmosphere is genuine. Rooms are charming and comfortable. Dining is always a unique, satisfying experience. Quaint reminders of the past grace every room and hallway. Excellence greets you at every turn. Wherever you go in The Dearborn Inn...you'll feel the warmth and intimacy of yesterday, without sacrificing the convenience of today.

Three unique restaurants allow you to treat your palate with a choice of splendid cuisine. The **Early American Room** features traditional American dining in a formal setting. The **Ten Eyck Tavern** boasts robust, hearty meals in a casual atmosphere. The **Golden Eagle Lounge** offers a delicious prime rib buffet luncheon and a pleasant place to unwind with your favorite piano melodies at the end of a busy day.

Weekends in the **Early American Room** are something special. On Fridays, catch our **Seafood Fantasy** — a plentiful array of freshly harvested seafood temptations. You'll delight in our **Saturday Dinner Dance**. And you'll love our **Sunday Brunch**.

Where the elegance of the past is always present.

The Dearborn Inn



Located across from Greenfield Village and Henry Ford Museum
Dearborn, Michigan 48124, (313) 271-2700
For room reservations call
1-800-221-7236—U.S./1-800-221-7237—MI



BOCHCO: Will *L.A. Law* do for lawyers what *Hill Street* did for cops?

skins game if they would attend a party introducing a new cable-TV channel."

"So these people show up, and there are men in black ties serving canapés, and a guy in a chicken suit exhorting everyone to have a good time. And finally the guy in the chicken suit says, 'Okay, you're all under arrest!'"

That was the inspiration for *Waco & Rhinehart*, an ABC-TV pilot in production

COVER STORY

for a possible fall series about two U.S. marshals and their serio-comic adventures.

Petrie, still hot to the touch as the screenwriter of *Beverly Hills Cop*, at first thought the concept could be turned into a movie. However, as he explained, "Some ideas seem to lend themselves to TV"—especially those "where you don't have one particular story that's so great, but the characters are really great."

Since he is involved in several movie and TV ideas simultaneously at Walt Disney Pictures, he brought the concept to another writer at the same studio, Lee Zlotoff, who had written for *Remington Steele* and had created the *MacGyver* series.

The two men quickly established a creative rapport. "We think about writing and we think about characters and we think about comedy in much the same way," Petrie says. The comedy aspect was particularly important, as their proposed series is to have a similar tone to *Beverly Hills Cop*



DAN GOLDEN

PETRIE: From *Beverly Hills Cop* to a fall series about U.S. marshals.

in its mix of action and humor.

Petrie and Zlotoff "talked every day during development of the story, then Lee went off and wrote it," Petrie says. "Now that we're producing it together, we're sort of joined at the hip."

Petrie didn't mind seeing his concept fleshed out by someone else, nor did he ever feel the urge to change Zlotoff's work. "Never. I'm a congenitally lazy man and

With BERLITZ® ... It Takes Less Time Than You Think to Learn a Foreign Language



Try the BERLITZ® Learn-At-Home Language Program for 21 Days... RISK-FREE.

The ease and effectiveness of this remarkable learn-at-home program should come as no surprise. It has been developed by the experts at Berlitz, a name synonymous with excellence in language instruction. Begin with the famous Berlitz ZERO exercises, so named because they start you "from zero" in learning your new language. This course, which comes in a handsome briefcase, contains the 90-minute ZERO cassette, 40 lessons on five 60-minute cassettes, 6 illustrated word and phrase books, and a verb tense finder. **If your company is not reimbursing you for this course, the cost is tax deductible if used for business purposes. If not satisfied, return within 21 days, and receive a full refund.**

Available in Spanish, French, German and Italian



For your convenience on credit card orders dial toll-free

1-800-431-9003

and refer to Dept.4234

24 hours a day,

7 days a week.

BERLITZ PUBLICATIONS, Inc. Dept.4234
866 Third Ave., 27th Fl., New York, NY 10022

Send Berlitz Comprehensive Cassette Course(s) checked.
\$140.00 each in briefcase plus \$5 for shipping and insured delivery.

French 86100 German 86101 Italian 86102 Spanish 86103

Enclosed check _____ money order _____ payable to Berlitz.

Or charge my AMEX _____ Diners Club _____ VISA _____

MasterCard InterBank # _____ Exp. Date _____

Card # _____ Exp. Date _____

Name _____

Address _____

City _____ State _____ Zip _____

N.Y. and N.J. residents add sales tax. Allow 3 to 4 weeks for delivery.

"I was up until 2 in the morning trying to make sense out of my notes."

"I taped the meeting on my Harris-Lanier portable... slept like a rock."



**FOR YOUR INFORMATION,
OUR NAME IS
HARRIS**

Find out how a Harris-Lanier portable dictation unit can make your time away from the office more productive. Call 1-800-241-1706.



COVER STORY

I'm not going to write unless I desperately need to." Letting go, he says, "is part of the process."

In addition, Disney encourages an intermingling of ideas by the writers based there. "We have kind of a Disney family here. There's a writers' floor, so we all kind of cross-pollinate with each other."

Petrie also credits his current bosses as

being the creative partners who lured him to the studio in the first place: Michael Eisner, chairman of Walt Disney Productions; Jeffrey Katzenberg, president of the film and television division; and Ricardo Mestres, senior production executive, "are the people who made *Beverly Hills Cop*" when they were all at Paramount Pictures; the creative alliance was rewarding

enough to want to continue it.

For now, Petrie, the son of director Dan Petrie and a former agent at International Creative Management, has to turn most of his attention toward satisfying yet another partner—ABC—which ordered a ninety-minute pilot episode of *Waco*. At presstime, there were three weeks until the start of principal photography, and the stars had not yet been cast. "We've got to start, ready or not. Fortunately, the script is in good shape."

PLAYWRIGHTS

Luis Valdez

For fifteen years Luis Valdez seemed to be the archetypal Latino playwright: his *El Teatro Campesino* (The Farm Workers Theater) began in the sixties by supporting Cesar Chavez's grape-pickers' strikes, and through most of the seventies his plays were political and agit-prop in style. Then *Zoot Suit* exploded onto the national consciousness in 1979. Immensely popular in Los Ange-

NordicTrack

Cross Country Skiing Exerciser

Builds Cardiovascular Fitness More Effectively Than Other Exercisers

"NordicTrack provides the same superior fitness building benefits as real X-C skiing."



Bill Koch
8 time Nat'l X-C
Ski Champion
Olympic Silver Medalist
World Cup Winner

©PSI 1985

Exclusive Flywheel Action

Provides unmatched smoothness and continuity from stride to stride. Motion and resistances are same as real skiing.

Folds Compactly

Requires only 15" x 17" floor space.

NordicTrack duplicates the smooth, rhythmic motion of cross country skiing, recognized by health authorities as the most effective fitness building exercise available.

Jarless Action is Better Than Running

Does not cause joint or back problems. More complete. Resistance on arm motion provides a superior upper body exercise.

More Complete Than Exercise Bikes

Adds important upper body exercise and provides more uniform leg muscle usage. Higher pulse rates, necessary for building fitness, seem easier because more muscles share the exercise.

More Effective and Safer Than Rowing Machines

Safer because no dangerous back strain loads imposed. Scientific tests prove NordicTrack's skiing motion is superior to rowing for building fitness.

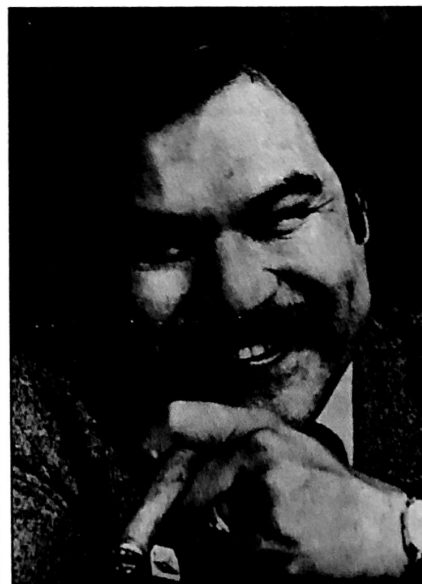
Burns off 200 - 600 Calories per 20 Minute Workout

For effective weight control.

Free Brochure. Call
800-328-5888

Minnesota 612-448-6987

141RP Jonathan Boulevard North
Chaska, Minnesota 55318



MAREK A. MAJEWSKI

VALDEZ: *Badges* focuses on Latinos who work as Hollywood extras.

les, it met critical disdain in New York, then was made into a motion picture. Valdez's tale of the pachuco, a mythic Hispanic zoot-suit-armored macho man, seemed to reflect an until-then-unknown artistic community's rage and hunger for recognition. Although popular in many circles, it still retained a radical, sixties edge.

But then Valdez wrote, *I Don't Have*

COVER STORY

to Show You No Stinking Badges, which became immensely popular, again, in Los Angeles, at the Los Angeles Theatre Center. This comedy was defiant in a new way for Valdez: it reached out to a wide, general audience with very realistic characters in very familiar settings. The title refers to the classic line uttered by the bandito in the Humphrey Bogart movie Treasure of the Sierra Madre. The play itself is about a Latin family who work as extras in Hollywood movies and television, usually as maids and gardeners. Although it premiered at LATC, Valdez insists that it remains "in process" and "unfinished."

Badges is a work very much in process and part of the social process. The immigrant experience in America is a social process that is also taking an artistic route. I always use the metaphor of a serpent crawling out of its own dead skin to describe my work. Luis Valdez continues to grow, but people continue to look for dead skins that are no longer there. In our work, there is always that reference to sixties agitprop, but that's past. Done. I've been twenty years in process here, in process with others. To pretend that this is still 1969 is ridiculous. Others have changed. Why are we not allowed to change?

Badges began very consciously but is an outgrowth of everything we have done. I'm aware that certain works have to be written to serve as signposts along the way, along the road of human history. I'd been asked by Chicanos for some time to write about contemporary issues. So I decided to take that on, to write a play that isn't thought of as a Chicano or a minority play. I wanted to reach out to the largest possible audience and use all the theatrical tricks, be as charming as I can.

The real spark for the story happened in 1977, when I was cast in a film that starred Richard Pryor—*Whitch Way Is Up?* On location I had an opportunity to talk to the extras. We all went into the film as individuals but quickly fell into the different categories set up by the industry. We Chicanos were treated as second-class citizens, the blacks as third-class, etcetera. We were taken to locations in different vehicles, kept separate. That raised the whole question in my mind of what extras do, and I discovered how the role of an extra in a movie corresponds to the role of minorities in society.

Looking for a model in my experience

We'd love to have

enjoy special hotel privileges

When business brings you to Nashville, you'll get more for your money in our Executive Traveler's Club at Maxwell House/A Clarion® Hotel. In addition to the private clubroom, your benefits will include:

- Preferred rates and upgrade to best available room
- Free Continental breakfast Mon.-Fri.
- Discounts on cocktails
- 11th night free
- Free airport limousine service
- Spouse stays free
- Express check-in/out
- Free use of tennis courts, pool, whirlpool, sauna/steam room and exercise/weight room

For toll-free reservations, make the Clarion Call:® 1-800-CLARION.

Or dial direct: (615) 259-4343.

MAXWELL HOUSE
A CLARION® HOTEL
 N A S H V I L L E
 2025 MetroCenter Blvd. Nashville, Tennessee 37228
 © 1986 Clarion Hotel Corporation



Renee Hargrove
 Clarion VIP
 Account Representative

"I figured my new portable was perfect until I found out it wasn't compatible with our desktop dictation system."



FOR YOUR INFORMATION,
 OUR NAME IS
HARRIS

Find out why Harris-Lanier portable dictation units are the smart choice for compatibility. Call 1-800-241-1706.



for this, I remembered my old academic reality, my own experiences as a college student back in the late fifties and early sixties. So I had this middle-class Chicano family send their bright son to Harvard, the most class-conscious environment in American academia. I wanted to write about the obvious problems of being a Hispanic student there. I wanted to explore

the metaphor that dealt with outsider, "extra" status, the silent bit players in our society. And what is more real in our time than the sitcom? And so I made my family actors in one.

The process of *Badges* will continue. For me a play isn't finished until it encounters its last audience. This play is still speaking to me, the characters still give me

lines. I still wake up in the middle of the night and hear lines and write them down. But I won't make any more changes in it, won't add these, until *Badges* takes another beat, when it moves to another level. I hope *Badges* can grow on the American public and make the circuit, become a staple. I really think that the play itself can be the cutting edge of a new American awareness.

Beth Henley

Beth Henley's debut as a playwright was spectacular: Crimes of the Heart, a Pulitzer Prize-winning Broadway play. Henley's native Mississippi is often the setting for her work, and subsequent plays—The Miss Firecracker Contest and The Debutante's Ball—also materialized from her Southern roots. But success in the modern world often turns individuals into small industries. Today Henley lives in Los Angeles, where she works on plays and screenplays. A movie version of Crimes is being di-

A GIFT FROM BEVERLY HILLS DELIVERED OVERNIGHT BY BLACK TIE VALET

An elegant gift, imaginatively presented, can reach someone special as soon as tomorrow. Black Tie Valet's express order service delivers unique gifts virtually anywhere in the United States overnight.

L'Amour Parfum—The exotic perfume, newly created by France's leading fragrance designer. Rich and rare, it captures the pure, natural essence of precious roses and Indian sandalwood. Each sparkling crystal bottle arrives in a satin-lined, miniature hat box.* 3.3 oz. Eau de Parfum, \$65.00, delivered.

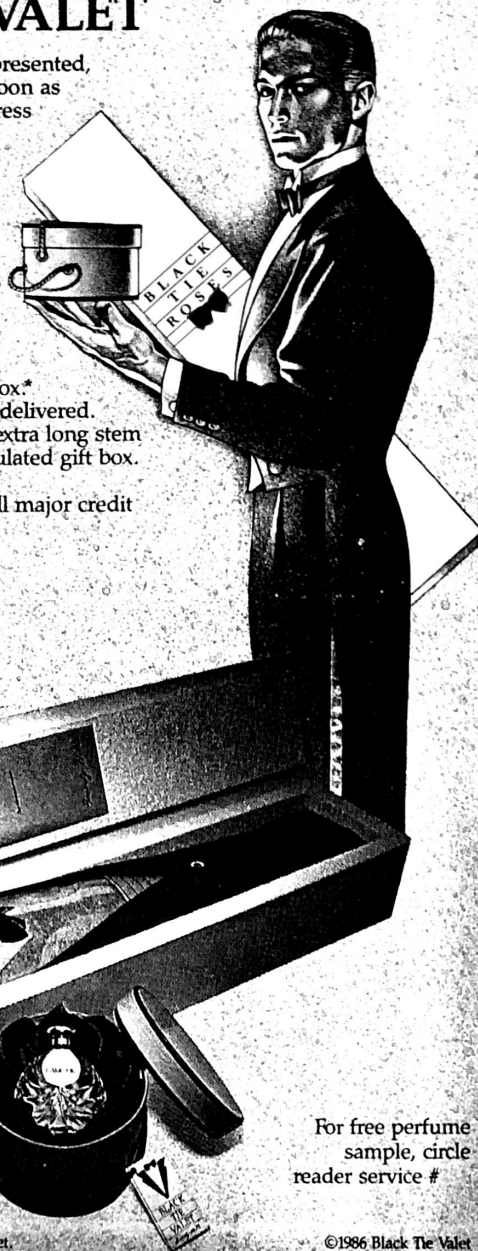
Black Tie Roses—Magnificent extra long stem roses formally attired in an insulated gift box. 1 dozen \$55.00, delivered.

Our staff is at your disposal. All major credit cards accepted. Phone toll free,

1-800-USA-24HR

Prices subject to change during holidays

Call your Valet and make tomorrow a special day.



For free perfume sample, circle reader service #

*L'Amour is an exclusive fragrance and can only be purchased through Black Tie Valet.

©1986 Black Tie Valet



HENLEY: *The Lucky Spot* is set in a Depression-era dance hall.

rected by Bruce Beresford and will star Sissy Spacek, Jessica Lange, Diane Keaton and Sam Shepard. An original movie script, *Nobody's Fool*, is in development and will star Rosanna Arquette and Eric Roberts. Meanwhile, Henley continues to write plays, and her current one is titled *The Lucky Spot*.

I've always been wild for the music of the thirties, and especially Ruth Etting's

COVER STORY

Ten Cents a Dance, which I've always wanted to use for a play. So I spent a fortune on old records, and the image or idea of the set for *The Lucky Spot* came out of that music: a Depression-era taxi-dance hall in Pigeon, Louisiana. I'm from Mississippi, but as a child I went to Louisiana a lot. Since the music was set in the Depression, the characters, or ideas and images of the characters, came out as survivors of the Depression. But I don't know where my characters ever come from. However, by the time I get ready to write a first draft, I know pretty much who they are and where they're going.

Before I write a full first draft, I've got notebooks full of notes about the characters, about their lives and dreams and how they speak. I don't have the story so much as I have the characters. And I have a pretty specific idea of what I'll write in the first scene of the first draft, but I'm more vague about the following scenes. You have to leave room for things you hadn't thought of and for your characters to lead you where they want to. It's the most exciting thing in the world to write a play, like a big adventure and you don't know where you're going. But as I write the first scene in the first draft, I begin to see what the next scene will be, and so forth.

The first draft is so important, and I usually try to lock myself away and be as private as I can be when I write it. I just finished the third draft.

So *The Lucky Spot* also needed readings, in between drafts. You're writing instinctively, but then I have to look at it from a distance. The story emerges intuitively, and then after it's all down I can intellectually look at it and heighten it in the second draft. The third draft is basically tinkering, tightening, making the through-lines for the characters clearer. And then in rehearsals things change as they become clearer to me.

The title refers to the taxi-dance hall in Pigeon, Louisiana. It takes place at a Christmas in the thirties. It deals with a triangle relationship between three people: the taxi-dance hall owner; a fifteen-year-old girl he won in a poker game who's now pregnant and who wants to marry him, and his wife, just released from prison. And it's about the loneliness of Christmas.

Now I'm just trying to get it produced—when, where and how, that sort of discussion. It's so tricky in New York now. Some

producers are interested, but we have to decide whether to open it outside of New York, or in the city, and if so, whether off-Broadway or on. But doing the business end of a play is part of the process, too. As a playwright, you have a lot more control than you do as a screenwriter. I have approval over casting, directing, revisions. They can't change a line without my per-

mission, but in a movie they can bring in a dialog writer at any time, or fire you at any time.

Mark Medoff

Forty-five-year-old Mark Medoff won the Pulitzer Prize for his dramatic exploration of the deaf, Children of a Lesser God. He first burst onto the national

MIRAGE®

The Ideal Portable Trade Show Display

IDEAL BOOTH DESIGN CRITERIA

- Ultra-Light Portability
- Solid Custom Look
- Check-in as Airline Baggage
- Ships UPS
- Sets up in minutes
- Stunning Graphic Impact

Call
1-800-328-2725
IN MINNESOTA (612) 894-3240

MIRAGE® packs in two rugged portable cases and sets up anywhere in just ten minutes.

Republic

Mr./Ms. Name _____

Firm _____

Address _____

City _____ State _____ Zip _____

Phone _____ Best Time _____

SKYLINE DISPLAYS, INC.

12345 Portland Ave. S. • Dept. RCM6
Burnsville, MN 55337-2982 USA

MIRAGE® IS PATENT PENDING
In Canada: Simple Signman 1-800-361-3632

AMERICAN
PRIDE
ON DISPLAY

scene in 1973 with *When You Coming Back, Red Ryder?*, his tale of a Manson-style takeover of a roadside café. This was subsequently made into a movie. Most recently, Medoff had another box office bonanza with *Hands of Its Enemy*, his sequel to *God* that wowed audiences in Los Angeles at the Mark Taper Forum and starred Oscar winner Richard Dreyfuss. Despite such notoriety, Medoff prefers the relative tranquillity of Albuquerque, New Mexico, where he teaches at New Mexico State. It is in this oasis that Medoff is currently working on a sequel to *Ryder*, and it is there that he spoke of his current work-in-progress.

Why a sequel to *Red Ryder*? Three years ago I started thinking about this story while on a photo safari in Kenya for two weeks. I have to go away every year for two weeks or ten days to purge my system of all my other lives and think anew. And, of course, to really try and escape phone calls. At any one time in my head are ten



MEDOFF: Sequel to *Red Ryder* follows characters ten years later.

or so ideas in various forms of gestation. And for a long time I'd known that I wanted to know what happened to those two kids in *Ryder*, where they were ten years later. I felt that the first seventeen minutes of *Ryder*, where they're talking about their situation, is the best thing I ever wrote. And people would ask what happened to the kids, Stephen and Angel.

So I came home from Kenya and pounded out a rough draft. The happiest time for me in life is when I'm writing something new, alone. Yet I know even while writing that in fact this first rough draft is the work's lowest form. I've never written anything that was ultimately satisfying. But I delude myself into believing that this time I'm going to get it right.

Then I drewered it for a year. I usually think about a play a couple of years before working on it again. But I know my process. When I take it out again, I have to rewrite expansively. I titled it *The Heart Outright*, from Yeats.

Finally it's ready for the collaborative work of separate spirits. I know it's going to take a couple of staged productions before I can let go of it and say I can't do better with it. I usually direct my own plays myself the first time, because I always feel that in the initial production I'm going to discover things. I don't want another director's view, yet. I want to struggle through myself in rehearsals. In fifteen years of professional playwriting, I've learned to listen during rehearsals. I get good at re-writing on my feet onstage with the actors. I even act out the parts myself, with them, trying on lines like costumes. In any rehearsal, you'll hear a hundred helpful hints. You learn to listen to those hints and sift through them.

And then I take the script home again and rewrite again, and this is another kind of rewriting, based on what you've discovered with the actors. That's where I am now with *The Heart Outright*.

This fetus process is an interaction between the subconscious/unconscious activity and the conscious, practical stagecrafting. The rehearsal is the conscious part of the process, making the writing work as stagecraft. You consciously try to sift through the wheat—meaning the advice you're getting—and still maintain the integrity of the original vision.

Now *The Heart Outright* is in two parts. The first part is a twenty- or twenty-five-minute monologue by the character Stephen. The second part lasts an hour, with Stephen, Angel and two other characters. We'll produce this version in Santa Fe, then in Albuquerque with the New Mexico Repertory (beginning May 21). Then I'll know what to do next. Either I'll release it or I'll look for another director who'll bring a new view and another draft.

Marsha Norman

Marsha Norman began her writing career as a journalist. However, while she was briefly at work in Louisville, Kentucky, the Actors Theatre of Louisville's artistic director, Jon Jory, suggested she write a play about a subject she was passionate about: imprisoned women. As a social worker, Norman had first-hand experience of the subject, and she knew that many criminal women were convicts because of the abuse they'd suffered at home. And so she wrote her first play: *Getting Out*. It was a roaring



NORMAN: In the middle of a novel . . . and a significant vacation.

success at Louisville, went on to equal success in New York and Los Angeles and has become a staple of theatrical repertories all across America. But it was her play 'night, *Mother* that earned her the 1983 Pulitzer Prize. Also about women, the bleak story of a mother and daughter's last night on earth together is now being made into a film. So, what does a Pulitzer Prize-winning playwright do next? How does one follow such acclaim?

I'm no good to talk to about the process of playwriting right now because I'm in the middle of a novel. The truth is that very few playwrights are working on plays right now. To live in the world of theater for any length of time requires that people take significant vacations . . . just like life. ♦