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Jaime Davidovich papers: Clippings, circa 1970-1986

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Sunpapers Led Fight Against Nike Waste

Four Nike sites in Greater Cleveland will go out of business today.



The Army Air Defense Command, based in Colorado Springs, confirmed yesterday that the four Nike sites are among the 27 Nike-Hercules installations in 15 states that will be shut down by June 30 of this year. This will save the United States government \$31 million annually.

Congressman Charles A. Vanik (D-22) credits the Sunpapers with being instrumental in forcing the phasing out of these now militarily useless installations.

IN A COPYRIGHTED story in its issue of Aug. 7, 1969, the Sunpapers revealed that the Nike missiles throughout the country had nuclear warheads stored nearby.

In the following issue of the Sunpapers, General C.J. Levan, representing the country's ground-to-air defense, admitted that the Nikes did have "nuclear capability" and gave a detailed explanation of the program in a non-classified interview with Harry Volk, editor-in-chief of the Sunpapers and Congressman Vanik.

That day both Vanik and Volk concluded that the Nike-Hercules program had been outmoded and outdated and was militarily useless and costly. Levan countered this, saying that they gave the nation variety in its air defenses, but that they would be -as he put it - phased out.

VANIK SAID TODAY that "the list of questions asked by Volk of the commanding general in my office on Aug. 12 provided the key answers which in my view forced the military to close these useless and costly facilities. This is one victory against wasteful defense spending."

Volk had served as an army intelligence officer in World War II and was capable of interpreting military language.

Vanik credited the Sunpapers with being instrumental in exposing the enormous waste of money and manpower annually consumed by these outmoded installations. Congressman Vanik is to be commended for refusing to permit General Levan to answer the questions in a closed hearing. He walked out of the room when this was suggested.

At that moment, we believe, the phase-out program really began in earnest. The general's new clothes were threadbare.

We Are Perfectly Unclear

We want to make perfectly clear that we fail to understand the president's logic on Laos. We have yet to see in all the rhetoric from Washington how you end a war by extending it. We asked the same question when the Cambodian invasion occurred, and we ask it again now.

We want to make perfectly clear that another area where we are completely unclear is what makes an American officially dead in Laos.

IF HE IS A helicopter pilot shot down he is officially dead in Laos because we permit Americans to fight in the air. But if he is an infantryman who wanders over the border on patrol or goes on a rescue

mission, he is not officially dead in Laos because we do not permit ground troops to fight there.

It is obvious that eventually there will be enough reasons made perfectly clear why American ground troops will have to move into Laos to again shorten the war.

TO REALLY SHORTEN the war the only place American ground troops should be moving at this point is toward the points of embarkation in South Vietnam.

May we suggest that we are perfectly clear in our own minds that pulling all of our troops out of South Vietnam would shorten and end the war, at least our participation in it.

Fine Touch for Fine Arts

Improving on a good thing isn't easy to do, but the Beachwood Arts Council seems to have an exceptional flair for doing it year after year. Its seventh annual Fine Arts Weekend last Saturday and Sunday at Beachwood High School surpassed all of the previous ones in size and scope. There were items appealing to every artistic taste and to whet the appetites of the hundreds of young people who attended for more cultural exposure.

Despite the multiplicity of art show benefits and the public's current attitude toward economizing, the festival drew more than 5,000 people from throughout the county, pre-schoolers to golden agers, and matched last year's record of \$10,000 in gross sales. The profits will be used to further culture in the community, a commodity that has increased immeasurably in the past seven years, because of the dedication of the Beachwood Arts Council.

Success of Cleveland Plan Is Bright Note in Giving

One of the brighter spots in an often gloomy budget of news about fund raising is the performance of the dedicated Cleveland Plan people who exceeded their goal in the campaign just ended.

Topping 100 percent in a charitable campaign is so rare these days that it is really newsworthy. Yet the Cleveland Plan people did it for the fifth straight year, the \$1,150,000 collected representing 103.5 percent of the campaign goal.

Perhaps this pooling of fund drives by the American Heart Association, American Cancer Society, and the Health Fund agencies has something to offer other civic organizations. One feature, of particular significance in view of criticisms of some United Appeal allocations last year, is that which lets donors specify the agency they want their gifts to assist. Perhaps close study of the techniques used would reveal more things worth considering by others.

But whatever the technique, a campaign of this kind ultimately depends on the hard work and the persuasiveness of the men and women on the firing line, carrying out the arduous but necessary task of soliciting for pledges. This was a task well done.

Debt Limit Charade-- U.S Shell Game

By PHILIP W. PORTER

[[image]]
PORTER

The old adage used to be that nothing is sure in this world but death and taxes.

This, in recent years, has been expanded. Another thing we're now sure of is that the federal government will never stay below its legal debt limit, nor will it repeal nuisance excise taxes. This erodes confidence in promises and performance of government at all levels, and adds to the general disenchantment with news media, too, for not having pointed it out.

A federal debt level was established years ago, with an admirable purpose in mind - to keep the government from borrowing too much in relation to its income. A ceiling was set, and the U.S Treasury could not legally offer any more new bonds beyond that ceiling, or the banks and securities dealers would not deal in them, the promise to pay would mean nothing, and in the end, public confidence would vanish. So much for theory.

Actually, what happens is that, as deficit financing continues year after year no matter which party controls the White House or Congress, the president every now and then simply asks Congress to lift the ceiling a few more billions, an atmosphere of crisis develops and a day or two before the deadline Congress raises the ceiling.

This has been going on for 20 years now, and it may go on indefinitely. It has become almost a tradition. (The current request, for \$40 billion, has just been approved by the House Ways and Means Committee).

I can remember when the debt ceiling was around \$200 billion. But outstanding bonds were almost up that high, and the government soon would need to offer another issue, because it could not or would not balance the budget. So Congress raised the ceiling another \$20 or \$30 billion.

THIS CHARADE has been going on year after year, with comparatively little protest from the editorial writers, pundits, or commentators. It has now got to the point where the debt is close to \$400 billion, and the interest on it is more than the entire cost of running the government before World War II. It never is reduced - naturally. Because the government never stops spending. When the bonds mature, the government simply refinances. It doesn't pay off the debt.

It's a sort of high-level shell game. All the presidents and secretaries of the treasury have done it for the last 20 years. The legal level goes up and up; so does the total interest.

All sorts of rationalizations go into discussions of the debt. We owe the money to ourselves. The Social Security trust funds and Federal Reserve hold a big chunk of it. And so on. What I object to is the

hypocrisy of the performance. No responsible official ever says this: "OK, kids. When you run the government on a deficit, you have to keep borrowing. We'll just keep on asking for the ceiling to be raised when the time comes, and it will be done."

BUT IT ISN'T DONE that way. No reference is made to how many times over how many years this charade has been acted out before, or the fact that the crisis could always be anticipated months in advance. The screws are put on Congress to rush forth a law to beat the legal deadline. And they do.

A similar performance has been acted out the last 15 years or so with the tax on plane fares and telephone calls. About the time of the Korean war, when military expenditures shot up suddenly, a 10 percent tax on phone calls and plane tickets was enacted. The theory was that this would be temporary, until the crisis passed. But such taxes are never temporary. The war ended, but the taxes remained.

In recent years, a couple of attempts have been made to reduce these taxes. The phone tax was cut to 5 percent. The telephone tax was supposed to be scaled down at a sliding rate annually, until it was to disappear. But at the last minute, every year, whoever happens to be president or treasury secretary discovers that it would cripple the government to lose this large source of income, so a repealer is put in, or another postponement of the effective date, and the taxpayer goes on paying. (Probably the reason this is accepted so patiently by the public is that a large share of both plane and phone taxes is paid by industry, and it doesn't pain the individual much.)

BUT DOES THIS kind of sleight-of-hand trick increase the credibility of government statements?

Today fewer and fewer citizens believe what officials tell them. They have listened to gobbledegook and euphemisms describing why we are at war in Vietnam, why inflation isn't stopped, why unemployment seems to go up, and various other things. Charley Chump, the conscientious citizen, doesn't understand much of what goes on, but he has a sneaking feeling that the guys he voted into office are not telling him the whole truth. Some simple English about the debt and excise taxes might make him feel better. But don't expect it.

The irony of this situation is that what the Federal Government now does as a matter of routine, borrowing far beyond income, is considered grave financial irresponsibility if you or I or any business or corporation does the same thing.

New 'Conceptual Art' Makes Appearance at John Carroll

By MARIE KIRKWOOD

John Carroll University has a Fine Arts Gallery decorated in the usual manner to set off various forms of art, but you can't see its conservative tones now - not until after March 26.

In the interval, we have a chance to observe a form of that much discussed "Conceptual Art," in a show which Roger A. Welchans,

Carroll's assistant professor of fine arts, calls "Post Studio Painting," as set forth by Jaime Davidovich's "wall project."

CONCEPTUAL ART is today's chapter in the long story since painting emerged from the cave. Art is the life of the painter. It is so good to him, so necessary, he wants us all to share it, to come inside with him and relish its taste. But in Conceptual Art the viewer must do his part too, the promised reward being a beam of the artist's state of grace.

Davidovich, now a U.S. citizen with a commercial art job downtown, is a former Argentinian who belonged to a group called Midi, who were aiming to take painting off the easel, out of the frame, free from the studio. Its members produced works of all sorts of jagged shapes. Here you see examples in the Art Institute and the May Show. Agnes Brodie had a lot of them at DeSign House a while ago.

Davidovich makes it a conceptual gallery literally, painting walls and ceilings as he would have them.

To Carroll officials: Don't take alarm. When the show is over his work will come down as neatly as pictures come off their hooks when their exhibition is over.) And do not imagine him like Michaelangelo at age 80, flat on his back like a catwalk decorating the Sistine Chapel Ceiling.

DAVIDOVICH'S GALLERY in which he favors browns with green sprinklings has something of that warm mystery of Marcel Breuer's new auditorium in the Art Museum, with the pull and complement of vertical and horizontal lines. For the practical purpose of movability he uses burlap, which I've always considered the most beautiful material woven of fibers.

To quote Professor Welchans: "If the project 'means' anything at all it is probably related to the will of society - still unsurfaced but increasingly evident in the general 'malaise' - to halt, if only temporarily, the madness of our present course. It is devoid of 'artiness' and empty heroics. It has a strong flavor of Minimalism which requires much of a willing observer. For some the value of the project will be as invisible as the Emperor's new clothing.' For others it may generate a rich and complex aesthetic experience."

[[image]]

James Davidovich at work in the Fine Arts Gallery of John Carroll University.

WHEN ANTHONY VAIKSNORAS was graduated from The Cleveland Institute of Art we thought of him as a texture painter, of wood especially. Something old was his delight, but done in so different a way from Wyeth's or Treaster's antique still life, with more variety and color strength, showing gentle amusement instead of sad memory. In his current show at Malvina Freedson Gallery, where he will be "at home" Sunday, he leaves far behind these early efforts though they sparked May Shows of the 1940's.

The Freedson exhibition has 25 new pieces, very large or very small, in which his work leaves the old sentimental subjects and turns to magic realism, "minimal" and perceptual painting.

He works entirely in acrylics, says he loves it for its quick drying, which some artists find difficult. He likes to lay on color on color so they seem to appear and vanish to the viewer's eyes. I've always liked his tricks with the violet tones, and noted how oddly, even in complete abstraction, a suggestion of the oriental, firm but delicate, appears.

"My Lithuanian ancestry," he says with a grin.

Coincidental with his show his family and that of his partner, Newson Shewitz, are having a champagne celebration of their 25 years association in the advertising business. It is all the more remarkable when you turn back to Vaiksnoras' show and see how completely free from commercial art his painting has remained.

THE CLEVELAND MUSEUM OF ART invites the public to an unusual free lecture on Mount Athos in Northern Greece, seat of medieval art and Byzantine monasticism, dating to the 4th century B.C. The lecture will be given at 3 p.m. Sunday by Dr. Paul M. Mylonas, professor of fine arts of the National Academy of Fine Arts in Athens.

The speaker, a graduate of the University of Athens and of Columbia University, distinguished for work in art and architecture, with a Greek war record, has been researching Mt. Athos for the Ford Foundation.

Marilyn Horne's Arias Cast Spell at Severance Hall

By BAIN MURRAY

[[image]]
MURRAY

Marilyn Horne, one of the really great singers of our time and probably the Metropolitan Opera Company's finest musician, made a spectacular debut with the Cleveland Orchestra last week under the direction of Louis Lane.

Singing arias by Gluck and Rossini as they should be sung, Miss Horne won over her enthusiastic Saturday night audience. Seasoned opera lovers were spellbound by her virtuosic coloratura feats. The superb musicianship (pitch, rhythms, phrasing, dynamics) the high-level artistry and the powerful communicative talent of Marilyn Horne enable her to scale triumphantly musical peaks that normally take gifted sopranos, mezzos and contraltos a lifetime to conquer.

SHE WARMED UP with two Arias from Gluck's melodious "Orfeo Ed Euridice": "Che Puro Ciel" (How pure the sky is) and "Che faro senza Euridice" (What shall I do without Euridice?) which sounded rich and secure in Miss Horne's mezzo register. They were expressively rendered, although Lane's tempo for the second aria was much faster than usual.

But the Gluck arias were just the beginning. After intermission the sultry-looking star returned with four challenging Rossini arias that brought down the house. There was no slipping or sliding around in the

mercurial scale passages in "Tanti Affetti" from "La Donna del Lago."
Two octave leaps are nothing for her.

A moment of pathos was reached in Desdemona's "Willow Song" from Rossini's Otello, made all the more appealing by some beautiful harp solos by Alice Chalifoux.

BUT IN "CRUDA SORTE" from "L'Italiana in Algeri" Miss Horne pulled out all the stops. The masquerade that the woman is a mezzo was completely discarded, for the range of Marilyn Horne runs from a tenor up to a coloratura soprano. (Maybe mezzo is a convenient term since it is democratically in the middle.) But, she isn't just a stunt woman: she makes music all the time and the voice is unbelievably full and even from top to bottom. She made the vocal pyrotechniques of "Cruda Sorte" totally her own and projected the aria with fire, conviction, and humor.

Lane and the Orchestra gave her good support, allowing the singer time to belt out her astonishing array of vocal ornaments, and the audience responded with bravos and a thunderous standing ovation. (Miss Horne should be signed for concerts here annually. With her qualifications, she has an enormous repertoire to choose from.

However, Marilyn Horne was not the sole Severance success last week. The other numbers on the program were well chosen and brilliantly performed. Lane opened with one of Haydn's most interesting symphonies - "Le Soir" No. 8 in G Major. It is a work that recalls the Baroque with its concerto grosso-like slow movement (solo cello and two solo violins with harpsichord continuo) and forward to the Romantic era with its programmatic finale "La Tempesta." Lane and the Orchestra sculpted the music well and gave it real buoyancy.

ROSSINI'S William Tell Overture added a spirited interlude between some of Miss Horne's arias. It is good music, but the "Lone Ranger" connotations bring it into the realm of camp, where Lane may have wanted it.

"Music For Prague 1968" by Cornell's Karel Husa is a strong, impressive work with interesting scoring and arresting ideas. It frequently deals in foils: high flutes and piccolo against glowering strings and tympani; melodious low strings pitted against a tinkling barrage of bell sounds from the percussion instruments representing Prague's hundred spires; and throughout a skilled use of the brasses which symbolize freedom's call to the Pragers. The snare drum's rolls add an ominous reminder that Prague once again must fight for her liberty. Only the Toccata section seems slightly less successful and perhaps a faster tempo would give it more conviction. The entry of the brasses with the Chorale restored the work's vitality and it ended strong and resolute.

Despite peppery dissonances here and there the music made a strong impact on the audience. This doesn't always happen in premiers of new work and the composer's presence on stage brought warm applause. The piece merits further presentations here. Lane and the Orchestra gave it a powerful performance.

Humane Society Asks U.S. Action

'Wild' Rodeo Beasts Tormented to Make Them Buck, Is Charge

BY JACK ANDERSON

WASHINGTON - The Humane Society has called for federal action against rodeo promoters for misrepresenting their Wild West shows. The "wild" horses and bulls are really tamed animals that are tormented to make them buck, alleges the society.

Rodeos have become a multi-million-dollar business. The paid attendance is close to 25 million spectators a year - more than watch pro football. This huge public following, according to the society, is built upon the agony of horses, bulls, steers and calves.

IN A STIRRING APPEAL to the Federal Trade Commission, the Society complains that even the Rodeo Cowboys Association's bucking bronco trademark is a deception.

"It fails to indicate that the horse is in a state of fear, frenzy and torment, having been propelled from the chute with kicks and electric prods," charges the society.

The horse allegedly is "forced to thrash and buck by means of a 'bucking strap' pulled tightly around his groin behind his rib cage in the area of his vital organs."

The broncs are already broken and wouldn't buck without deceptive devices, says the society. "In the few instances where a horse has become truly mean and wild, it would be fair to compare him with a human who had been tormented beyond all endurance and had gone crazy."

The Humane Society asks the FTC to serve rodeo promoters with a cease-and-desist order. The society's complaint, not yet made public is buttressed with copies of rodeo advertisements and tapes of rodeo announcers.

THE FEARSOME Brahman bulls, continues the complaint, are actually the same breed that peacefully walk the streets of India. To make them wild, the promoters allegedly jab them with electric "Hotshots," cruelly strap their flanks and tie a bell to their stomachs "to keep (them) bucking, thrashing, and twisting."

Calf roping often leaves the animals dead or dying while "the announcers or promoter assures the crowd that they have simply had the wind knocked out of them," charges the society.

Rodeo animals are shocked and jabbed in their rectums and, according to one supporting society document, "we have actually seen a cowboy bite the ear of a horse hard enough to draw blood. . .in a bucking contest."

All of this, in the opinion of the Humane Society, constitutes false advertising. For in the real Wild West, horses were never tormented to make them buck, and calves weren't roped in a way that would injure them.

A SPOKESMAN for the Rodeo Cowboys Association, largest of the rodeo groups, discussed the Humane Society's charges with us. He grumbled that the society had been given access to all rodeo areas. The broncs are horses which have "gone sour," he insisted. There is some irritation, he acknowledged, but no great pain from the prods and straps. Everything possible is done to protect all the animals from injury, he said.

They Had a Heart on Heart Sunday

As Heart Sunday Community Chairmen for Shaker Heights and Mayfield Heights, may we express our appreciation to you, your newspapers, and the many Heart Sunday workers both in Shaker Heights. Mayfield Heights and the surrounding communities for your help in the recently completed Heart Fund Drive.

The Heart Association, with its familiar arm and torch emblem, very definitely offers everyone the beacon of hope in the fight against heart disease. Its battle plan encompasses a three-pronged program of research, community services, and education, both for the layman and for the medical community.

The great work of the Heart Association is dependent upon the efforts of many thousands of Heart Sunday volunteers. These volunteers are the lifeblood of the American Heart Association, Northeast Ohio Chapter. Without their dedication, the work of the Heart Association would be greatly hampered and, as a result, we the public would suffer.

However, this year the public will not suffer because Heart Sunday 1971 was a great success. Heart Sunday was a success simply because the more than 40,000 Northeast Ohioans who worked as volunteers care, really care, about toppling heart disease from its position as our nation's Number 1 public enemy.

Thank you for your heart-saving help.

Mrs. Robert Rogoff
Chairman for Shaker Heights
23700 Fairmount Blvd.
Mrs. Harry Bowers
Chairman for Mayfield Heights
1607 Woodrow Road

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Archives of American Art

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