

FEARS EXPRESSED FOR OLD MASTER DRAWINGS

Foreign buyers grabbing British art treasures

by CHARLOTTE BURNABY-ATKINS
LONDON (Reuters) — Two record-breaking art auctions in London this month have sparked concern at the pace at which Britain's art treasures are leaving the country.
A 19th-century Turner painting of an English seascape became the world's most expensive picture when it was bought on behalf of an unnamed person for nearly \$10 million (U.S.).
It is not yet known whether this painting is destined for a foreign collection. But art experts, politicians and the British press were already expressing disquiet at the number of Old Master drawings snapped up by foreign buyers at another sale, which raised \$28 million for the Duke of Devonshire.
British, European and American buyers dominated the auction at Christie's, and the Getty Museum in Malibu, Calif., funded by the oil fortune of the late J.

Paul Getty, emerged as the single largest purchaser.
The Getty Museum has been blamed for upsetting prices, but a strong U.S. dollar and the view that major works of art are good investments, are equally powerful influences.
Any buyers wishing to export works of art from Britain have to apply for an export licence. If an item is considered of national importance for historic, esthetic or educational reasons, the licence may be delayed to give a British national collection time to match the price.
The government-endowed National Heritage Memorial Fund is the main source of grants to help Britain retain its treasures.
But, said fund chairman, Lord Charteris, "Our available resources are becoming increasingly modest in relation to the demands likely to be made on them."

The Duke of Devonshire turned down a \$6.6-million offer for his drawings from the British Museum (backed by the heritage fund).
The British press has talked of miscalculations, bungles and embarrassment at the discrepancy between the estimated and eventual sale prices of many pieces in the two sales.
Newspaper comment in London include: "Art is going, going, gone for ever" in The Guardian; "Plunder of a nation" in The Express, "One more bungle denting Britain's heritage" in The Times.
Art experts were stunned at the high prices and one London dealer said the Turner painting had fetched "a crazy price."
Another asked: "How can we compete with the Getty Museum, which has more than \$1 million a week to spend?"
Evelyn Joll, managing director of Bond Street pic-

ture dealers Thomas Agnew and Sons and an authority on J. M. W. Turner, said: "Things are bound to go where the money is. Pictures came to this country in the 18th century when we had the money, and now they're going abroad again."
Britain is a focus of art world attention partly because it is one of the few countries where many important works of art are still in private collections.
Joll said he was shocked at the price of Turner's Seascape: Folkestone, but had thought it would be expensive.
"It's the most beautiful Turner picture left in private hands," he said.
Joll said Britain cannot justify keeping this painting, since there are 300 Turners in London's Tate Gallery, besides thousands of water-colors in the British Museum. And he noted many people tend to forget that major works are still being bought by Britain.



Michael Jackson, right, gives brother Jermaine a hand with the guitar in Jacksonville, Fla.

MAD RUSH FOR TICKETS

NY catches Jackson fever

NEW YORK (AP) — A convoluted ticket selling plan for the New York and New Jersey stops on the Jackson brothers' national tour resulted in fans' scrambling for tickets at a few dozen sales outlets.
Thousands of fans had to wait until Sunday morning to learn from 10 radio stations the location of the 34 sales outlets for tickets to the five New York and New Jersey concerts.
The Jacksons played Saturday night to a capacity crowd of 45,324 in the Gator Bowl in Jacksonville, Fla., in their third stop on the 13-city tour that began two

weeks ago in Kansas City, Mo.
"It's really mind-boggling how quickly this thing is selling," said Pat Hyland, New York area manager for Ticketron, owner of the ticket-selling locations.
In the first hour they went on sale, more than 15,000 tickets were sold, she said. Ticketron called the 10 radio stations about 11:30 a.m., asking them to stop announcing the locations because crowds already had outstripped available tickets, she said. Each station was given only a few ticket-selling locations to prevent mob scenes, she said.

Tim Stinson, who works in promotions and tickets for the Jackson tour, said the complicated plan was developed to protect the fans.
"First, we didn't want the kids camping out in sleeping bags all night on the street, and second, if scalpers knew ahead of time where the tickets were being sold, they would have paid guys to wait on line and buy them all up," Stinson said.
"People showed up at locations that weren't even open," Stinson said. "People came up to me and said 'I've been waiting in line since 7 p.m. yesterday.' Well, they weren't supposed to be on line yesterday."
At one point Sunday, six mounted policemen

had to ride up on the sidewalk outside Madison Square Garden to restore order after a shoving match in the line threatened to topple over police barricades.
The Jacksons will give three concerts, starting July 29 at New Jersey's Giants Stadium and two more concerts beginning Aug. 4 at Madison Square Garden.

He's worked with practically everyone — except Olivier — and his friendship with Allen landed him in his most bizarre role, as a transvestite in Everything You Wanted to Know

about Sex, But Were Afraid To Ask.
Jacobi's eyes narrow even further when he explains his latest role in the feature movie Drastic Measures, being shot in Edmonton.
"It's interesting how you keep reverting to what you are," he muses. In the \$2-million movie, Jacobi plays an elderly Jewish shopkeeper who adopts a young Metis boy, whom he names Isaac Littlefeathers.
"I'm attracted to the subjects that are saying something," Jacobi has been following with keen interest from his New York home news stories about Jim Keegstra, an Alberta teacher who was fired for telling his students the Holocaust was a hoax. Keegstra has since been committed to stand

ELDERLY JEWISH MAN

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Lou Jacobi cast in type

The Canadian Press
On a coffee table in Lou Jacobi's hotel room sits a tattered copy of Confessions of an Actor, the autobiography of Sir Laurence Olivier.
Jacobi refers to the book often, saying that while his own criteria for accepting film roles may differ, he admires Olivier's honesty in admitting he takes jobs just for the money.
"It's just that I'm in a financial position where I can select my scripts," the Toronto-born actor said in a booming, Yiddish accent. "Believe me, I've had the chance to do other things. I hate to tell you what's been offered to me — material that goes for the lowest common denominator."
Now in his early 70s, the veteran actor hasn't reached the professional heights of Olivier, but he has had his share of successes. He appeared on Broadway in the first plays by Neil Simon (Come Blow Your Horn) and Woody Allen (Don't Drink the Water). His film roles include Irma La Douce, Little Murders, The Diary of Anne Frank and My Favorite Year.

About Sex, But Were Afraid To Ask.
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trial on charges of spreading hatred.
Jacobi says films like Drastic Measures are perhaps the most effective tool in combatting "the new fashion in anti-Semitism."
"The characters are attracted to each other because of their differences," he explains. "But the script isn't preachy — it's a subtle message."
Jacobi is also intrigued by the father-son relationship in the movie, a theme he has addressed many times on stage and screen, although never in his own life.
Jacobi and his wife, Ruth, do not have children. But Jacobi's own father, a tailor who immigrated to Toronto from Poland, was an important factor in his choice of career.

"My father wanted me to be a concert violinist," he says, pausing to boast that in 1927 he won a bronze medal at the Canadian National Exhibition in the violin competition.
"But at heart he was a frustrated actor. That's how I got my interest, by osmosis."
Jacobi recalls the first time he played a Jewish father on stage: "My father used to scream at me, 'You're a bum!' and I used that in my performance. So when I brought him to see the play, I asked him what he thought of it. He says, 'You know, Lou, I've known fathers like that.' He had no idea I was playing him."

Martha copied

NEW YORK (AP) — Actress Shirley MacLaine said she patterned her Academy Award-winning Terms of Endearment role after the late Martha Mitchell, the outspoken wife of former U.S. attorney general John Mitchell, and asked for her spiritual help during filming.
"Since I don't believe anyone dies, I figured the energy she was in her lifetime was still extant," MacLaine said in an interview that will appear in the September issue of Playboy magazine.
She said she "began to try to ask Martha for her help. I asked her if she would be there, however over me, co-operate, join me."

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HERE THIS WEEK

Dr. Hook enjoys 'smaller' centres

Although the group hasn't made a record for several years, Dr. Hook is still drawing crowds, even in small English towns or the Outback of Australia.
Dennis Locorriere said the group's popularity in the Outback is such that, "They even built cities for us to play."
He said some small towns could not handle all the people attracted to their shows and tent cities sprang up.
"Sometimes, in a small town, you get a big crowd because they come from all over."
The band with seven members and a five-man backstage crew has been on the road for the past 13 years, travelling throughout North America and more recently England and Australia.
Their B.C. tour includes Prince George, Vancouver and Victoria.
Their concert here is Wednesday from 8 p.m. in the Coliseum. the doors will be open at 7 p.m.
The question might well be asked, why come to a relatively small town, such as Prince George, when Dr. Hook has played to cities which hold almost as many people as all Canada?
Locorriere said, "The people in the small towns are the ones who buy the records. The people in the big towns get too jaded."
He said the band plays to the feedback from the audience: "I like to talk to the people. And they talk back. I like that."
Dr. Hook's performances are loosely-knit to allow that dialogue — not a well-rehearsed act which never varies.
Locorriere maintains in trying to give each audience something new, he is able to maintain his own interest and appreciation for the work he does.
"I don't want to do 15 songs and say good night. After 15 years (as a professional musician), it's not the money or the applause that attracts — it's the feedback from each audience."
He said not having a current album gives Dr. Hook a true indication of how good or bad their past popularity was.
He said if the group attracted 20,000 in the past, it doesn't measure up to attracting 6,000 today.
"The people who come to see us will be the real Dr. Hook fans."

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