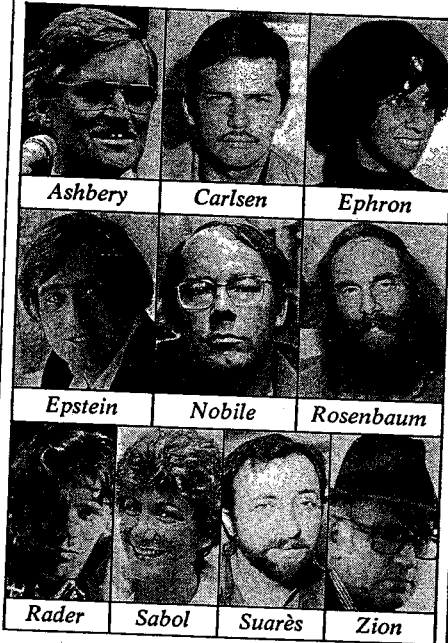


# BETWEEN THE LINES



Ashbery

Carlsen

Ephron

Epstein

Nobile

Rosenbaum

Rader

Sabol

Suarès

Zion

The masthead of a magazine is seldom its most interesting reading. Yet this unobtrusive column of fine print, over to your right, is a document of sorts, a record of comings and goings—and, we like to think, of uniquenesses and strengths. Now we'd like to take time to greet some recent or imminent arrivals to *New York Magazine's* masthead, on a guest list which, as it happens, runs from A to Z.

The A is John Ashbery, who this week replaces Thomas B. Hess as art critic. (Tom has left us to slip into Henry Geldzahler's old seat at the Metropolitan Museum, as consultative chairman of the museum's twentieth-century-art collections.) John has been writing art criticism for over fifteen years—as contributor to *Art News*, as critic for the *International Herald Tribune*, and as vacation replacement for Tom Hess at *New York* a few years ago. He is better known, however, as one of this country's most distinguished poets, winner of the 1976 Pulitzer prize for his *Self-Portrait in a Convex Mirror*.

Why, we asked him as he dropped off his first copy last week, would a major poet want to get involved with gallery hopping and the other natural shocks that art critics are heir to? "I always wanted to be a painter," he said, "and I actually once got to the point where I could do apples and bottles so that you could tell them apart. Actually, writing poetry—for me, at least—is also a way of looking at things, at abstractions instead of paint-

ings, but looking." Who is his favorite of all painters? "Vermeer," he answered without hesitation.

Moving along the alphabet, we welcome Peter Carlsen, who writes also for *Gentlemen's Quarterly* and *Architectural Digest*. Here, he will be concerned with articles about home furnishings and about fashion. Delia Ephron, who put together our special issue on loneliness two weeks ago, has also become a contributing editor. What field? "Behavior, social commentary—oh, just people, I guess." Another E (for excellence, naturally) is Edward Jay Epstein, an authority on national and international affairs. He is the author of *Legend: The Secret World of Lee Harvey Oswald*, to be published shortly by Reader's Digest Press/McGraw-Hill. Our two recent articles on Oswald, the CIA, and Soviet spies were based on that book.

Welcome aboard, also, Philip Nobile, whose recent cover story on vitamin B-15 as a possible cure for everything short of a transit strike made it impossible to find the vitamin on any dealer's shelf in the metropolitan area for a full week. Then there's Dotson Rader, who wrote last week's profile of Ruth Carter Stapleton, and Ron Rosenbaum, an investigative reporter. The well-known writer Blair Sabol, who not long ago endured one of Freddie Laker's stripped-down flights to London, will continue to write on similar personal problems.

J(ean)-C(laude) Suarès has become *New York's* design director. What in the world, we asked him, is a design director? "To create a memorable magazine," he answered, "someone has to have an ultimate concern, which leads to an ultimate judgment. An art director gets good pictures for individual articles; a design director has to take a longer view, to see whether everything in an issue goes together." Born in Alexandria, Egypt, and trained in Italy and the United States, J-C is currently working on ten (ten!) books, which he has designed, illustrated, written, or all three. He's president of Push-Pin Press; among his most famous books are *The Illustrated Cat* (Crown) and *The Literary Cat* (Putnam's). He has three cats, two not Siamese.

Finally, there's Sidney Zion, a former political reporter for the *New York Times*, a lawyer, a seasoned observer. He will be contributing to our weekly "Politics" page as well as writing feature articles. Welcome Z, welcome A, and welcome everybody in between. ■

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