

Y4
.E2 B/1
N21 f/2/
973/PT.2

1015

973/4
Ed 8/1
N21 f/2
973/2

NATIONAL FOUNDATION ON THE ARTS AND THE
HUMANITIES ACT AMENDMENTS

GOVERNMENT
Storage

DOCUMENTS

SEP 26 1973

THE KANSAS STATE UNIVERSITY

HEARINGS

BEFORE THE

SELECT SUBCOMMITTEE ON EDUCATION

OF THE

COMMITTEE ON EDUCATION AND LABOR

HOUSE OF REPRESENTATIVES

NINETY-THIRD CONGRESS

FIRST SESSION

ON

H.R. 3926 and H.R. 4288

BILLS TO EXTEND THE NATIONAL FOUNDATION ON THE
ARTS AND THE HUMANITIES ACT

PART 2

HEARINGS HELD IN WASHINGTON, D.C., MARCH 14, 15, 16;
NEW YORK, N.Y., MARCH 20, 1973

Printed for the use of the Committee on Education and Labor

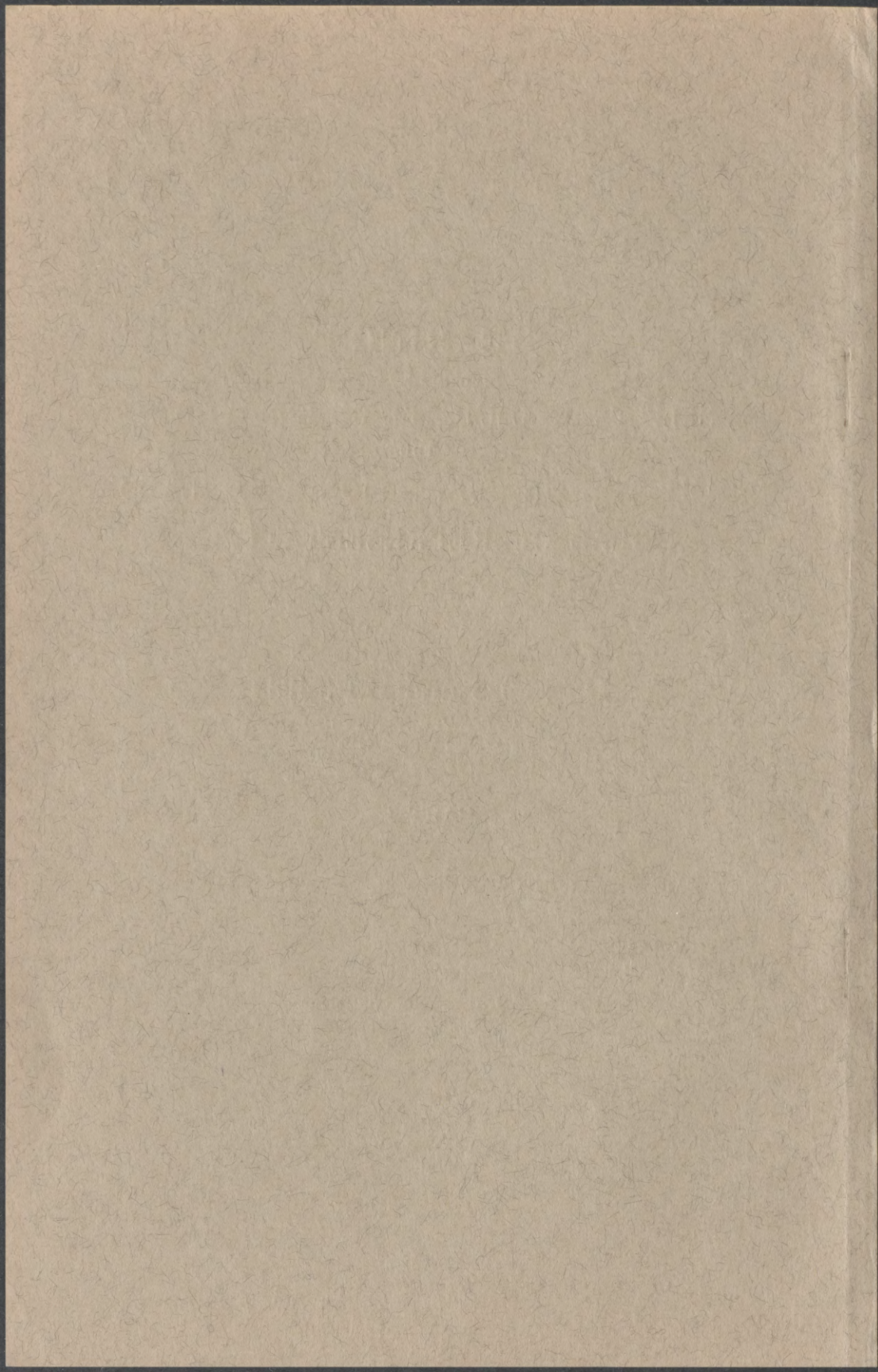
CARL D. PERKINS, *Chairman*



KSU LIBRARIES

989244

006174



NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES ACT AMENDMENTS

HEARINGS BEFORE THE SELECT SUBCOMMITTEE ON EDUCATION OF THE COMMITTEE ON EDUCATION AND LABOR HOUSE OF REPRESENTATIVES NINETY-THIRD CONGRESS FIRST SESSION ON H.R. 3926 and H.R. 4288 BILLS TO EXTEND THE NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES ACT

PART 2

HEARINGS HELD IN WASHINGTON, D.C., MARCH 14, 15, 16;
NEW YORK, N.Y., MARCH 20, 1973

Printed for the use of the Committee on Education and Labor

CARL D. PERKINS, *Chairman*



U.S. GOVERNMENT PRINTING OFFICE

WASHINGTON : 1973

COMMITTEE ON EDUCATION AND LABOR

CARL D. PERKINS, Kentucky, *Chairman*

FRANK THOMPSON, Jr., New Jersey	ALBERT H. QUIE, Minnesota
JOHN H. DENT, Pennsylvania	JOHN M. ASHBROOK, Ohio
DOMINICK V. DANIELS, New Jersey	ALPHONZO BELL, California
JOHN BRADEMÁS, Indiana	JOHN N. ERLÉNBERN, Illinois
JAMES G. O'HARA, Michigan	JOHN R. DELLENBACK, Oregon
AUGUSTUS F. HAWKINS, California	MARVIN L. ESCH, Michigan
WILLIAM D. FORD, Michigan	EDWIN D. ESHLEMAN, Pennsylvania
PATSY T. MINK, Hawaii	WILLIAM A. STEIGER, Wisconsin
LLOYD MEEDS, Washington	EARL F. LANDGREBE, Indiana
PHILLIP BURTON, California	ORVAL HANSEN, Idaho
JOSEPH M. GAYDOS, Pennsylvania	EDWIN B. FORSYTHE, New Jersey
WILLIAM (BILL) CLAY, Missouri	JACK F. KEMP, New York
SHIRLEY CHISHOLM, New York	PETER A. PEYSER, New York
MARIO BIAGGI, New York	DAVID TOWELL, Nevada
ELLA T. GRASSO, Connecticut	RONALD A. SARASIN, Connecticut
ROMANO L. MAZZOLI, Kentucky	ROBERT J. HUBER, Michigan
HERMAN BADILLO, New York	
IKE ANDREWS, North Carolina	
WILLIAM LEHMAN, Florida	
JAIME BENITEZ, Puerto Rico	

SELECT SUBCOMMITTEE ON EDUCATION

JOHN BRADEMÁS, Indiana, *Chairman*

PATSY T. MINK, Hawaii	EDWIN D. ESHLEMAN, Pennsylvania
LLOYD MEEDS, Washington	EARL F. LANDGREBE, Indiana
SHIRLEY CHISHOLM, New York	ORVAL HANSEN, Idaho
ELLA T. GRASSO, Connecticut	PETER A. PEYSER, New York
ROMANO MAZZOLI, Kentucky	RONALD A. SARASIN, Connecticut
HERMAN BADILLO, New York	
WILLIAM LEHMAN, Florida	

(II)

CONTENTS

Hearings held in—

Washington, D.C.:	Page
March 14, 1973	1
March 15, 1973	51
March 16, 1973	105
New York, N.Y., March 20, 1973	139

Text of bills:

H.R. 3926	1
H.R. 4288	2

Statement of—

Albee, Edward, Playwright	31
Ames, Amyas, chairman of the board, Lincoln Center for the Performing Arts: Chairman of the Partnership for the Arts	156
Bain, Conrad, for the American Federation of Television and Radio Artists	14
Barr, Richard, producer	32
Bikel, Theodore, first vice president, Actors' Equity Association	5
Burke, Durmont, dancer, National Ballet Company	18
Celler, Hon. Emanuel, former Member of Congress, New York	59
Collinge, Robert J., president, Opera America, Inc., accompanied by Kurt Herbert Adler, general director, San Francisco Opera; Schuyler G. Chapin, acting general manager, Metropolitan Opera Association, New York City; and Glynn Ross, general director, Seattle Opera, Seattle, Wash.	63
Fichandler, Thomas, executive director, Arena Stage, Washington, D.C.	33
Gavin, John, president, Screen Actors Guild	21
Heston, Charlton, chairman, board of trustees, the American Film Institute	113
Hooks, Robert, D.C. Black Rep. Co., Lost Colony Theater, Washington, D.C.	37
Kael, Pauline, film critic, New Yorker Magazine	106
Lowry, W. McNeil, vice president, Division of Humanities and the Arts Ford Foundation	145
McLellan, Goldwin, president, Business Committee for the Arts	173
Papp, Joseph, producer, New York Shakespeare Festival	39
Sills, Miss Beverly, soprano, Member of the National Council on the Arts	51
Stevens, George, Jr., director, American Film Institute	122
Valenti, Jack, president, Motion Picture Association of America	131

Prepared statements, letters, supplemental material, etc.:

Adler, Kurt Herbert, general director, San Francisco Opera, statement of	83
Ames, Amyas, chairman of the board, Lincoln Center for the Performing Arts, Chairman of the Partnership for the Arts, statement of	156
Bain, Conrad, The American Federation of Television and Radio Artists, statement of	16
Bikel, Theodore, first vice president, Actors' Equity Association, statement of	6
Burke, Durmont, dancer, National Ballet Company, letter on behalf of American Guild of Musical Artists, dated March 13, 1973	18
Chapin, Schuyler G., acting general manager, Metropolitan Opera Association, New York City, statement of	85
Collinge, Robert J., president, Opera America, Inc., and general manager, Baltimore Opera Company:	
"In the Balance, U.S. Opera Survey, 1971-72," a magazine article	70
"Opera," an article entitled	67
"Opera America, the New Mountain," a magazine article	69
Statement of	64

IV

Prepared statements etc.—Continued

Finchandler, Thomas C., executive director, Arena Stage, Washington, D.C., statement of.....	Page 35
Heinicke, Mrs. Janet, area representative, Cultural Interests, and Mrs. Sherman Ross, chairman, Legislative Program Committee, American Association of University Women, statement on behalf of.....	182
Heston, Charlton, chairman, board of trustees, The American Film Institute, statement of.....	112
Hooks, Robert, statement of.....	38
Marland, Dr. S. P., Jr., assistant secretary for Education, HEW, letter to Senator Pell and Chairman Brademas, dated April 5, 1973.....	178
Mason, Ms. Jimilu, sculptress, Alexandria, Va., testimony of.....	183
McLellan, Goldwin A., president, Business Committee for the Arts, statement of.....	171
Rodino, Hon. Peter W., Jr., a Representative in Congress from the State of New Jersey, statement of.....	179
Ross, Glynn, general director, Seattle Opera, Seattle, Wash.: "Emmett Watson.—The Huckster," a newspaper article.....	79
"How 'Political Refugees' in United States Avoid Capture by Staying on the Move," a newspaper article.....	75
"Opera Comes to the Inland Northwest," a magazine article.....	78
Statement of.....	73
Sills, Miss Beverly, soprano, member of the National Council of the Arts, statement of.....	53
Stevens, George, Jr., director, American Film Institute, Professional accomplishments of some of the filmmakers helped by the American Film Institute.....	124
Thompson, Hon. Frank, Jr., a Representative in Congress from the State of New Jersey, article in the Congressional Record, entitled, "The Ford Foundation's Lowry".....	140
Trimmer, Edwin W., playwright, Falls Church, Va., statement by.....	181

APPENDIX

Allen, Don, director, Mountain Association of Media Educators, Denver, Colo., letter to Chairman Brademas, dated Mar. 8, 1973.....	224
Alluisi, Earl A., vice president for planning and institutional research, University of Louisville; president and chairman of the board of directors of the Kentucky Humanities Council, Inc., letter to Chairman Brademas, dated Apr. 19, 1973.....	208
Anderson, Vivienne, director, Division of the Humanities and the Arts, the University of the State of New York, letter to Senator Pell, dated Mar. 27, 1973.....	196
Andrews, Tom, director, Connecticut Media Experts and Novices, Hartford, Conn., letter to Chairman Brademas, dated Mar. 8, 1973.....	223
Axline, Patricia J., president, board of directors, Idaho Falls Symphony Society, Inc., Idaho Falls, Idaho, letter to Chairman Brademas, dated Mar. 19, 1973.....	227
Bergfeld, Mary Ann, president, Screen Educators' Society, Chicago, Ill., letter to Chairman Brademas, dated Mar. 8, 1973.....	225
Bickley, Robert C., manager, Jackson Symphony Orchestra Association of Jackson, Miss., Inc., letter to Chairman Brademas, Mar. 7, 1973.....	229
Boochever, Mrs. Lois C., chairman, Alaska State Council on the Arts, letter to Chairman Brademas, dated Feb. 22, 1973.....	217
Bowers, Fredson, Linden Kent Professor of English; member, American Academy of Arts and Sciences, University of Virginia, letter to Chairman Brademas, dated Feb. 27, 1973.....	203
Brach, Paul, dean, School of Art, California Institute of the Arts, Valencia, Calif., letter to Chairman Brademas, dated Mar. 22, 1973.....	187
Brimley, Richard P., George J. Penney High School, East Hartford, Conn., letter to Chairman Brademas, dated Mar. 7, 1973.....	239
Bryant, Hazel J., producing/artistic director, Afro/American Total Theatre Arts Foundation, New York, New York, letter to Chairman Brademas, dated Mar. 14, 1973.....	226
Buckley, Francis J., president, College Theology Society, San Francisco, Calif., letter to Chairman Brademas, dated Mar. 2, 1973.....	201

Burda, Bert A., music consultant, Idaho Department of Education, Boise, Idaho, letter to Chairman Brademas, dated Mar. 22, 1973-----	Page 236
Chichester, W. T., director of theatre, University of Montevallo, Monte- vallo, Ala., letter to Chairman Brademas, dated Mar. 27, 1973-----	199
Clebsch, William A., chairman, Humanities Special Programs, Stanford University, letter to Chairman Brademas, dated Mar. 1, 1973-----	191
Connelly, Ronald, dean of academic affairs, Miami-Dade Junior College, Miami, Fla., letter to Chairman Brademas, dated Mar. 9, 1973-----	190
Culkin, John M., director, Center for Understanding Media, Inc., New York, N.Y., letter to Chairman Brademas, dated Mar. 2, 1973-----	223
Curtis, Ron, president, Media Educators, Iowa Association, letter to Chairman Brademas, dated Mar. 8, 1973-----	213
Davis, Hal C., president, American Federation of Musicians, New York, N.Y., letter to Chairman Brademas, dated Mar. 8, 1973-----	228
Davis, Jed H., professor, Speech and Drama, University Theatre, the University of Kansas, letter to Chairman Brademas, dated Feb. 22, 1973-----	197
Dawson, A. W., Cassia County Historical Society, letter to Chairman Brademas, dated Mar. 20, 1973-----	218
Dawson, William M., acting executive director, Association of College and University Concert Managers, Inc., Madison, Wisconsin, letter to Chair- man Brademas, dated Mar. 2, 1973-----	228
Dean, Ruth J., visiting professor in English and Romance Languages; vice president of the Mediaeval Academy of America, University of Pennsylvania, letter to Chairman Brademas, dated Feb. 28, 1973-----	200
de Bretteville, Sheila Levrant, designer, Faculty in the School of Design, director, Women's Design Program, California Institute of the Arts, Valencia, Calif., letter to Chairman Brademas, dated Mar. 20, 1973-----	187
DeLaura, David G., professor of English, the University of Texas at Austin, letter to Chairman Brademas, dated Feb. 22, 1973-----	202
de Montebello, Philippe, director, Museum of Fine Arts, Houston, Tex., letter to Chairman Brademas, dated Feb. 21, 1973-----	234
Denison, William R., associate professor of music, and assistant chairman, Music Department, Troy State University, Troy, Ala., letter to Chair- man Brademas, dated Mar. 1, 1973-----	195
DeShane, Connie, regional director, Coastal Area Media Educators Re- source Association, Corpus Christi, Tex., letter to Chairman Brademas, dated Mar. 9, 1973-----	222
Dockstader, Frederick J., director, Museum of the American Indian New York, N.Y., letter to Chairman Brademas, dated Mar. 1, 1973-----	234
Drabkin, Miriam, chairman, Department of Classical Languages and Hebrew, the City College of the City University of New York, letter to Chairman Brademas, dated Mar. 8, 1973-----	196
Duggan, Rev. Robert, film teacher, Catholic Central High School, Detroit, Mich., letter to Chairman Brademas, dated Mar. 8, 1973-----	238
Dumke, Glenn S., chancellor, the California State University and Colleges, letter to Chairman Brademas, dated Mar. 8, 1973-----	191
Ericson, Robert E., chairman, Department of Theatre Arts, Boise State College, letter to Chairman Brademas, dated Mar. 20, 1973-----	186
Farnam, Keith, Mrs., Yakima Junior Programs, Inc., Yakima, Wash., letter to Chairman Brademas, dated Feb. 21, 1973-----	217
Firestone, Bruce, chairman, Department of Continuing Education, Miami- Dade Junior College, letter to Chairman Brademas, dated Mar. 8, 1973--	190
Fisher, John H., professor of English, University of Tennessee, Knoxville, Tenn., letter to Chairman Brademas, dated Feb. 24, 1973-----	236
Fleck, Irma L., executive director, the Bronx Council on the Arts, Inc., letter to Chairman Brademas, dated Mar. 6, 1973-----	217
Ford, John H., coordinator, Kentuckiana Metroversity, Louisville, Ky., letter to Chairman Brademas, dated Mar. 8, 1973-----	207
Freeman, Raymond L., president, the American Society of Landscape Architects, McLean, Va., letter to Chairman Brademas, dated Mar. 27, 1973-----	211
Galvin, D. W., vice president, Federation of Rocky Mountain States, Inc., Denver, Colo., letter to Chairman Brademas, dated Mar. 1, 1973-----	216
Geoghegan, John M., president, Detroit Area Film Teachers, letter to Chairman Brademas, dated Mar. 12, 1973-----	238

VI

Gibans, Nina, Mrs., executive director, Cleveland Arts Council, Cleveland, Ohio, letter to Chairman Brademas, dated Mar. 6, 1973-----	Page 218
Gibson, William M., visiting professor of English, University of Wisconsin, letter to Chairman Brademas, dated Feb. 27, 1973-----	204
Gloster, Hugh M., president, Morehouse College, Atlanta, Ga., letter to Chairman Brademas, dated Mar. 9, 1973-----	236
Gornbein, Abe S., social studies department head, Detroit Public Schools, Detroit, Mich., letter to Chairman Brademas, dated Mar. 8, 1973-----	237
Grabo, Norman S., professor of English, St John's College, Santa Fe, N. Mex., letter to Chairman Brademas, dated Feb. 23, 1973-----	206
Graham, Kenneth L., chairman, Theatre Arts, director, University Theatre, University of Minnesota, letter to Chairman Brademas, dated Feb. 23, 1973-----	199
Greene, Marvin L., region superintendent, Detroit Public Schools, Detroit, Mich., letter to Chairman Brademas, dated Mar. 9, 1973-----	237
Guerin, Martin A., English department, Miami Jackson High School, Miami, Fla., letter to Chairman Brademas, dated Mar. 9, 1973-----	239
Halverstadt, L. Thomas, president, San Diego Symphony Orchestra Association, San Diego, Calif., letter to Chairman Brademas, dated Mar. 15, 1973-----	231
Hamilton, Thomas Hale, Honolulu, Hawaii, letter to Chairman Brademas, dated Mar. 6, 1973-----	210
Hammer, Harry, chairman, Department of Music, Macalester College, St. Paul, Minn., letter to Chairman Brademas, dated Mar. 12, 1973-----	190
Hand, Jacqueline L., director, Area 8 Instructional Materials Center, Dubuque, Iowa, letter to Chairman Brademas, dated Mar. 8, 1973-----	222
Harbour, Charles C., Ph. D., professor, Speech and Theatre, University of Montevallo, Montevallo, Ala., letter to Chairman Brademas, dated Mar. 26, 1973-----	200
Heller, Ben, president, Young Audiences, New York, N.Y., letter to Chairman Brademas, dated Mar. 13, 1973-----	209
Hering, Doris, executive director, National Association for Regional Ballet, Inc., New York, N.Y., letter to Chairman Brademas dated Mar. 5, 1973-----	221
Hill, D. E., chairman, Division of Fine Arts, Northwest Nazarene College, Nampa, Idaho, letter to Chairman Brademas, dated Mar. 19, 1973-----	191
Hyde, Laurance M., Jr., dean, National College of the State Judiciary, Reno, Nev., letter to Chairman Brademas, dated Mar. 9, 1973-----	214
Katz, Solomon, vice president for academic affairs and provost, University of Washington, letter to Chairman Brademas, dated Feb. 21, 1973--	204
Kilbourne, Don, president, Los Angeles Film Teachers Association, Los Angeles, Calif., letter to Chairman Brademas, dated Mar. 7, 1973-----	224
Lathon, William C., president, Inner City Arts Program and Louisville Arts Workshop, letter to Chairman Brademas, dated Mar. 14, 1973---	198
Lauterbach, Charles E., Department of Theatre Arts, Boise State College, letter to Chairman Brademas, dated Mar. 20, 1973-----	187
Lehman, W. P., Ashbel Smith Professor, the University of Texas at Austin, letter to Chairman Brademas, dated Feb. 20, 1973-----	202
Levin, Monroe, co-director, Jenkintown Music School, Jenkintown, Pa., letter to Chairman Brademas, dated Feb. 20, 1973-----	230
Levine, Norman, assistant professor of English, Institute for Medieval and Renaissance Studies, the City College of the City University of New York, letter to Chairman Brademas, dated-----	192
Lombardo, Sebastian Jr., music coordinator, Woodrow Wilson High, Middletown, Conn., letter to Chairman Brademas, dated Mar. 5, 1973--	241
London, George, executive director, National Opera Institute, Washington, D.C., letter to Chairman Brademas, dated Mar. 8, 1973-----	222
Loppnow, Megle W., business manager, University Theatre, University of Minnesota--Minneapolis, letter to Chairman Brademas, dated Mar. 23, 1973-----	206
Milliken, Hon. William G., Governor, State of Michigan, letter to Senator Pell, dated Mar. 9, 1973-----	185
Mack, Maynard, Sterling Professor of English, Yale University, letter to Chairman Brademas, dated Feb. 27, 1973-----	205
McManaway, James G., Chevy Chase, Md., letter to Chairman Brademas, dated Mar. 3, 1973-----	198

VII

McQuistan, Richmond B., dean, the University of Wisconsin—Milwaukee, letter to Chairman Brademas dated Mar. 2, 1973-----	Page 193
Meserole, Harrison T., professor of English, the Pennsylvania State University, letter to Chairman Brademas, dated Feb. 22, 1973-----	193
Moore, Hon. Arch A., Jr., Governor, State of West Virginia, letter to Chairman Brademas, dated Mar. 8, 1973-----	185
Moran, William H., dean upper school, Cranbrook Schools/Kingswood, Bloomfield Hills, Mich., letter to Chairman Brademas, dated Mar. 9, 1973-----	238
Moseley, John D., president, Austin College, Sherman, Tex., letter to Chairman Brademas, dated Mar. 27, 1973-----	186
Muscarello, Grace, assistant professor, the City College of the City University of New York, letter to Chairman Brademas, dated Mar. 9, 1973-----	192
O'Connor, Sara, managing director, Cincinnati Playhouse in the Park, Cincinnati, Ohio, letter to Chairman Brademas, dated Mar. 27, 1973-----	227
Pantzer, Robert T., president, Montana Committee for the Humanities, Missoula, Mont., letter to Chairman Brademas, dated Mar. 2, 1973-----	220
Parendes, Richard, assistant professor, Miami-Dade Junior College North Campus, letter to Chairman Brademas, dated Mar. 8, 1973-----	191
Paxson, R. C., chairman, Department of Art, Troy State University, Troy, Ala., letter to Chairman Brademas, dated Feb. 21, 1973-----	194
Pearlberg, Henry L., coordinator of fine arts, Langhorne, Pa., letter to Chairman Brademas enclosing a summary, dated Feb. 27, 1973-----	240
Perrault, Edward J., AID, chairman, Board of Trustees, Foundation for Interior Design Education Research, letter to Chairman Brademas, dated Mar. 5, 1973-----	214
Pinsker, Adam A., president, Association of American Dance Companies, New York, N.Y., letter to Chairman Brademas, dated Mar. 12, 1973-----	218
Pruett, James W., vice-president, Music Library Association, resolution--	230
Radford, Thomas, chairperson, Museum Education Roundtable, Washington, D.C., letter to Chairman Brademas, dated Mar. 5, 1973-----	234
Rand, Walter, professor, Science, Technology, and Human Culture, the City College of the City University of New York, letter to Chairman Brademas, dated Mar. 4, 1973-----	193
Reich, Warren T., senior research scholar, Georgetown University, letter to Chairman Brademas, dated Mar. 9, 1973-----	189
Riedel, Marcus E., chairman, Department of Philosophy, Indiana State University, letter to Chairman Brademas, dated Mar. 9, 1973-----	189
Roberts, Vera Mowry, president, American Theatre Association, Washington, D.C., letter to Chairman Brademas, dated Mar. 13, 1973-----	226
Rosenberg, Maurice, president, Association of American Law Schools, letter to Chairman Brademas, dated Mar. 26, 1973-----	214
Rothenberg, Jacob, professor of Art, the City College, the City University of New York, letter to Chairman Brademas, dated Mar. 1, 1973-----	236
Saltman, Benjamin, associate professor of English, California State University, Northridge, Calif., letter to Chairman Brademas, dated Mar. 19, 1973-----	188
Saunders, Ernest W., dean, Garrett Theological Seminary, Evanston, Ill., letter to Chairman Brademas, dated Mar. 5, 1973-----	188
Schaefer, William D., executive director, the Modern Language Association of America, New York, N.Y., letter to Chairman Brademas, dated Feb. 28, 1973-----	212
Schempp, Carroll J., director, West Side Players, Inc., Louisville, Ky., letter to Chairman Brademas, dated Mar. 15, 1973-----	243
Schirokauer, Conrad, associate professor, the City College of the City University of New York, letter to Chairman Brademas, dated Mar. 6, 1973-----	192
Schlundt, C. L. chairperson, Program in Dance, University of California, Riverside, letter to Chairman Brademas, dated Mar. 8, 1973-----	195
Schoepflin, H. James, chairman, Department of Music, Idaho State University, letter to Senator Church, dated Mar. 15, 1973-----	189
Sebeok, Thomas A., chairman, Research Center for the Language Sciences, letter to Chairman Brademas, dated Feb. 23, 1973-----	218
Selden, David, president, Council of AFL-CIO Unions for Scientific, Professional, and Cultural Employees, letter to Chairman Brademas, dated Mar. 28, 1973-----	208
Shafer, Boyd C., professor of history, University of Arizona, letter to Chairman Brademas, dated Mar. 6, 1973-----	206

VIII

Shannon, Edgar F., Jr., president, University of Virginia, letter to Chairman Brademas, dated Mar. 6, 1973-----	Page 202
Simmons, Katina, curator of education, Art Museum of South Texas, Corpus Christi, Tex., letter to Chairman Brademas, dated Mar. 8, 1973-----	233
Smelser, Jo, Mrs. Art Department, Metropolitan Public Schools, Nashville-Davidson County, Tenn., letter to Chairman Brademas, dated Mar. 8, 1973-----	242
Smith, Topper, director of public events, University of Southern California, letter to Chairman Brademas, dated Feb. 23, 1973-----	201
Snipes, Kenneth E., executive director, Karamu House, Cleveland, Ohio, letter to Chairman Brademas, dated Mar. 28, 1973-----	232
Spivey, Robert A., executive director, American Academy of Religion, the Florida State University, Tallahassee, Fla., letter to Chairman Brademas, dated Mar. 5, 1973-----	210
Stanley, Larry, secretary-treasurer, Kentucky Council for the Humanities, letter to Chairman Brademas, dated Apr. 9, 1973-----	215
Stewart, Peggy A., film librarian, Tampa Public Library, Tampa, Fla., letter to Chairman Brademas, dated Mar. 7, 1973-----	214
Stoba, Rev. William J., vice-principal Catholic Central High School, Detroit, Mich., letter to Chairman Brademas, dated Mar. 8, 1973-----	238
Sutton, Ronald E., executive secretary, National Association of Media Educators, Washington, D.C., letter to Chairman Brademas, dated Mar. 8, 1973-----	224
Tayer, Delma, chairman, Division of Language and Literature, Yakima Valley College, Yakima, Wash., letter to Chairman Perkins, dated Mar. 23, 1973-----	205
Thompson, Jewell T., The Links, Inc., letter to Chairman Brademas, dated Mar. 12, 1973-----	215
Towner, Lawrence W., director and librarian, the Newberry Library, Chicago, Ill., letter to Chairman Brademas, dated Feb. 21, 1973-----	211
Tung, Ling, music director, Grand Teton Music Festival, letter to Chairman Brademas, dated Mar. 9, 1973-----	229
Turner, Robert K., Jr., professor of English, the University of Wisconsin—Milwaukee, letter to Chairman Brademas, dated Feb. 20, 1973-----	194
Umierre, Gustavo, assistant professor, Department of Romance Languages, the City College of the City University of New York, letter to Chairman Brademas, dated Feb. 28, 1973-----	193
Vets, Eleanor, teacher, Clarke Community Schools, Osceola, Iowa, letter to Chairman Brademas, dated Mar. 9, 1973-----	237
Walker, Diane, director, Center for Dance, University of Idaho, letter to Chairman Brademas, dated Mar. 27, 1973-----	197
Wangerin, Richard H., president, American Symphony Orchestra League, Vienna, Virginia, letter to Chairman Brademas, dated Mar. 5, 1973-----	228
Warner, George A., president, Hawaii Pacific College, Honolulu, Hawaii, letter to Chairman Brademas, dated Mar. 14, 1973-----	235
Watson, Richard L., Jr., professor of history, Duke University, Durham, N.C., letter to Chairman Brademas, dated Mar. 9, 1973-----	188
Whitacre, Philip A., general manager, San Diego Symphony Orchestra Association, San Diego, Calif., letter to Chairman Brademas, dated Mar. 12, 1973-----	232
Wilder, Mitchell A., president, Association of Art Museum Directors, letter to Chairman Brademas, dated Mar. 7, 1973-----	233
Willard, Bruce E., English teacher, East Hartford High School, East Hartford, Conn., letter to Chairman Brademas, dated Mar. 9, 1973-----	239
Williams, Aubrey, graduate research professor, Department of English, University of Florida College of Arts and Sciences, letter to Chairman Brademas, dated Mar. 1, 1973-----	197
Williams, Joseph A., president, Portland Area Film Teachers Association, Portland, Oreg., letter to Chairman Brademas, dated Mar. 9, 1973-----	225
Williams, Kathleen, professor of English, University of California, Riverside, letter to Chairman Brademas, dated Feb. 27, 1973-----	195
Winchester, George, Jr., dean, New York University Libraries, letter to Chairman Brademas, dated Feb. 20, 1973-----	211
Wiseman, Frederick, Zipporah Films, Boston Mass., letter to Chairman Brademas, dated Mar. 8, 1973-----	225
Woodring, Carl, professor of English, Columbia University, New York, N.Y., letter to Chairman Brademas, dated Feb. 26, 1973-----	235

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES ACT AMENDMENTS

WEDNESDAY, MARCH 14, 1973

HOUSE OF REPRESENTATIVES,
SELECT SUBCOMMITTEE ON EDUCATION OF THE
COMMITTEE ON EDUCATION AND LABOR,
Washington, D.C.

The subcommittee met, pursuant to recess, at 9:45 a.m., in room 2175, Rayburn Building, Hon. John Brademas presiding.

Present: Representatives Brademas, Lehman, Peyser, Sarasin, and Bell.

Staff members present: Jack G. Duncan, counsel, Gladys Walker, clerk, and Yvonne Franklin, minority legislative associate.

[Texts of H.R. 3926 and 4288 follow:]

[H.R. 3926, 93d Cong. First Sess.]

A BILL to extend the National Foundation on the Arts and the Humanities Act

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That this Act may be cited as the "National Foundation on the Arts and Humanities Amendments of 1973".

AUTHORIZATIONS OF APPROPRIATIONS

SEC. 2. (a) Section 11 of the National Foundation on the Arts and the Humanities Act of 1965 is amended by striking out subsections (a) and (b) thereof and inserting in lieu thereof the following:

"SEC. 11. (a) (1) (A) For the purpose of carrying out section 5(c), there are authorized to be appropriated to the National Endowment for the Arts \$73,500,000 for the fiscal year ending June 30, 1974, \$113,000,000 for the fiscal year ending June 30, 1975, and \$152,500,000 for the fiscal year ending June 30, 1976.

"(B) For the purpose of carrying out section 7(c), there are authorized to be appropriated to the National Endowment for the Humanities \$90,000,000 for the fiscal year ending June 30, 1974, \$135,000,000 for the fiscal year ending June 30, 1975, and \$180,000,000 for the fiscal year ending June 30, 1976.

"(C) For the purpose of carrying out section 5(g), there are authorized to be appropriated to the National Endowment for the Arts \$16,500,000 for the fiscal year ending June 30, 1974, \$22,000,000 for the fiscal year ending June 30, 1975, and \$27,500,000 for the fiscal year ending June 30, 1976.

"(2) There are authorized to be appropriated for each fiscal year ending prior to July 1, 1978, to the National Endowment for the Arts and to the National Endowment for the Humanities, an amount equal to the total amounts received by each Endowment under section 10(a) (2), except that the amount so appropriated for any fiscal year shall not exceed the following limitations:

"(A) For the fiscal year ending June 30, 1974, \$20,000,000.

"(B) For the fiscal year ending June 30, 1975, \$30,000,000.

"(C) For the fiscal year ending June 30, 1976, \$40,000,000.

"(b) (1) Sums appropriated pursuant to subsection (a) for any fiscal year shall, notwithstanding any other provision of law, unless such provision is enacted in express limitation of this subsection, remain available for obligation and expenditure until expended.

"(2) (A) Unless the Congress, during the period beginning July 1, 1976, and ending July 1, 1977, passes or formally rejects legislation extending the authorizations of appropriations in subsection (a), each of such authorizations of appropriations is hereby automatically extended for the fiscal year beginning on such latter date at the level provided for each of such authorization for the preceding fiscal year.

"(B) For the purposes of subparagraph (A), legislation shall not be considered as having been passed by Congress until it has become law.

"(3) In order to afford adequate notice to interested persons of available assistance under this Act, appropriations authorized under subsection (a) are authorized to be included in the measure making appropriations for the fiscal year preceding the fiscal year for which such appropriations become available for obligation."

(b) The amendments made by subsection (a) shall be effective on and after July 1, 1973.

REGIONAL ARTS PROGRAMS

SEC. 3. Paragraph (5) of section 5(g) of the National Foundation on the Arts and the Humanities Act of 1965 is amended to read as follows:

"(5) (A) All amounts allotted among the States under paragraph (3) for any fiscal year which are not granted to the States pursuant to paragraphs (1), (2), and (4) prior to sixty days prior to the end of the fiscal year for which such sums are appropriated shall be available to the National Endowment for the Arts for the purposes of subparagraph (B).

"(B) Amounts available for the purposes of this subparagraph shall be granted, in accordance with standards and criteria established by regulations promulgated by the National Council on the Arts, to combinations of State agencies established or designated under clause (A) of paragraph (2), to pay not in excess of 66⅔ per centum of the cost of carrying out regional projects and productions meeting the objectives set forth in subsection (c)."

[H.R. 4288, 93d Cong., First Sess.]

A BILL to amend the National Foundation on the Arts and the Humanities Act of 1965, as amended

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. Section 2, clause (7) of the National Foundation on the Arts and the Humanities Act of 1965, as amended, is amended by inserting a period after "a National Foundation on the Arts and the Humanities" and striking out all that follows.

SEC. 2. Section 5, subsections (c), (g), and (j), of the National Foundation on the Arts and the Humanities Act of 1965, as amended, is amended—

(a) by amending the text of subsection (c) to read as follows:

"(c) The Chairman, with the advice of the National Council on the Arts, is authorized to establish and carry out a program of contracts with, or grants-in-aid to, groups or, in appropriate cases, individuals of exceptional talent engaged in or concerned with the arts, for the purpose of enabling them to provide or support in the United States—

"(1) projects and productions which have substantial artistic and cultural significance, giving emphasis to American creativity and the maintenance and encouragement of professional excellence;

"(2) projects and productions, meeting professional standards or standards of authenticity, irrespective of origin, which are of significant merit and which, without such assistance, would otherwise be unavailable to our citizens in many areas of the country;

"(3) projects and productions that will encourage and assist artists and enable them to achieve wider distribution of their works, to work in residence at an educational or cultural institution, or to achieve standards of professional excellence;

"(4) workshops that will encourage and develop the appreciation and enjoyment of the arts by our citizens;

"(5) other relevant projects, including surveys, research, planning, and publications relating to the purposes of this section without regard to the provisions of 44 U.S.C. 501."

(b) by amending the text of subsection (g) to read as follows:

"(g) (1) The Chairman, with the advice of the National Council on the Arts, is authorized to establish and carry out a program of grants-in-aid to assist the several States in supporting existing projects and productions which meet the standards enumerated in section 5(c) of this Act, and in developing projects and productions in the arts in such a manner as will furnish adequate programs, facilities, and services in the arts to all the people and communities in each of the several States.

"(2) In order to receive such assistance in any fiscal year, a State shall submit an application for such grants by such time as shall be specified by the Chairman and accompany such application with a plan which the Chairman finds—

"(A) designates or provides for the establishment of a State agency (hereinafter in this section referred to as the 'State agency') as the sole agency for the administration of the State plan, such agency to include an advisory group which (1) shall be composed of private citizens who are widely recognized for their broad knowledge of, or expertise in, or for their profound interest in, the arts; and (2) shall advise the State agency on the development of programs and projects, and on policy matters arising in the administration of the State plan, including matters relating to procedures for review of applications for financial assistance under the State plan;

"(B) provides that funds paid to the State under this subsection will be expended solely on projects and productions approved by the State agency which carry out one or more of the objectives of subsection (c);

"(C) provides that the State agency will make such reports, in such form and containing such information, as the Chairman may from time to time require.

"(3) From the sums appropriated to carry out the purposes of this subsection for any fiscal year, not less than \$150,000 shall be allotted to each officially designated State agency. That part of such sums as may remain after such allotment shall be available to the States or regional groups. If the sums appropriated for any fiscal year to carry out the purposes of this subsection are insufficient to satisfy allotments under the first sentence of this paragraph, such sums shall be allotted among the States in equal amounts.

"(4) The amount of each allotment to a State for any fiscal year under this subsection shall be available to each State which has a plan approved by the Chairman to pay not more than 50 per centum of the total cost of any project or production described in paragraph (1), except that not more than 20 per centum of the funds allotted to each State by the National Endowment for the Arts for purposes of subsection (g) for any fiscal year may, in the discretion of the State agency, be available for programs in that fiscal year without regard to such limitation for projects or productions which otherwise would be unavailable to residents of the State.

"(5) Federal funds made available under this section are intended to provide improved State arts programs, and should not supplant State, local, or private funds.

"(6) All amounts allotted under paragraph (3) for a fiscal year which are not granted to a State during such year shall be available at the end of such year to the National Endowment for the Arts for the purpose of carrying out section 5(c)."

(c) by amending the text of subsection (j) to read as follows:

"(j) It shall be a condition of the receipt of any grant under this section that the group or individual of exceptional talent or the State or State agency receiving such grant furnish adequate assurances to the Secretary of Labor that all laborers and mechanics employed by contractors or subcontractors on construction projects assisted under this section shall be paid wages at rates not less than those prevailing on similar construction in the locality as determined by the Secretary of Labor in accordance with the Davis-Bacon Act, as amended. The Secretary of Labor shall have with respect to the labor standards specified in this subsection the authority and functions set forth in Reorganization Plan Numbered 14 of 1950 (5 U.S.C. 913) and section 2 of the Act of June 13, 1934, as amended (40 U.S.C. 276c)."

SEC. 3. Section 6, subsection (f) of the National Foundation on the Arts and Humanities Act of 1965, as amended, is amended to read as follows:

"(f) The Council shall (1) advise the Chairman with respect to policies, programs, and procedures for carrying out his functions, duties, or responsibilities under this Act, and (2) review applications or, when it is impractical to review

individual applications, projects proposed for financial assistance under this Act and make recommendations thereon to the Chairman. The Chairman shall not approve or disapprove any such application or project for funding until receiving the recommendation of the Council on such application or project, unless the Council fails to make a recommendation thereon within a reasonable time. In the case of an application involving \$25,000, or less, the Chairman may approve or disapprove such request if such action is taken pursuant to the terms of a delegation of authority from the Council to the Chairman, and provided that each such action by the Chairman shall be reviewed by the Council."

SEC. 4. Section 7, subsection (c) of the National Foundation on the Arts and the Humanities Act of 1965, as amended, is amended as follows:

(a) The initial paragraph is amended by deleting the words "the Federal Council on the Arts and the Humanities and".

(b) Clause (2) is amended by adding at the end thereof "any loans made by the Endowment shall be made in accordance with terms and conditions approved by the Secretary of the Treasury;"

(c) Clause (6) is amended to read as follows:

"(6) support the publication of scholarly works in the humanities without regard to the provisions of 44 U.S.C. 501."

SEC. 5. Section 8, subsection (f) of the National Foundation on the Arts and the Humanities Act of 1965, as amended, is amended by striking out "\$10,000" and inserting in lieu thereof "\$25,000".

SEC. 6. Section 9, subsection (b) of the National Foundation on the Arts and the Humanities Act of 1965, as amended, is amended to read as follows:

"(b) The Council shall be composed of the Chairman of the National Endowment for the Arts, the Chairman of the National Endowment for the Humanities, the United States Commissioner of Education, the Secretary of the Smithsonian Institution, the Director of the National Science Foundation, the Librarian of Congress, the Director of the National Gallery of Art, the Chairman of the Commission of Fine Arts, the Archivist of the United States, the Commissioner, Public Buildings Service, General Services Administration, a member designated by the Secretary of State, and a member designated by the Secretary of the Interior. The President shall designate the Chairman of the Council from among the members. The President is authorized to change the membership of the Council from time to time as he deems necessary to meet changes in Federal programs or executive branch organization."

SEC. 7. Section 10, subsection (a) of the National Foundation on the Arts and the Humanities Act, as amended, is amended as follows:

(a) Clause (2) is amended by inserting between the word "gift" and the following semicolon the words "except that a Chairman may receive a gift without a recommendation from the Council to provide support for any application or project which can be approved without Council recommendation under the provisions of sections 6(f) and (8) of this Act, and may receive a gift of \$25,000 or less without Council recommendation in the event the Council fails to provide such recommendation within a reasonable period of time".

(b) Clause (4) is amended by deleting the words "section 15 of the Administrative Expenses Act of 1946, as amended" and by substituting "3109" for "55a".

(c) Clause (5) is amended by substituting "5703" for "73b-2".

SEC. 8. Section 11, subsections (a) and (b) of the National Foundation on the Arts and the Humanities Act of 1965, as amended, are amended to read as follows:

"SEC. 11. (a) There is hereby authorized to be appropriated to the National Endowment for the Arts such sums as the Congress may deem necessary to carry out the purposes of sections 5(c) and 5(g) of this Act for each of the fiscal years ending June 30, 1974, June 30, 1975, and June 30, 1976. In addition, there is hereby authorized to be appropriated to the National Endowment for the Humanities such sums as the Congress may deem necessary to carry out the purposes of section 7(c), for each of the fiscal years ending June 30, 1974, June 30, 1975, and June 30, 1976. Sums appropriated under the authority of this subsection shall remain available until expended. For each subsequent fiscal year such sums may be appropriated as the Congress may hereafter authorize by law to carry out the provisions of this subsection.

"(b) In addition to the sums authorized by subsection (a), there is authorized to be appropriated to each Endowment an amount equal to the total of amounts received by that Endowment under section 10(a) (2) of this Act."

SEC. 9. Sections 13 and 14 of the National Foundation on the Arts and the Humanities Act of 1965, as amended, are hereby repealed.

Mr. BRADEMAS. The Select Subcommittee on Education and Labor will come to order for the purpose of further consideration of H.R. 3926, and related bills, to extend and amend the National Foundation on the Arts and the Humanities Act of 1965. The Chair would point out that this subcommittee, in conjunction with the Senate Special Subcommittee on Arts and Humanities, chaired by the distinguished Senator from Rhode Island, Claiborne Pell, has already held 3 days of hearings on the legislation under consideration today.

During those hearings, we heard from the Chairman of the Arts Endowment, Nancy Hanks; and from the Chairman of the National Humanities Endowment, Dr. Berman; as well as from groups representing State programs in the arts and humanities. We are this week sitting as the House Select Subcommittee on Education, undertaking to examine the problems in special areas of the arts.

Today we shall hear from several distinguished representatives of the theater community in the United States, on issues facing both amateur and professional theater groups and performers.

Tomorrow we shall look at the opera. And we look forward to hearing from, among others, Miss Beverly Sills, Messrs. Schuyler Chapin, Glynn Ross, Kurt Adler, and Robert Collinge.

On Friday, we shall take a look at the role of films in American life as we listen to the views of George Stevens, director of the American Film Institute; Charlton Heston; and Miss Pauline Kael.

We are privileged to have with us today, as I have said, a group of distinguished leaders in the life of the American theater. We wish to hear first this morning from several witnesses representing the performing arts; then from a panel on the theater.

The witnesses who compose our first panel include Messrs. Theodore Bikel, Conrad Bain, Durmot Burke, and John Gavin. Although the Chair will call first on Mr. Bikel, the Chair would like to yield to the gentleman from California, Mr. Bell, for an observation with respect to the witnesses with us.

Mr. BELL. Thank you, Mr. Chairman. I would like to take this opportunity to introduce a constituent of mine and very distinguished actor, John Gavin, and prominent president of the Screen Actors Guild, which, Mr. Chairman, has been known to be a political spring-board for high office, now standing as the leader in California and a very prominent individual.

Mr. BRADEMAS. Are you with him or against him?

Mr. BELL. I am all for him.

Mr. BRADEMAS. We are pleased to have as our first witness, Mr. Theodore Bikel. Mr. Bikel.

STATEMENT OF THEODORE BIKEL, FIRST VICE PRESIDENT, ACTORS' EQUITY ASSOCIATION

Mr. BIKEL. Thank you, Mr. Chairman.

We represent between us the performing arts, certainly as far as the stage is concerned, all of whose members are members of one or the other of our unions or guilds. I don't know how much of a spring-board to higher office any of our officers are here.

I would like to ask that my statement be entered into the record. It is fairly lengthy, and I know you operate under time limitations, so I will paraphrase it as I go along.

Mr. BRADEMAs. That would be fine.
[The statement referred to follows:]

STATEMENT OF THEODORE BIKEL, FIRST VICE PRESIDENT, ACTORS'
EQUITY ASSOCIATION

Mr. Chairman, my colleagues and I are grateful for this opportunity to appear before you today. We speak for the performing artists of America in the fields of theatre, television, films and dance, since almost all professional performers in these fields are members of one or another of our organizations.

As some of you may recall I had the honor to appear before your committee on two previous occasions; in February of 1965 when the original legislation giving birth to the National Foundation on the Arts and Humanities was under scrutiny and again in July of 1967 when the scope of the Foundation's work was considerably broadened. It is not my intention to burden you here with a repetition of our arguments; if we favored our government's involvement with the Arts at that time, then surely our support for this endeavor has become more emphatic with the years. The concept of a government's concern not only with material resources but cultural resources as well needs no apology, least of all before you. If voices still persist who label the Arts contemptuously with frills and luxuries to be tolerated at best in times of prosperity and to be quickly dispensed with in times of economic stress and if such voices have in the past found allies even within the halls of Congress then you gentlemen have countered these attacks by your reasoned and cultured arguments. That you have prevailed is in no small measure due to your own eloquence, Mr. Chairman, and to the brilliant foresight of Congressman Frank Thompson, as well as Senators Pell and Javits, without whose consistent efforts on behalf of the Arts these Foundations might never have seen the light of day. Because of you and the other legislators who supported this endeavor we shall hopefully never again be called upon to make arguments in principle about government support for the Arts.

Our appearance before you today with whatever comment we may have is neither in a Pollyanna attitude of general support nor of crippling criticism. It is our earnest desire to strengthen, not diminish the National Foundation on the Arts and to see its scope widened and increased. We earnestly ask you to accept our comments in that spirit and within that context. Allow me to state at the outset that we consider the Arts programs to have benefitted immensely by Miss Nancy Hanks' work as Chairman. She is surely to be commended for having accomplished an extremely delicate and difficult task with exceptional brilliance. We hope she will continue to guide the affairs of the Arts Endowment with the additional support provided for in the legislation under scrutiny here.

We have taken a long look at the present conditions under which the Endowment operates and have some comments to offer about certain shortcomings with the hope that the bill you will report to Congress may provide some guidelines for relief.

Economic conditions of the performing artist.—Since the creation of a favorable climate for the artist in performing his functions is of paramount importance to the endeavor under discussion here, I believe it pertinent to inquire into the economic picture as it applies to the performing artist. Although I shall cite examples primarily from the theatre I am certain my colleagues from the other branches of the performing arts will present a picture no less worrisome than ours.

Consider these facts: In a country whose labor officials show considerable alarm when the general unemployment figure rises above seven percent the professional theatre shows an unemployment figure of some seventy-five percent! This figure has, alas, not substantially changed in some twenty years. It is always three out of four actors who are not working.

In answer to the question sometimes raised to whether these unemployed do not work in other fields such as Films, Television or Radio when theatre jobs are not to be had, it must be stated that, while some overlapping admittedly exists, it is by no means so extensive as to alleviate the plight of the actor in any measure. For one thing those fields are also overcrowded and suffer a high degree of unemployment. In addition, a recent study of Equity membership conducted independently by Temple University clearly showed that in 1966 for example fifty-five percent of Equity membership could not find acting jobs at all in any medium and had to work outside the profession.

As to the pattern of earnings, it remained virtually unchanged. The following figures, as compiled by Alan Hewitt appeared in "Performing Arts Review" in 1971:

[In percent]

Yearly earnings	1964	1967	1970
\$1 to \$2,500.....	76.9	75.9	75.2
\$2,501 to \$5,000.....	12.1	11.8	11.7
\$5,000 to \$10,000.....	8.0	8.4	9.1
\$10,000 and over.....	3.0	3.9	4.0

These seemingly "steady" figures represent, of course, an actual decline because of inflation and attendant cost-of-living changes.

The influx of "new blood".—Is it healthy or stifling for the theatre?

(a) In a survey conducted in early 1972 the Arts Division of the University of Wisconsin sought to obtain a rough picture of professional placement for college graduates trained in the Arts. Music fared best despite a decline in 1970-71 from the 1959-60 rate: Music graduates placed 90.3% in 1959-60 and 70.5% in 1970-71. Theatre, however, placed 53.3% in 1959-60 and a disastrous 36% in 1970-71!

(b) Things will get worse in the next decade because at this very moment there are far more people studying theatre than can possibly be absorbed. The Department of Labor predicts that even if the economy returns to an acceptable three per cent unemployment rate, our profession will be able to offer only nine hundred new openings per year (five hundred to replace those who retire or die and four hundred because of expected growth). Yet the National Center for Education Statistics reports that last year alone our colleges and universities turned out 3,765 people with bachelor degrees in drama plus 1,029 with advanced degrees. That is nearly 5,000 per year to fill an estimated demand of only 900 per year (in all acting fields)! Add to this the not inconsiderable supply coming not from colleges but professional schools, amateur theatre and from the street and you can readily see we will continue to be in grave trouble.

Endowment support of the theatre.—While we are naturally pleased with most grants-in-aid given to theatre in the past we feel duty bound to offer some criticism about the inadequacies of the Endowment program as it relates to theatre. To be quite blunt, the theatre has been woefully short-changed and neglected. Since the largest amount of Endowment funding of professional non-profit theatre is in the area of Resident (repertory) theatres the following employment patterns in this area should serve to emphasize the downward trend.

	1969	1970	1971	1972
Number of (LORT) theaters.....	60	52	47	49
Average number of contracts per week.....	677	553	509	500

This trend might conceivably have been stopped or reversed had the grants to theatre been increased proportionate to the general availability of monies to the Arts Endowment for distribution. For example, in fiscal 1971 the Endowment distributed about \$10.5 million (excluding funds to the States), of which theatre got \$2 million (about 20%). In 1972, of an available \$24 million, theatre received \$2.6 million (11%). This year of a distributable \$31 million the theatre's share was \$2.7 million (8%). That the theatre has not fared well in the distribution is evident from the percentage figures. Nor can we take comfort from the fact that the actual dollar figures were subject to minimal increases; at the rate of inflation this country has experienced this cannot be termed "holding the line." It is, in fact, a decline.

By way of comparison, grants in the music field jumped from \$5.1 million in 1971 to nearly \$10 million in 1972. This, despite the fact that music happens to be also the largest recipient of private grants in the country. (The Ford Foundation alone since 1957 has dispensed \$120 million for music, in contrast to \$32 million for theatre.)

We do not begrudge other art forms their bounty. But we would like to see grants to the theatre keep pace with what is done for the other arts.

The Endowment is the best hope for non-profit theatre; we know that. We only ask that its functioning be improved.

One hand giveth, the other taketh.—While the national government increases its support for the theatre, state and municipal governments are increasing the tax burden both on theatres and theatregoers. This ludicrous inconsistency plagues both commercial and non-profit theatre at times to the point of stifling the enterprise altogether. In your own backyard, for example, the District of Columbia local government levies not only a 5% admissions tax but has, in the case of one non-profit Equity theatre, begun proceedings to collect real estate and personal property tax as well. This theatre deserving of—and receiving—a \$25,000 grant from the Endowment is about to be strangled by an injudicious bureaucracy on the local level.

If you agree with us that such a state of affairs approaches the intolerable, then you might wish to consider the remedy we propose. We suggest that all or part of Federal assistance flowing to the States under Section 5(g) of PL 89-209 be denied to those States that impose such inconsistent tax burdens and do not remove them within a reasonable period of time. We believe precedent exists for Congress to withhold Federal support from States that act contrary to national policy and we urge you to apply those means to safeguard arts programs around the country.

Regional concepts: The time is past, I hope, when a mention of the Arts conjurs up the thought of New York elitism and the cultural dominance of the polyglot Northeastern establishment. We know now that we are talking about all of America, not a small segment. Our concern is national. The actor himself, even when he walks the streets of New York or San Francisco in search of his initial break into the theatre, hails from Iowa, Indiana, Texas or Georgia. It used to be a one-way street; today it no longer need be. For we are talking precisely of moving the artist out of the big cities to regions of the country where theatre, dance or music in their professional form have not been exhibited other than on the tube. The move to the country from the megalopolis was surely one of the major goals of the Arts Endowment. Assistance to the States and to touring companies amply attest to this.

Yet in the basic concept of your programs there is one flaw, perhaps little more than semantic, but a stumbling block to some programs nonetheless. There is either the concept of a national or federal program or the program on the state level. Nothing in between. Yet I submit there needs to be an in-between concept for the benefit of Americans in exactly the smaller and therefore proportionately poorer States. In those areas a single state with its modest arts budget can only go so far. Quality professional theatre is expensive and beyond the grasp of smaller more sparsely populated states. But if States were permitted and encouraged to share costs and pool their resources and their audience potential then the doors would be open to theatre, dance, opera, symphonies and any other performing art form that can travel.

Thus we propose that the Endowment encourage the development of a regional concept to enable programs too large for single states to be created in the performing arts field. The states will undoubtedly need some advice and help from Washington in the beginning; we trust some judicious planning will be applied here.

The "commercial" theatre.—The state of the arts and of the artist needs constant examination so as to alleviate hardships and make possible a healthy environment for growth. Since some 80% of the working stage performers appear in the so-called commercial (as distinct from non-profit) theatre, an examination of that area is surely called for. Since the commercial theatre appears to be in almost as much trouble as its non-profit cousin it, too, must be helped. We are, of course, aware that the Endowment as constituted can do nothing to help here by way of direct aid but it can study the problem and make recommendations as to possible remedies other than grants-in-aid. Low interest federal loans, tax relief—those avenues need to be explored among others. Indeed, in its report on legislation to continue the Endowment the Senate in 1970 specifically asked for an Endowment study on the problems of the theatre commercial as well as non-profit. Yet such a study has not been instituted to this day. Since such an inquiry is clearly needed perhaps you might consider creating an investigative arm, or commission, as part of the legislation before you. Such a commission would be specifically charged with reporting on the problem areas of the arts, including the "for profit" ventures.

Prevailing union standards.—Our pleasure at the initial inclusion of Section 5(i) calling for adherence to basic labor standards in all projects or productions assisted by grants from the Endowment has since been tempered by the realization that the implementation of this section has in many instances been unsatisfactory and, at best, spotty. This gives us cause for concern especially in the area of so-called "experimental" theatre. Of the thirty theatres receiving grants this year under the Endowment's experimental theatre program several do not meet the minimum standards as defined in 32 CFR 4309. Despite the fact the Equity has made every concession to these groups they still do not meet the minimum levels even of our substandard codes and contracts. It became necessary on two separate occasions to cite one of these theatres for violation of the requirement established by Section 5(i). Yet, in both instances the Endowment ignored the infraction and continued the grant. This year the same theatre was again rewarded—for the third time—with Endowment assistance.

In the past these infractions have caused us some concern; we sense with growing apprehension that unless adherence to standards is demanded by the Endowment as a prerequisite for its grants then certain groups will continue to ignore this provision of the act and others may feel encouraged to do likewise. If the level of funding by the Endowment should improve—as we fervently hope it will—then the influence of such infractions on the economics of stage performers will no longer be inconsequential or marginal. Hence our concern.

We respectfully suggest that your committee might wish to explore the manner in which Section 5(i) is administered. We shall be happy to cooperate in such an inquiry.

Representation of unions and guilds on Arts Council and panels.—The Arts Endowment was created to assist the artistic institutions of America and to improve the economic environment in which the artist works. I must tell you quite frankly that we are concerned—and have been for some time past—that the Endowment conducts its affairs which intimately affect the artist's work and life-style without proper consultation with and involvement of the working artist and his elected representatives. While the original legislation authorizing the National Council on the Arts clearly indicated an intent by Congress that the Council contain representation for the practicing artist, at this time there is not a single elected or appointed representative of any of the several performers' unions or guilds serving on the Council. And while officials of the Screen Actors Guild and the Musicians Union did hold membership on the Council they are now no longer represented. As far as the theatre is concerned at no time since the very inception of the Council did any representative of Actors' Equity serve on it. We were never even asked to serve on advisory panels which are consulted by the Council and the Endowment Chairman on matters affecting the theatre. I hope you understand that we are not guided by a sense of hurt prestige in making these observations but rather by an earnest desire to put our knowledge and expertise at the service of the Council and the Endowment. That we do possess such knowledge and expertise should be self-evident. As artists we serve our art; as professional guilds and unions we serve the interest of the artist, individually and collectively. We know his work, his working conditions, his employment and unemployment patterns, we represent him. Thus we are puzzled by what seems to be a systematic exclusion of our elected representatives from the deliberations of the Council. It has been commonplace to talk of the need to involve people in the decision-making process which affects their lives, their careers, their profession. As American actors have chosen their representatives so that through them they might have a voice, so it behooves Congress to recognize such representation in the legislation dealing with the principal government agency to make national policy affecting the theatre and the performer.

Therefore I respectfully suggest that you consider changing Section 6 of PL 89-209 as amended by adding the following sub-paragraph (4) to paragraph (b) :

"(4) so as to include representatives of the artists' unions, guilds and other professional organizations comprised of practicing artists."

In advocating this change I hope it is clear that we, the unions and guilds, are not asking for a right to appoint. We do want the right to nominate so that the President may be able to select his appointees for the seats so designated from among several union nominees. Again I emphasize that we wish this solely

because we are ready and willing to serve the Endowment but cannot do so unless proper provision exists to include us regularly among the roster of appointees.

There is an apocryphal story, dating back a long time in America's history, which tells of a black slave who was praying in the fields. Falling to his knees he pleaded: Use me, Lord, use me—if only in an advisory capacity!

Mr. Chairman, members of the Subcommittee, allow me to thank you for your patience and forbearance in listening to these somewhat lengthy arguments. My apologies for that; but we have our chance at bat only once every few years.

Mr. Chairman, we fear it will not be easy to widen the scope of government involvement in the Arts at this time. The country is at the tail end (we hope) of a long and debilitating war. We are hurt in our pockets and in our stomachs.

Our peace of mind is badly shaken and we are all bruised by the very painful process of living in 1973. Under such circumstances the Arts tend to suffer. This may be truer of America than elsewhere; we are relative newcomers to this business of interrelation of the Arts and Government. Yet I have faith in our cause. For what we are talking about is not a nation at play; we are talking about cultural survival.

Mr. BIKE. As you will recall, I had the honor to appear before your committee on a number of occasions. First in 1965 when the original legislation was introduced, giving birth to the National Arts Foundation, and again in 1967 when it was broadened. I may say without fear of contradiction that if it had not been for you, Mr. Chairman, and for Congressman Thompson, just to highlight the most eloquent of the spokesmen, and for Senators Pell and Javits, these foundations and endowments would not have seen the light of day.

I hope we will never again have to make arguments in principle about Government support for the arts. If we appear here today with some observations about the way the endowment has been going, to our minds, and has been operating, we ask you to accept our comments not—recognizing that we are not here in either a Pollyanna attitude or crippling criticism. We want to see the functions of the endowment broadened and not diminished.

We want you to accept our remarks within that context. We would like to say at the outset that we think Miss Nancy Hanks has done an outstanding job as chairman; we hope she will continue to guide the affairs of the arts endowment with the additional support provided for in the legislation before you.

Now, there are certain shortcomings which I would like to highlight, in the hope that you will find it within the scope of your work to bring some relief with the legislation before you. Since it is your desire, as I understand, to look at the overview of the conditions of the performing artist, how does he fare, how has he fared since the establishment of the National Council on the Arts, and the Endowment? And since the creation of a favorable climate for the performing artist is what we can seek, I think it is pertinent to inquire into the economic mixture he operates under. First of all, we have to consider this fact: In a country whose labor officials show considerable alarm when the unemployment figure rises above 7 percent, we represent an industry that has an unemployment rate of 75 percent. It's never changed in 20 years; there has always been three out of four actors or performers who have been unemployed.

If the question should be asked whether some of these unemployed do not work in other fields when not employed in the theater, it has to be stated that, although there is some overlapping, it is by no means as extensive as some would presume.

There was a recent study conducted independently by Temple University, who took a representative year, 1966, and they found out that 55 percent of all Equity members never worked in any medium at all in that year. Films, television, or anything else. They had to wait on tables, if anything at all.

The pattern of earnings has remained completely unchanged. In other words—and that may startle you a bit—those who earned between \$1 and \$2,500 per annum comprise 26—25 percent, point-some—percentage points, of those who are working. So three-quarters of those who are actually working make between \$1 and \$2,500 per annum. Those who make between \$2,500 and \$5,000 are about 12 percent. Those who make \$5,000 to \$10,000 are about 8 percent. And over \$10,000 per annum, that's about 4 percent of the total of those who are working.

Now I would like to direct your attention to the influx of new blood into the performing arts. Is it good, is it bad, is it healthy, is it stifling?

The Department of Labor predicts, in a survey it recently made, that if the economy returns to an acceptable 3 percent of unemployment, then there will be about 900 openings a year for performing artists. They figure this 500 to account for those who retire or die and 400 to account for natural growth.

Universities and colleges have turned out, in the past year, almost 5,000 people with advanced degrees, bachelor of arts degrees in drama. That is 5,000 people to fill an estimated 900 positions when the going is good. And that is only college and university graduates; does not take into account people who come from professional schools, amateur theater and from the street. We are in trouble.

Now regarding the endowment support for the theater, we had hoped that some of the trends might have been stemmed, stopped, reversed. In 1969 most of the endowment concerns itself with nonprofit theater; therefore, resident theater. I am sure my colleagues will address themselves to the other forms of the art. If the endowment supports nonprofit repertory theaters, there were 60 such theaters in 1969 with 677 contracts per week. In 1972, there are only 49 such theaters with 500 contracts per week. The endowment distributed 10 million in fiscal year 1971. That is excluding funds to the States, of which theater got \$2 million. That's about 20 percent.

The next year, 1972, there was an available \$24 million, of which theater received \$2.6 million. That is 11 percent of the pie.

This year, of a distributable \$31 million, the theater's share was \$2.7 million and that is only 8 percent of the pie.

The theater has not fared well in the distribution, that is evident from the percentage figures. And we can't take comfort from the fact that the dollar figures increased slightly because, with the rate of inflation that this country is experiencing, this is not holding the line. That is decline.

By way of comparison, the music field jumped from \$5 million in 1971 to \$10 million in 1972, in spite of the fact that music is the one field which gets the greatest grants from the private sector in the country.

We don't begrudge them their bounty, but we would like to see the theater keep pace with what is done for the other parts. We know

the endowment is our last best hope; we only hope it will work better than it has in the past.

One hand, I am afraid to say, gives and the other one takes away. The National Government may increase its support for the theater and then local government, State government, and municipal government takes away with another. There is a ludicrous inconsistency.

Right in your own backyard, Mr. Chairman, the District of Columbia not only levies an admissions tax, but has now begun to hit one Equity theater with real estate and personal property tax, as well. That is a theater that deserves and gets \$25,000 a year from the endowment, and is being killed through a back door by local government.

I think you may want to say something about that. It is intolerable. We suggest perhaps that all or part of Federal assistance flowing to the States under section 5(g) of the public law be denied to those States which impose such inconsistent tax burdens and do not remove them within a reasonable period of time. I believe there is precedent for Congress to withhold Federal support from States that act contrary to national policy. We urge you to apply the safeguard.

Another aspect is that of regional concept. I hope the time is past when the arts with a capital A conjures up the thought of New York elitism, or the polyglot Northeastern establishment. We are talking about all of America. Our actors, when they hit the streets of New York, San Francisco, Los Angeles, in search of their initial jobs, these are the people that come from Iowa, Indiana, and Texas, and Georgia.

We are talking about moving the artists now from the big urban centers back into the country by way of touring companies and regional activities. Some States don't have the resources to fund all that or to undertake touring companies, presentation of ballet, et cetera. However, if they were permitted to pool their resources in regional concepts that cut across State lines where two or more States in the same region could combine—we at the present recognize either a State concept or Federal concept. There should be something in between that you might wish to encourage. The commercial ventures need to be encouraged, too.

Later in the day you will hear from the theater entrepreneurs and producers. We concentrate here with the endowment on the nonprofit theater.

But we must also remember that this depressed industry, 80 percent of whom work in the so-called commercial theater, are subject to the same whims of fate as the others, and while we are aware the endowment as constituted can do nothing to help the commercial theater by way of grants and aid, it can do something else. It can institute certain studies, how it can be helped in other ways, such as tax relief, such as perhaps low-interest grants, Federal grants that are available to other small business—incidentally, such a study of nonprofit and for-profit theater was specifically asked for in the 1970 Senate report—to be undertaken by the endowment. Such a study has never yet been started. We urge you to either get such a thing going through the endowment or else perhaps create an investigative arm or commission which would be specifically charged with reporting on the problem areas, both in the for-profit and nonprofit area.

The prevailing union standards: We were very pleased this section was included in the original legislation; but, alas, the implementation

has been very spotty and in some instances totally unsatisfactory. Of the 30 theaters receiving grants this year under the endowment's experimental theater program, several do not meet the minimum standards at all. Despite the fact that Equity, for example, has made every possible concession to them, they don't even meet substandard conditions. And it became necessary on two separate occasions to cite one of these theaters for violation of the requirement established by section 5, yet in both instances the endowment ignored the infraction and continued the grant.

This year the theater was again rewarded, for the third time, with endowment assistance. In the past, we have been a little worried about these things and now we are getting a little more worried because the moneys are getting bigger and some may feel they can flaunt this clear provision of the act.

We suggest your committee might wish to explore the manner in which this section is administered.

Finally, our final point is representation of unions and guilds on the arts council and on the panel. If the arts endowment was created to assist and improve the economic environment in which the artist works, I must tell you we have been frankly concerned that we, the elected representatives of the performing artists in America, as such have never been represented on the council. There has been some representation: then Screen Actors Guild in the person of Charles Heston sat on the National Arts Council, as did the Musicians Union in the person of Herman Kemmit, who is now dead. We, the theater, Actors' Equity, we have never been represented, not only on the National Arts Council, but even on the panel that deals with the theater. It has been commonplace to talk of the need to involve people in the decision-making process which affects their lives and careers and their profession.

As American actors have chosen their elective representatives, us, so they might have a voice, it behooves Congress to recognize such representation in the one Government agency that is dealing with policy affecting the national theater and the arts in general.

Therefore, I suggest you consider changing section 6 of Public Law 89-209, as amended, by adding the following subparagraph:

"So as to include representatives of the artists' union, guilds, and other professional organizations comprised of practicing artists."

Now we advocate this change and I hope it is clear in your mind that we are not asking for a right to appoint. That right is the President's, obviously. But we are asking for a right to nominate, so that the President may be able to choose from among various of our nominees for the seats so designated among—on the council and on the panels. On the panels, in any case, I think we ought to represent, but we are asking for seats on the council. We are doing this solely because I think we have an expertise and a responsibility and we wish to place it on the—into the service of the Federal Government in this endeavor.

There is an apocryphal story, Mr. Chairman, of a black slave in the fields some 100 years ago, who was praying. He fell to his knees and he said, "Use me, Lord, use me—if only in an advisory capacity."

And so this is really our plea before you in this instance, for representation on the National Arts Council. We are at a crossroads and at the end of a very debilitating war. Our energies are sapped and

we hurt in our pocketbooks, and at such a time when it is really painful, to live in 1973, the arts usually tend to suffer and tend to be slighted, and tend to be shoved into some kind of a corner. It may be truer of America than of other countries. We are relative newcomers to this business of interrelation of government with the arts. But we are not talking about a Nation at play. We are talking about cultural survival.

Thank you, Mr. Chairman.

Mr. BRADEMAs. Thank you very much, Mr. Bikel, for a most illuminating statement.

Mr. Bain?

STATEMENT OF CONRAD BAIN, FOR THE AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS

Mr. BAIN. Thank you, sir.

I, too, have submitted a statement for the record. I will refer to the statement with certain deletions, in the interest of time.

The American Federation of Television and Radio Artists wholeheartedly support the continuance and expansion of the National Foundation on the Arts and the Humanities Act. It is with pride and pleasure we offer testimony before this excellent committee now for the first time.

Television and radio offer mediums with great potential for service to the public hungry for cultural enrichment. All of the performing and visual arts are interdependent. When the National Foundation assists in the life of a repertory theatre in the United States, we all benefit.

I am in agreement with Mr. Bikel when he says we are in a sense one community of performing artists.

Some years ago I had the privilege of performing under the guidance of a world famous director. Following the rehearsal, or perhaps a preview performance of the play, when we settled down for the note session that inevitably followed, I remember what he said. He said something encouraging, like, "That was a beautiful performance, ladies and gentlemen, very effective. Let's see what we can do to make it better." That is the attitude we bring here this morning.

There cannot possibly be an artist in this Nation that does not feel enormous gratitude and hope for the advent of the National Foundation on the Arts and the Humanities Act; for the devotion and foresight of those who brought it about, those who have nurtured and defended it, and those who continue to care about it today. Life has been breathed in where there was none before. Let's see what we can do to make it better.

As a taxpaying citizen and as a performer, I would suggest that we ought to address ourselves to the subject of quality. More and more people find themselves with more leisure time, more and more people find their usual diversions are unrewarding. We hear a great deal of concern expressed about the quality of life. But it also follows naturally, as we have seen, that we are experiencing an unprecedented demand by the people for the soul-satisfying enrichment that only the arts can provide. But I think we have an obligation to provide them with work of real quality.

Public money invested in the arts ought to be so administered as to give maximum assurance that the product, whether a theatrical pro-

duction on the stage, television, or radio presentation or film is of first quality. I don't think just because we are dealing with an art form that means we must take long-shot chances into some vague, fuzzy limbo in the hope of accidentally stumbling over brilliance. Quality control is at least as essential in the realm of performing arts as it is in the manufacture of consumer goods.

How do we achieve this objective? First of all, I suggest we will insure quality by insisting on professionalism. Professionalism in our field is best acquired when a talented individual, with proper training, develops techniques and values in the hard marketplace of experience. Professionalism or professional environment also serves the learner and the neophyte.

I would suggest that the National Foundation ought to be well provided with an advisory body on the performing arts comprised of top-flight professionals proven in their field and sufficient in number so that the aggregate of time available to serve will always be sufficient to the Foundation.

The American Federation of Television and Radio Artists, Actors' Equity Association, and the Screen Actors Guild, comprise together close to the total population in this country of professional actors, singers, dancers, stage managers, and directors. I believe—I join Mr. Bikel in this—that these organizations should be consulted in appointing advisory personnel. I believe the various producers' organizations should be consulted. I think it is a mistake in these times to view these organizations as you would labor unions in the old-fashioned sense, only interested in working conditions, wages. Here we have at our disposal a collection of artists and citizens, devoted to their art and their craft, deeply concerned in using their talents individually and communally for the public good. They stand ready to help, and I believe they should be utilized.

A theatrical production, in whatever form, is like most other things in life: you get what you pay for. Professionalism also means the artist is paid a living wage. The old image of the starving artist has always seemed romantic from the outside, but has never been from the inside.

If we can agree that we have a right to quality, we must be ready to pay for it. I believe it should be a condition of the law that no worker or artist should be expected to work for wages below the prevailing rates. In that connection I heartily endorse item (j) of paragraph (6) of H.R. 4288. I am addressing myself here to quality.

I can testify from my own personal experience that the character of an audience's response to a work of quality is unparalleled. So what we are suggesting is a more selective and expanded advisory body for the performing arts. We are asking for a commitment to quality presentations which we believe can only be achieved through a commitment to professionalism.

I think it would be a good idea to take a look at the idea of State boundaries as separating units for the purpose of administering a national program on the arts. I would suggest this concept may be wasteful and inefficient, and that it should be abandoned or at least amended.

I submit that we might do better to view the country in terms of regions as more effective divisions for the purpose of planning presentations for the widest consumption of the highest quality.

For example, at the moment there is an excellent touring unit from the Guthrie Theater in Minneapolis playing to audiences in Wisconsin, Michigan, Nebraska, as well as other States. They are winning new and enthused friends for the theater at every performance.

I think the Administrator of the Foundation should have a free hand to support the kind of program in a given region which will serve the people most effectively.

Perhaps the question to be answered is not so much, "Does each State have an appropriation?" but more to the point. "Is every region being adequately served?"

The performing artist is not divisible into groups, either by medium, geographical location, or union affiliation. We are all truly national in character. Performing unions do not really have separate memberships since most of us belong to almost all of the various performing unions. We work all over the country from New York to Hollywood, Florida, Minnesota, and points in between. For the purpose of administering an arts program where performing arts are concerned, I would suggest the artist should be thought of as fluid and the audience as stationary.

I would like to draw your attention to H.R. 4288, which is before the committee and most particularly to the provision beginning after (1) on line 25, page 3, where it states, and this is in reference to the selection of the council within the State which would be charged with dealing with the Federal money that comes to that State, "shall be composed of private citizens who are widely recognized for their broad knowledge of, or expertise in, or for their profound interest in the arts." Just as a point of emphasis here, I would suggest the "expertise" should be the prime requisite here, much more so than the "broad knowledge" or "profound interest," and so on.

Surely we all realize the enormous benefit, both real and potential, which the work of the Foundation brings to those among us who are socially and economically disadvantaged. Perhaps, though, it is not as obvious that radio and television offer real opportunities for bringing cultural experience to the maimed, the blind, the deaf, and the invalid.

All my colleagues, I am sure, join me in thanking you for your kind attention, ladies and gentlemen, and we want to thank you for your devoted service and your continued profound contribution to our national and cultural life.

Mr. BRADEMAS. Thank you very much, sir, for a helpful statement on which we will be questioning you shortly.

[The statement referred to follows:]

STATEMENT OF CONRAD BAIN, THE AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS

The American Federation of Television and Radio Artists wholeheartedly supports the continuance and expansion of the National Foundation on the Arts and Humanities Act. It is with pride and pleasure that we offer testimony before this excellent committee now for the first time.

Television and Radio are mediums with great potential for service to the public hungry for cultural enrichment. (In this regard, we are pleased to note with gratitude and approval the ten thousand dollar matching grant which has been awarded by the National Foundation for the purpose of developing a pilot radio program of unusual character.)

All of the performing and visual arts are interdependent. When the National Foundation assists in the life of a Repertory Theatre, anywhere in the country, we all benefit. We are, in a sense, one community of performing artists.

Some years ago I had the privilege of performing in a stage production under the guidance of a world famous director. Following a rehearsal, or perhaps a preview performance of the play, when we had settled down for the note session that inevitably followed, I remember he always said something like this: "that was a beautiful performance ladies and gentlemen, very effective. Now let's see what we can do to make it better".

There cannot possibly be an artist in the nation who does not feel enormous gratitude and hope for the advent of the National Foundation on the Arts and Humanities Act; for the devotion and foresight of those who brought it about, those who have nurtured and defended it, and those who continue to care about it today. A most commendable beginning has been made: life has been breathed in where there was none before; now let's see what we can do to make it better.

As a taxpaying citizen and as a performer, I would suggest that we ought to address ourselves to the subject of quality. More and more people find themselves with more leisure time; and more and more of them are finding that their usual diversions are unrewarding. We hear a great deal of concern expressed for the "quality of life". It follows naturally then that we are experiencing an unprecedented demand by the people for the soul satisfying enrichment that the arts can provide. I think that we have an obligation to provide them with work of real quality.

Public money invested in the arts ought to be so administered as to give maximum assurance that the product, whether it is a theatrical production on the stage, a T.V. or Radio presentation or, a film, is of first quality. I don't think that just because we are dealing with an art form, that means we must take long shot chances, into some vague, fuzzy limbo, in the hope of accidentally stumbling over brilliance. Quality control is at least as essential in the realm of the performing arts as it is in the manufacture of consumer goods. Now, how do we achieve this objective? First of all I suggest that we will insure quality by insisting on Professionalism. Professionalism in our field is best acquired when a talented individual, with proper training, develops techniques and values in the hard market place of experience. Professionalism also serves the learner.

Furthermore, I would suggest that the National Foundation ought to be well provided with an advisory body on the Performing Arts, comprised of top flight Professionals, proven in their field, and sufficient in number, so that the aggregate of time available to serve will always be sufficient. The American Federation of Television and Radio Artists, Actors' Equity Association, and the Screen Actors Guild, comprise, together, close to the total population of professional actors, singers, dancers, stage managers and directors in this country. I believe that these organizations should be consulted in appointing advisory personnel. I believe the various producers' organizations should also be consulted. It is a mistake to look on these organizations as if they were labor unions only in the old fashioned sense, when wages and working conditions were all that mattered. Here we have at our disposal a collection of artists, and citizens devoted to their art and their craft, and deeply concerned in using their talents individually and communally for the public good. They stand ready to help, and I believe they should be utilized.

Theatrical production, in whatever form, is very much like most other things in our lives, you get what you pay for. Professionalism also means that the artist is paid a living wage. The old image of the starving artist in the garret, has always seemed romantic from the outside; but it has never been so from the inside. If we do agree that we have a right to quality, then we must be ready to pay for it. I believe it should be a condition of the law that no worker, no artist, should be expected to work for wages below the prevailing rates. I heartily endorse item (j) of paragraph (6) of H.R. 4288. This suggestion is not made in a self serving way; because I am addressing myself to the subject of quality. I can testify from my own personal experience, that the character of an audience's response to a work of quality is unparalleled. What we are suggesting then is a more selective and expanded advisory body for the performing arts. We are asking for a commitment to quality presentations, which we believe can only be achieved through a commitment to Professionalism.

It would be a good idea, I think, to take a look at the idea of state boundaries as separating units for the purpose of administering a national program on the arts. I would suggest that this concept may be wasteful and inefficient, and that it should be abandoned or at least amended; I submit that we might do better to view the country in terms of regions, as more effective divisions for the purpose of planning presentations for the widest consumption and of the highest quality.

For example, at the moment, there is an excellent touring unit from the Guthrie Theatre in Minneapolis, playing to audiences in Wisconsin, Michigan, Nebraska, as well as other states, and winning new and enthusiastic friends for the theatre at every performance. Let's give the Administrator of the Foundation a free hand to support the kind of program in a given region which will serve the most people most effectively. (Much better to have a given sum of money spent on a single unit of quality which is capable of serving a given territory, then dividing the same sum into small units with highly questionable results.) Perhaps the question to be answered should be not so much, "does each state have an appropriation"? but more to the point, "is every region being adequately served"?

The performing artist is not divisible into groups, either by medium, geographical location or union affiliation. We are truly national in character. Performing unions do not really have separate memberships, since most of us belong to all or almost all of the various performing unions. We work all over the country, from New York to Hollywood, from Florida to Minnesota and points in between, depending upon the nature of our engagement at any given moment. For the purpose of administering an Arts program, where performing arts are concerned, I would suggest that the artist should be thought of as fluid and the audience as stationary.

I would like to draw your attention for a moment to H.R. 4288 which is before this committee, and most particularly to the provision beginning after (1) on line 25, page three, where it states, "shall be composed of private citizens who are widely recognized for their broad knowledge of, or expertise in, or for their profound interest in the arts." Just as a point of emphasis, I would suggest that the 'expertise' should be a prime prerequisite here, much before 'broad knowledge' and 'profound interest'.

Surely we all realize the enormous benefit, both real and potential, which the work of the Foundation brings to those among us who are socially and economically disadvantaged. Perhaps, though, it is not as obvious that Radio and Television offer great opportunities for bringing cultural experience to the maimed; the blind, the deaf and the invalid.

All of my colleagues join me in thanking you for your very kind attention. We want to thank you again for your devoted service, and profound contribution to our national cultural life.

Mr. BRADEMAS. Mr. Gavin?

Mr. GAVIN. If I may, Mr. Chairman, if Mr. Burke would like to speak.

STATEMENT OF DURMOT BURKE, DANCER, NATIONAL BALLET COMPANY

Mr. BURKE. So as not to duplicate anything, in the interest of time, let me say, as a professional dancer who has appeared with companies who have benefited from the National Endowment grants, I am aware of what the grants have meant to ballet and dance in this country in terms of growth, expansion, and the quality of dance throughout this country. So I naturally endorse the National Endowment.

I think it has done a tremendous job and should be continued. At this time we submit into the record a few comments and suggestions concerning National Endowment's future and expansion.

I thank you, gentlemen.

[Letter introduced on behalf of the American Guild of Musical Artists by Durmot Burke, dancer and member of the National Ballet Company, follows:]

AMERICAN GUILD OF MUSICAL ARTISTS,
New York, N.Y., March 13, 1973.

HON. JOHN BRADEMAS,
House of Representatives,
Washington, D.C.

DEAR MR. BRADEMAS: I appreciate the opportunity to express to you the views of the American Guild of Musical Artists (AGMA) AFL-CIO which I represent as National Executive Secretary.

With offices in twelve regions throughout the United States, our organization on a national basis since 1936 has represented the performing artists who appear in opera, dance and concert performances.

I would like to relate the collective gratitude of our members for your interest in and your support of arts institutions with the resultant improved economic environment in which the performing artists work.

As the Congress considers legislation to extend the National Foundation on the Arts and the Humanities Act, we offer the following thoughts for your consideration:

COLLECTIVE REPRESENTATION—PERFORMING ARTISTS

We are greatly concerned about the lack of consultation and involvement of the performing artists in matters relating to the National Foundation on the Arts and the Humanities.

The legislation authorizing the National Council on the Arts seems to clearly indicate an intent by Congress that the Council should include representation of the practicing artists. It is our understanding that there are no representatives of the several performing arts unions on either the National Council or the many panels that advise the Council. We further understand that for all practical purposes the same circumstances exist in the case of the state arts councils, which are substantially funded by the National Endowment.

Since the performing artists have in most instances for many decades banned together to handle matters affecting their professional interests through the democratic processes of their respective labor unions, we urge that legislation be proposed which would provide for inclusion on the National Council and on the panels which advise the Council of national representatives of the artists' unions as well as other professional organizations which represent and which are made up of practicing artists.

BASIC LABOR STANDARDS

We are also concerned with respect to the administration of Section 5 (i) of the National Foundation on the Arts and the Humanities Act which prescribes basic labor standards to be adhered to in connection with activities financed in whole or in part by Endowment funds.

Information as to the adherence to these standards on the state level is not known to us; however, on the national level in the field of our jurisdiction it is our impression through contact with employers that compliance with Section 5 (i) is good. We are, however, puzzled by the grants for choral programs. The published National Endowment grants for fiscal 1972 list eight grants to choral groups, only one of which is an established professional organization whose members derive their livelihood from professional singing.

In view of the multitude of amateur singing groups throughout the United States, we question whether or not the Endowment can with its limited resources make any meaningful overall contribution to the area of amateur singing societies.

We question whether or not the amateur organizations adhere to the provisions of Section 5 (i) and we question whether or not such grants are in keeping with the spirit and intent of the National Foundation on the Arts and the Humanities Act.

The furtherance of amateur choral singing groups if they are not paid the prevailing minimum compensation can be extremely detrimental in certain circumstances to the welfare of artists who derive their livelihood from the choral singing profession. A case in point is a controversy in which our organization is now involved which has necessitated our picketing an orchestra which is a recipient of a grant from the National Endowment. Picketing, incidentally, is an action almost unheard of in the history of our organization. In this instance the orchestra in question utilizes both professional and amateur singers and does not adhere to the provisions of Section 5 (i) in the employment of singers, even though the orchestra receives support from the National Endowment. Unless our organization takes steps against this orchestra, our members stand to lose their agreements with other employers under which they are paid the prevailing minimum compensation. It is inconceivable that the legislation which established the National Foundation on the Arts and the Humanities Act envisioned practices which would adversely affect and endanger the livelihood of the professional performing artists.

FOREIGN ARTISTS

We urge that the National Foundation on the Arts and the Humanities Act be amended so as to prohibit the granting of assistance to companies who engage foreign artists who are not of distinguished merit and ability as described by our immigration statutes.

Some four years ago our organization undertook an independent study of the Immigration Law's policy with respect to the admission of alien solo opera singers. A copy of the results of this study is attached. Although the study was done four years ago, the findings of the report are equally applicable to the current problems in this area, if not more so today.

It has always been the position of our organization that the appearance in the United States of foreign artists "of distinguished merit and ability" is vital to our culture; however, the Immigration Law as it is presently being administered does not provide sufficient protection for the young American artists who perform in less than star leading roles. The absence of this protection has forced young Americans to pursue their careers outside the United States in countries where, due to actions of the foreign governments, the doors of opportunity are now being progressively closed to the American artists.

Many of the foreign artists now being imported into the United States are of less than stellar quality as the Law requires. The 1968 study which was based upon newspaper critics reviews (the same method as that employed by the Immigration officials in making a decision regarding visa applications) reveals that only 32% of the foreign artists who appeared in the United States during the three-year period covered by the study were truly rated as "artists of distinguished merit and ability." Slightly more than two-thirds of the performances by foreign artists received less than complimentary critical reviews by experts in the field.

We believe that the intent of Congress when it established the National Endowment was to foster American arts and artists. We believe that the Endowment given the appropriate authority can protect its funds from inadvertently contributing to the growing deficit in the United States balance of payments abroad.

We also urge that the National Council be empowered and encouraged to speak out on matters relating to the cultural development of the Nation. A case in question, which cries out for the voice of an official spokesman, is the controversy in connection with the appearance of a foreign dance company in the State Theater in Lincoln Center in New York City during the summer of 1974 in the time period for which the American Ballet Theatre has over recent years developed an audience. For the American Ballet Theatre, which is our major national touring company and one of the six major classic dance companies of the world, the loss of their most important season of the year to a foreign company is a tragedy that Clive Barnes, music critic for the New York Times, deplores in the attached article of January 28, 1973.

We believe that given the proper authority the National Council could fill the void that now exists in terms of a spokesman for the American arts in basic matters such as this that relate to the cultural development of the Nation.

CONTINUED SUPPORT FOR THE ARTS

In conclusion, we urge continued and expanded support for the performing arts. Since this committee will, I am sure, be hearing from managers of individual companies concerning their dire need for financial support, I will not go into that area other than to state that with respect to the members that we represent, their incomes remain low and their employment opportunities limited. I include herewith a copy of a story from the New York Times of March 6, 1973, which deals with the financial crisis at the New York City Center of Music and Drama. A problem which has become all too commonplace in the performing arts.

In considering expanded support for the arts it should be stated that The Arts and Humanities Endowments have made quality cultural presentations available to people living throughout the country where they have traditionally lacked the cultural opportunities available to so-called city dwellers. Through the promotion of national and regional touring programs, major performing arts institutions have been able to visit localities away from their urban home bases. Audience expansion programs by the Arts Endowment are creating constituencies for our performing arts organizations across the Nation.

One could continue for pages with laudatory statements applicable to the achievements of the National Endowment for the Arts and the Humanities Act. Reduced to two words, the description would be "Success Story".

As we strive to preserve and expand our natural resources such as forests and waterways, it is appropriate that we also strive to preserve and expand our cultural resources. The National Endowment for the Arts and the Humanities is the vehicle for the preservation and growth of our culture, a multifaceted and uniquely vibrant cultural resource.

Should you or your staff wish further information with respect to the foregoing, please do not hesitate to call upon us.

Sincerely yours,

AMERICAN GUILD OF MUSICAL ARTISTS,
DELOD TIBBS,

National Executive Secretary.

Mr. BRADEMAS. Mr. Gavin?

STATEMENT OF JOHN GAVIN, PRESIDENT, SCREEN ACTORS GUILD

Mr. GAVIN. Mr. Chairman, I would first like to respond to the kind and laudatory introduction which my Congressman, Mr. Bell, gave me. However, I would like to say that, with reference to this post that I hold today being a springboard, I would like to enter into the record the fact my masochism has already been well satisfied and fulfilled. I will seek no further elective office.

Mr. BRADEMAS. Don't speak too fast. Governor Reagan has just taken himself out.

Mr. GAVIN. I think there will be others, nevertheless, to follow from areas other than ourselves.

I have no prepared statement. I have been out of the country in the Near East and Europe working, and returned to my office only at the end of last week. Even if I had not have been, I don't believe I would have made a full statement for you.

I am here to support the statements made by the other gentlemen, colleagues, Mr. Bain and Mr. Bikel and Mr. Burke. They have told you that the acting community overlaps. We are all members, virtually all of us, members of each other's guilds and unions.

It is said that an actor is only an actor when he is acting. Consequently, actors go where the work is, where the opportunity to develop is, where the opportunity to do something, to act, in other words, to be actors, is.

I heartily support the statements made by these gentlemen. And I would like to comment briefly on some of them.

We in the Screen Actors Guild agree that the National Foundation of the Arts should have its scope widened and increased. We have the same kind of unemployment statistics which the other guilds and crafts and artists' unions show. The statistic which Mr. Bikel cited to you with reference to national unemployment figures of 4, 5, 6 and 7 percent are unfortunately unknown to us. As he said to you, our unemployment figures run to 75 percent. Sometimes to 80 percent. They are frightening. And they indicate that people who are professional actors have to find some other means of employment, some other means of support, sometimes in a most demeaning and unfortunate fashion.

The economic conditions of actors, by the way, are not often helped by the government's policies. This kind of a committee, this kind of thrust is unusual. It is welcome in that respect. But we find ourselves today in the government facing conditions of competition to our pro-

professional actors which are most unfortunate and which other members of your House are looking into right now in studies we are supporting. Government production utilizes nonactors in a wasteful and counterproductive manner to the extent of hundreds of millions of dollars a year of production.

We have, in association with our sister union, AFTRA, run a study recently which indicated that in 1 year various agencies of the government spent \$250 million for motion pictures, educational, informative motion pictures in which they almost invariably did not use professional actors.

The quality level of these productions, as a consequence, was so low that they often ended up costing more than they would have if they had used professional people. Their lack of communication with each other was such that we found that in a period of 2 years, various agencies made a dozen pictures on how to brush your teeth.

Mr. Bikel and Mr. Bain have both underlined to you that we are one community and have mentioned the word "professionalism" to you. Professionalism is something that should be engendered, and professionalism is something that we should be proud of in every field, particularly in this field.

We support the proposals which have been put before you today because we see in our own special field, in film, what is happening or not happening in this country and what is happening in other countries. We are probably the only country in the world that has a film industry that does not have some kind of support or subsidy or assistance to its film industry. Every other country has a needy plan, a production support, cinematographic bank, quotas, you name it. We do not.

On the contrary, we restrict on the production of motion pictures here. And this in a business that at one time brought without any foreign investment returns to this country of over half a billion annually. We feel that that could happen again with enlightened legislation and we feel that this has a parallel to what is being asked of you today here.

In closing, I would like to thank you, as Mr. Bain did and as Mr. Bikel did, for your support to the community and to the cultural level of our society.

Mr. BRADEMAs. Thank you very much, gentlemen. I should like to put several questions to you and invite any of you to comment on them and then yield to my colleagues for such questions as they may wish to put to you.

Mr. Bikel, you remarked upon the share of funds from the arts endowment that was received by theater and were critical because you suggested it was not enough, even though the amount of appropriated funds for the arts endowment was rising.

Have you any judgment to give us on what you do feel would be an appropriate share?

Mr. BIKEL. Well, I think when it started, Mr. Chairman, I think the share was fair. It wasn't exorbitant, but it was fair because in fiscal 1971, when the theater got 20 percent of the available moneys to be distributed, that is exclusive of funds the available moneys to be distributed, that is exclusive of funds through the States, it is a different problem there, but I think when

there was an encouragement there, a tangible encouragement with which the theater could live, perhaps even prosper in some areas, because there was also possibility for growth there, for stimulation. I would say 20 percent is a good figure, 8 isn't.

Mr. BRADEMAS. I observe as well, Mr. Bain, that both you and Mr. Bikel talked about the importance of encouraging regional theater. And I know that in the most recent report of the National Endowment for the Arts, the 1971-72 report entitled "New Dimensions for the Arts," an article is quoted from the Wall Street Journal of a couple of years ago, remarking that in the past several years, few theatrical developments have been more encouraging than the growing importance of regional theaters.

It goes on to suggest the endowment has continued to support these theaters. But I have the impression, as I listen to the statements from both you, Mr. Bikel, and you, Mr. Bain, that the sense in which you use the word "regional" is rather different from the sense in which the endowment uses it. And I do not wish to be unfair to the endowment, but seems to use the term "regional" to carry the connotation of "outside New York City."

Now there are, as you know, two bills before this subcommittee, one of which is the administration bill which I have introduced on this side, along with the gentleman from Minnesota, Mr. Quie.

But there is another bill which has been introduced by Senator Pell and me, which would provide a dollar per capita, as it were, in 1976, for each of the two endowments. But with respect to the particular matter of regional programming, the bill introduced by Senator Pell and me would make a significant change in the state assistance program of the endowment by providing that State assistance funds that are not matched would be made available to regional combinations of State agencies.

That is to say it would move across State lines. It would be interstate as distinguished, as it were, from intrastate.

I wonder if you would care to give us any further comment with respect to how we might, using Arts Endowment funds, encourage a greater degree of such regional programming in the theater? In particular, Mr. Bikel, you might wish to address yourself to what I understand to be the position of Actors Equity that would encourage the various States to do more in sharing the cost of supporting such efforts.

Mr. BIKEL. Well, first of all, if a machinery were established that recognizes the regional concept which cuts across State lines, if a pooling mechanism, pooling of resources and pooling of information were to be instituted, then in and of itself obviously it would need central help to begin with.

But there would be then created the mentality that will not stop at the boundaries of a given State. North Dakota alone cannot do much, South Dakota alone cannot do much, but the two of them together, perhaps with Montana and Idaho thrown in, might. Might. They might be able to pool first of all their audience. The audience is stationary, but the arts are fluid.

But touring, for example, costs a great deal of money and the moneys available to the States individually will not suffice. But if indeed they were allowed to pour those moneys into the communal regional pot, as

your legislation speaks of, there would be an enabling mechanism that will bring art forms which have never been seen in these regions other than on the television tube; any art form that can travel will then be able to travel and not just in and around or near the big urban centers. It is no big shakes to be able to go fairly close to Chicago, fairly close to Minneapolis, fairly close to even Seattle. But it is a bigger trick to go really to the more rural areas that have really never seen art.

Upstate New York is a marvelous example, Mr. Chairman. When the first New York States Arts Council was created and started to support touring—theater touring concerts, ballet, there were communities in upstate New York who had never set eyes on a live performer who suddenly, because there was such a dedication and mechanism that permitted them, they did not pick up the entire cost, but they picked up the difference between whatever the attraction made and the deficit that it incurred. Picking up the deficit is a very important thing in the theater. It makes the difference between life and death of theatrical ventures.

That kind of an example would be made possible in outlying areas of the country.

Mr. BRADEMAs. Have performing artists' unions undertaken to encourage States to vote State tax dollars for the purpose of encouraging support for the theater within their own States?

Mr. BIKEL. We have been trying to. I was perhaps remiss. We have some gentlemen with us—I see Mr. O'Neill came in.

Mr. BRADEMAs. Yes, Mr. O'Neill, we are very glad to see you again. Why don't you come over here and take a seat? Why don't you identify yourself and make any comment on that question you may care to make?

Mr. BIKEL. And Mr. Lloyd Tibbs, Mr. Sanford Wolf of AFTRA, American Federation of Television and Radio Artists, and Mr. Edward Winston of the executive secretary of Equity.

Mr. BRADEMAs. Glad to have you with us.

Mr. BIKEL. The answer is yes, very much so. In those places that were receptive to us.

Mr. BRADEMAs. It would be helpful if you could supply for the committee any information you may have on assistance given by States, from State tax dollars, to the theater within their State or for interstate programs.

Let me turn to a couple more questions, then yield to my colleagues. Several of you have spoken critically of the failures, as I take it you put it, of the National Arts Endowment to give adequate representation—either on the National Arts Council or the advisory panels that pass on applications for money—of performing artists' organizations. Have you talked to Miss Hanks and her associates on this matter? And if so, what kind of response have you elicited?

Mr. BIKEL. Gentlemen?

Mr. GAVIN. We have not made representations, but we have wondered why we have not had that representation. Charlton Heston was a member of that council. We have at the present time a distinguished actor and director, Clint Eastwood. However, Mr. Eastwood is not an elected member of a guild or union, and I believe this is what we are specifically addressing ourselves to.

The need seems to be obvious, it is a source of information, a source of sophisticated knowledgeable information that should definitely not be denied to the council, and it is my estimation they should seek.

Mr. BIKEL. The answer is, we have asked, but we were told it is not in the legislation. The President appoints at his pleasure, and since there is no earmarked seat, as it were, that says that the guilds, the unions of the performing arts have to be represented on the council, that—that doesn't mean just members. Obviously there are some members on the panel and council, but elected members of the guild and union have not served. And they have not served as elected representatives even when Mr. Heston and Mr. Gavin were on the council, they were there as through the back door. Not because Mr. Heston was president of the Screen Actors Guild, but I guess because President Johnson saw fit to put him on the council regardless of where he came from.

Mr. BRADEMAs. I just have one other question, gentlemen, on which you may not wish to comment.

I will put it in this fashion: Following, Mr. Bikel, from your earlier criticism that you did not feel the theater was sharing adequately in the increased funds made available for the arts endowment, you are aware that in the administration proposal for increased funding under the arts and humanities endowments—and as you are also aware, the President has asked for a doubling of funds for these two programs—the administration is proposing to earmark a considerable amount of these moneys for programs and projects that are in some fashion related to the bicentennial celebration.

I might in this respect quote my colleague, Senator Pell, who in introducing our bill in the Senate expressed his concern about this approach of the administration when he said that, and I am quoting Senator Pell, "I believe that the funding of specific commemorative celebrations could well conflict with the goals of endowments, namely the encouragement of long-range quality in their respective fields. We must admit such a centennial celebration carries with it . . . and an approach inconsistent with the history and purposes of the endowments. How do we balance a specialized approach to a bicentennial celebration with a request for quality of the endowments."

What do you think about that problem?

Mr. GAVIN. Has the fifth amendment ever been taken in this room?

Mr. BIKEL. I can give you a gut reaction. Let's let our hair down. We are long-haired people anyway. I will give you a gut reaction to that. Simply that if you tie the national arts program to a one-time deal which is, after all, what the bicentennial is, then doesn't come around again for another 100 years, then basically you come back a year later and it is back to square one.

You say, well, the bicentennial is over. We appropriated a lot of money and poured a lot of effort into all of this, and now the year for that has gone, let's get back to the 10 million, the 12 million, whatever it is, let's get back to lesser money and to greater modesty in the arts.

The arts is not a one-time deal. It is an ongoing thing and because of that fear, I would say don't tie the two things together. By all means have a great bicentennial, but shoot off the fireworks wherever we can, but not necessarily through the endowment.

Mr. BRADEMAs. Mr. Bain?

Mr. BAIN. I would like to associate myself with the general tenor of Mr. Bikel's remarks and simply state it seems to be divisive. It seems to me to serve the purpose of the bicentennial on the one hand, and serve the arts as originally intended on the first hand, are really not as complementary as they seem to be when put together.

Mr. BRADEMAs. Any other comment, Mr. Gavin?

Mr. GAVIN. Mr. Chairman, I think Mr. Bikel is worried about the tricentennial because he won't be a juvenile any longer when that comes along. But I think that it doesn't necessarily have to be damaging. But I do agree with my colleagues that it probably would be. It would tend to channel the thrust that we are seeking, I think that we are all seeking, in—point it in a different direction, and that concerns me.

Mr. BRADEMAs. Thank you very much indeed, gentlemen. I appreciate your appearance and your responses to my questions.

Mr. Peyser of New York.

Mr. PEYSER. Thank you, Mr. Chairman. I am delighted to have you here this morning and to hear your testimony. Mr. Bikel, when you talk of the priorities of the arts, you give me some family problems, you see: I have a daughter, Penny, who is a dramatics major graduating from Emerson, and I have a daughter, Carolyn, a music major at Boston University. I also have a wife who is a portrait artist and a brother who for 20 years has been a director and producer in TV and movies.

So you see I have got—

Mr. BRADEMAs. You are a walking conflict of interest.

Mr. PEYSER. Yes, I am a walking conflict of interest, that's right.

Mr. BIKEL. To paraphrase it, Noel Coward, on my knees, Mr. Congressman, please, Mr. Congressman, don't put your daughter on the stage.

Mr. PEYSER. I will get a copy of the record and send it to my daughter.

Mr. GAVIN. I might follow, sir, by saying that in my business we are used to nepotism.

Mr. PEYSER. Well, as one of the nonperforming members of my family, I have a deep interest in the arts, and in seeing that they are treated fairly and are stimulated by this legislation that we are about to enact. However, I am concerned over a couple of the things that have been said, and especially with the questions of regionalization. I will tell you the reason for my concern here.

New York, as you undoubtedly know, receives very substantial support from the Endowment for the Arts. I get the feeling on the committee that there may be an idea that we should move some of this money away from New York into other areas. I am not sure that really is serving the best interests of the arts. I am all for every segment of the country getting whatever it can handle and productively use in a fair arrangement from the Endowment of the Arts. But much of the New York City money that goes into the arts does have a real impact on the arts all around the country. Would you care to comment on whether you feel New York should in any way be reduced or not have the emphasis that it is receiving from the endowment?

Mr. BIKEL. No, no, sir; I do not. I think New York is not getting one penny more than it can use; in fact, it is probably getting a few pennies less than it can use under its own stated programs and its quite

ambitious arts programs. What we are saying by regionalization is that there are quite a few States who do get some bounty who cannot properly put it to use because it is either too little or too much. Who would, however, be able to if they could pool it with neighboring States and combine together with a regional concept.

So it is not taking away from New York in order to give to another State, northwest or southwest or southeast, for that matter, but it is rather to utilize what is available to the best possible advantage. And when the State vis-a-vis Federal concept will not serve, create an in-between concept, a regional pooling concept between States, that is really what we mean.

Mr. BAIN. I want to support that point and I related this particular area of concern to the subject of quality, and I would like to underline that in a brief answer, if I may. And I did delete in my comments, verbal comments to you, something that is in the written statement, wherein I suggest that the purpose or one of the reasons for viewing, for a broader definition of how money is distributed for these purposes, is this: Let's say you have a given sum of money. Let's say you are absolutely limited to State boundaries as to how that is distributed.

Now I divide the money into two parts, two States that are neighboring and they each get a section, but there is no way to use that money as a unit for their mutual benefit. There is no way, then I say something is lost. I say if they both spend it, the best thing you are going to get reduced quality of less than 50 percent in each case.

Mr. PEYSER. I don't think there is really any argument on that, even from the endowment, and, I think there have been some recent projects. But my concern, and I think you have answered this—is that we don't develop thinking that says, "Let's take away from one of the great art centers to distribute some more money some place else." I think that would be very harmful for the arts as a whole, even though I do come from New York and have the interest in seeing its arts grow. As you know, New York State in its arts program, gives over 10 times, practically 11 or 12 times, the amount of money of any other State in the country puts into the arts. This totaled over \$14 million last year from the State. So when a State is making this kind of effort, I am all for seeing the State continue its present support. I also feel it would be a disastrous precedent for the arts if you cut Federal support as a result of State efforts.

And so I accept your answer on the New York City and New York State question, and I am delighted to hear it. I only have one other question I would like to bring out:

This deals with the question of elected representatives serving on the committee. My understanding is—and correct me if your understanding is any different—the Endowment for the Arts has no objection to this having members, elected members or union representatives who are serving, and I think have served in the past, on these committees. I don't think there is any provisions to block them out. In fact, I think that they should be there. I think that these people certainly have a very keen interest and would capably represent the industry or the profession that may be involved. But do you have any feeling that there has been any attempt to include a union or elected officials? I don't know. I am asking you.

Mr. BIKEL. At the risk of being accused of a certain paranoia, we could not help but feel that way since the inception of the very first foundation on the arts, the first National Arts Council, whose most ardent defenders and advocates we were, that there was no move in that direction at all, and that even the approaches that we made, and we did not make them obviously in the spirit of self-aggrandizement or of hurt prestige because really we are talking about knowledge and expertise, but that they were always met with a slug of—well, that's the way the dice rolls, et cetera. We felt, and feel to this day, excluded.

AFTRA is in the same position. American Federation of Television and Radio Artists has never been represented on the Arts Council at all, as has Equity never been.

Mr. PEYSER. I think the feeling is that there is no objection to this, and I think perhaps you could pursue this further in your own application and discussion with the chairwoman of the Endowment for the Arts, Miss Hanks, and see where that would go.

Yes, Mr. Gavin?

Mr. GAVIN. I just, if I may, speaking for myself, we haven't had that feeling. We don't think it is deliberate. We simply think it is an oversight, if I may.

Mr. PEYSER. I think——

Mr. BIKEL. It is a deliberate oversight.

Mr. PEYSER. I would like to say that in the first place, as I understand it, the type of program and projects that the Endowment for the Arts will be involved with in the bicentennial, would not be one-shot affairs. It would be a program that would be built up that would continue, and would not be the shooting of fireworks nor the buying of Colonial Army uniforms so somebody could parade up and down. This is not in the concept. It is the idea that the endowment programs be the type of things that would carry on. It is always dangerous to make personal assurances, particularly when you have no power to back them up, but I believe when the Bicentennial program has been concluded, there will be no deductions. In fact, I think there will be substantial increases every year up to and beyond the Bicentennial program.

And certainly I would, if I am here, work for that, as I am sure the chairman would, and members of this committee.

So I just wanted to put to rest some fears you may have in this particular area.

Thank you, Mr. Chairman.

Mr. BRADEMAS. Mr. Lehman.

Mr. LEHMAN. Thank you, Mr. Brademas.

It is a privilege to be here and with this distinguished panel. I just want to mention a couple things.

I am for more direct Federal aid to the arts and humanities. The reason I am, I think, is basically because we need—and certainly the performing arts share in this—those performing arts—ballet, theater—to more enrich the quality of our life and to perhaps reduce the sterility that engrosses so much of our present day existence.

But what bothers me in part of your testimony, and maybe you can put my mind at ease a little bit, is that you are concerned with job security. Perhaps the Federal subsidy or Federal aid should take care of job security in the performing arts.

Well, I am concerned about job security in this case in specific categories perhaps because I make the analogy to the Lockheed loan. One of the reasons for this was to give job security to the employees of Lockheed so they wouldn't be out of work.

Maybe the analogy would be to give Federal aid to railroads, not for public convenience and necessity, but to maintain job security for railroad employees.

I think this is perhaps, to my mind, not a good precedent and perhaps not a good argument. I want to help the performing arts because we need it in our everyday existence.

I think a dangerous way to approach this would be from the standpoint of a specific category for job security. Would you like to respond to that?

Mr. BAIN. Just very briefly.

I understand your anxiety. I think the reference we would make to it would be simply on the basis of illustrating that there is a large guaranteed pool of talent available, and in associating that with our plea for professionalism, to make it very clear that there is no shortage of employees.

So there is no excuse for sidestepping professionalism on the basis of supply.

Mr. BIKE. Incidentally, if I may add to this, I think the analogy perhaps of job security now of the Lockheed example is not particularly apt because when we speak of those examples, we are talking of the fear that many people presently employed in certain jobs should not be laid off, fired, whatever, dismissed from their jobs and their jobs eradicated.

We are exactly on the other side. We are not talking about jobs of persons presently employed being safeguarded to them by federal or government fiat; we are talking about the creation of additional job opportunities for people who do not now hold jobs at all, and perhaps very rarely do, or very rarely have.

We are talking about the creating of a climate where more jobs might be made available to performing artists because of the concern with the national quality of life and its cultural resources. And I don't think that fits into the analogy of job security and the fear of being laid off.

Mr. LEHMAN. I feel a little better, but I am still a little concerned. To me it is like the sense that I wouldn't want to approach environment and create jobs in the environmental areas, except to improve the environment. But I feel a little better.

Thank you.

Mr. GAVIN. If I may, Mr. Lehman, in the case of Lockheed, you were talking about national security as well, because of an industry that is terribly important and you were talking about a loan that was nevertheless secured and guaranteed, certain collateral.

In our case, we are talking about really trying to establish or develop a broad basis of the cultural level of our society in which, as I think I indicated earlier, we really are so far behind other nations in the west, and for that matter in the east.

Mr. LEHMAN. I certainly agree with you. What we pay in this country is so little compared to many nations with much fewer resources, and I certainly would like to see that increased; but not on the basis of

job category, but just because this country needs the kind of enrichment and quality of life we must endeavor to bring to the people.

Mr. BRADEMAS. Mr. Sarasin of Connecticut.

Mr. SARASIN. Thank you, Mr. Chairman.

This apparently is a day for welcoming distinguished constituents and I welcome Mr. Bikel, who is a constituent of mine. I can tell that by the volume of mail I get from Mr. Bikel.

A couple of questions that I had, and one that struck me as rather odd that Mr. Gavin mentioned, that was the \$250 million being spent by the Government primarily with nonprofessional people. And used the example of "x" number of different films on how to brush your teeth.

Wouldn't the unions, or is the Government immune from the craft and guild requirements that would require the professional people, the union people, to work on the films?

Mr. GAVIN. Yes, the Government has kept itself immune from that. In other words, when a Government agency decides to make a film on whatever subject, it need not necessarily go to a producer who is a signatory of the contract for the various guilds' and artists' unions.

It may go to someone who will put out bids and maybe it will go to the lowest bidder.

At that point, we have found the low bidders will sometimes use nonprofessional people, really to the detriment of the film and the product, as it turns out more often than not. Quite often the departments themselves establish motion picture departments or organizations. And they will then make films utilizing people on their staffs, secretaries, executives, whatever.

We have found in studying this they will make the films so badly sometimes they will have to remake it and end up with a greater cost of film than had it been done by professional people.

An example is a studio in California at an Air Force base, which is really probably the largest and best equipped studio we have in the country which lies fallow most of the time, is used for making films from time to time. Now, we are not naturally concerned with films that have a certain security need or which have to be classified, but with the everyday kind of film that is made by the Agricultural Department, which is probably the biggest producer of films in the world, other departments, such as the Defense Department, and so forth down the line.

We feel strongly legislation should be supported by the Congress and in fact, legislation is being prepared by a delegation of Congressmen from California. Mr. Goldwater, Mr. Rees, Mr. Corman and Mr. Bell are all supporting it.

Mr. SARASIN. Would this type of film making by the Government encourage anyone to get into the business? Does anyone graduate from that kind of film making into the more lucrative or legitimate aspect of it?

Mr. GAVIN. We have even heard of pornography producers graduating into legitimate work, but I don't know. I think, generally speaking, I suppose anything can happen.

Mr. SARASIN. Is that supposed to be an analogy?

Mr. GAVIN. A farfetched one, but I think generally speaking, we really have a market that is relatively static or that remains in one

level. I don't know of any people who have grown into greater production values from that field.

There are a great many legitimate and excellent producers of this kind of motion picture. Encyclopedia Britannica films, for example. They do a great many films and services, and they do them using professional actors, and they do them very well. And they do them very efficiently and economically, by the way.

Mr. SARASIN. Mr. Bikel spoke a moment ago about help on a State and local level. Does the nonprofit theater or subsidized nonprofit theater tend to destroy the commercial theater?

Mr. BIKEL. No, they are not usually competing with each other at all. They work in different areas. Commercial theater tends to go with the long-run play or the touring play. The nonprofit theater is more often than not a repertory theater working a succession of plays for shorter periods of time. They concentrate quite often on the classics, as well.

So they are not in competition with the commercial theater at all. I don't think a commercial producer has undertaken, for example, Shakespeare in quite a while. Not since they brought over John Gielgud, and that was about 13 years ago.

So they are not in competition with each other, but they do complement each other and fulfill a need, and both are depressed areas.

Mr. SARASIN. If the Bicentennial expenditures made in the area of the arts were to be ongoing, I assume they would have your support.

Would it not be an opportunity to encourage growth in theater and in the arts? That would be really more than a one-shot aspect if, in fact, we can somehow proceed toward the light at the end of the tunnel.

At least it would be opportunity for growth and a reason to try and get out and spread the gospel of the arts and humanities?

Mr. BIKEL. I wish I could—well, I don't really know. I just gave you a gut reaction; there may be light at the end of that tunnel. One would really have to look at programs that are really specifically planned, and how they are funded, and who is going to do them, and what they are going to do, and where they are going to do it in the country in order to evaluate it.

We are talking a little bit in too large a concept to really apply it factually.

Mr. SARASIN. Thank you.

Mr. BRADEMAS. Thank you, gentlemen, very much indeed. This has been most helpful testimony. We shall spend the next 45 minutes, I dare say, in talking with several other distinguished visitors today.

Edward Albee, Richard Barr, Thomas Fichandler, Robert Hooks, and Joseph Papp are here.

STATEMENTS OF EDWARD ALBEE, PLAYWRIGHT; RICHARD BARR, PRODUCER; THOMAS FICHANDLER, EXECUTIVE DIRECTOR, ARENA STAGE, WASHINGTON, D.C.; ROBERT HOOKS, D.C. BLACK REPERTORY CO. LOST COLONY THEATER, WASHINGTON, D.C., AND JOSEPH PAPP, PRODUCER, NEW YORK SHAKESPEARE FESTIVAL

Mr. BRADEMAS. Unless there is some particular order in which you wish to be heard, we could go alphabetically.

Mr. Albee, we will begin with you, sir.

Mr. ALBEE. Mr. Chairman, I have no prepared statement, partially because I am in a state of shock finding that a creative writer is being asked to testify in matters of such deep concern to the arts, and partially to avoid redundancy because I feel that yours and my time could probably be used best by whatever responses I may have to whatever questions you may want to put to me.

Naturally I am in favor of both the bills before you and naturally I am concerned, particularly concerned with the theater which I not only—being a playwright, but for broader reasons, I believe, concerned that the theater is not receiving a fair shake in the endowments and money generally given to the arts in this country.

We are a young country. We have no theater tradition, to speak of. We don't have the several hundred years the European societies have as a theater culture. Since the Government has correctly and wisely come to the conclusion over the years that arts are education and education is the responsibility of the Government, certainly it is the responsibility of the Government to educate the American population in the arts, and I believe the theater, in its quiet, subtle and profound effect on the philosophy of the country, is the most important of the performed arts, and perhaps the most dangerous.

I am deeply concerned that the theater has not received and is not receiving a due proportion of the money allotted to the performed arts in this country.

Perhaps I will answer questions later.

Mr. BRADEMAs. Thank you very much, Mr. Albee.

Mr. BARR?

Mr. BARR. Mr. Chairman, I have a very short statement to make. I think I should say that I am president of the League of New York Theaters and also of the National Association of Legitimate theaters. This represents all the producers in New York and all the theater owners in New York and the theater owners all over the country in legitimate theaters.

I say this because the nature of my remarks will refer primarily to what is known as the commercial theater. Unfortunately that has become a bad word. The fact is, however, whether we really like it or not, the commercial theater is really the fountain which feeds the regional theater, the community theater, stock theaters, tent theaters, and indeed most of the civilized world. Many—most of the plays, the plays that are most sought, I should say, outside of the United States are American plays. They are mostly generated in New York City.

Actually, New York City last year probably produced more new plays itself just on the island of Manhattan than any other country in the world, and very possibly as many as all of the other countries in the world.

Now this is both a fortunate and unfortunate situation. The fact is, and the nature of my comment, there is no real support to the commercial theater at this point. There are some, there has been some effort in that direction, but unfortunately not enough.

The fact is, I followed Mr. Bikel's remark, and I recommended very strongly that a study be made by the Congress to provide information not only to the Congress, but to a great extent to ourselves—we can't afford it individually—on the economics of the theater, on the nature and needs of audiences and on the regulations, including Federal,

State and city, which inhibit to a certain extent theater production.

I further recommend that serious attention be given to changing the present legislation so that some kind of a fund can be set up, administered by the National Endowment for the Arts, essentially a pool of capital from which responsible managements could borrow in proportion to their own involvement from new plays of interest and revivals of quality with the purpose of touring the more successful projects as widely as possible. In other words, a system whereby managements who have gotten most of their money can borrow in order to complete it primarily to do new plays and/or projects of serious interest which they cannot afford to do now.

Thank you, Mr. Chairman.

Mr. BRADEMAS. Thank you very much, Mr. Barr.

Mr. Fichandler?

Mr. FICHANDLER. I am Thomas Fichandler. I am the executive director of Arena Stage here in Washington, and also president of the League of Resident Theaters, which represents some 25 theaters, resident regional theaters in all areas of the country. And I am here primarily to support the legislation extending the life of the endowment and increasing its funds significantly.

I would like also to say that with Mr. Hooks to my left and myself here, this is the first time in a long time that the District of Columbia has had adequate representation on the Hill. Not so much for the benefit of this committee, but perhaps for others who may look at the record, I would like to read one part of my statement before just paraphrasing the rest.

At a time when funds are desperately needed to feed the hungry, house the poor, care for the sick, educate our children, and for other similar "basic" needs, why use funds for the arts? Alexander Solzhenitsyn, in accepting his Nobel Prize, provided an eloquent answer. He wrote about art:

A miracle is within its power * * * to overcome man's liability of learning only by personal experience * * *. From man to man, filling up his brief time on earth, art communicates the whole burden of the lifelong experience of another being * * *. The one and only substitute for experience which we have not had ourselves is art * * *. I wish to call urgent attention to this great and blessed faculty of art.

We obviously need to provide for the basic needs, but we must enrich the lives of our people as well.

Prior to the start of the endowment, there was no consistent source of aid for theaters in this country. The private foundations gave support generally for particular projects that interested them, and we never knew from one year to the next where that support would come from, whether it would be reduced or not. The endowment has taken a unique position in the sense that it supports the basic operations of the theaters that I represent. This has given us both the courage and the encouragement to seek other support funds from private foundations, from business enterprises, and from individuals. This has gone on and does continue.

Others have mentioned the fact that theater does not get a fair shake. Theater has always been the low man on the philanthropic totem pole, as far as the arts are concerned. It is far below what the symphonies, operas, even ballets can raise in the form of gift money from wealthy individuals. Theater is a little more disturbing than the other forms.

It deals with ideas much more than the others, and therefore is more likely to find resistance among these people with wealth.

Therefore, it needs another kind of support. My own theater, Arena Stage, is 23 years old. And I don't think I am stating it too strongly to say that without the kind of support we have been getting and hope to get from the endowment, our future would be very cloudy; possibly we would not be able to exist.

The endowment also is helping to create the kind of a national theater by developing all around the country and helping the development of the theaters in the different regions and areas. And the aggregate of the work that is going on there represents an important national statement.

We have a very large country with many diverse interests, and this is the kind of thing that I think is extremely important.

The endowment also serves another function. It acts as a buffer between the political and the art. By using its advisors chosen from people who know their fields, who know the arts, and can help parcel out the money in a more sensible way than if each of us were running directly up on to the Hill trying to get money for ourselves. However, the endowment needs more money. I think it needs more than is even proposed in your generous bill.

As I go around the country visiting the other theaters, I hear one constant cry. "We need more funds, we are in desperate straits." Theaters have closed in recent years, in Philadelphia, in Boston, in Atlanta, in Oklahoma City, and two in New York, theaters of part of my organization, the Resident Theater groups, for lack of funds, primarily.

There are several examples of specific needs these theaters have. In order to develop really good, fine companies, we need some stability. We need to be able to keep our talented actors, our technicians, on some kind of year-round basis. Most of us cannot afford to do that. We have to drop them when the season ends and they have to seek other work which used to be available in summer stock and elsewhere, but is no longer. And this is a terrible drag on them and it hurts the theaters, makes it difficult for us to develop continuity and improve our companies.

All of the theaters that I represent provide a great number of community services. We provide free and very low price tickets for the elderly, for the poor, and for the young. We do work shops. We train young people. We have a relationship in every case with our communities that is terribly important.

But to do this and be able to do this, we do need more money. We need funds on a sustaining regular basis so that we don't have to constantly struggle to find where it is going to come from, what special project do we need to develop in order to interest a private foundation, where will—who will do the special projects if the basic organization doesn't have enough money to continue?

This is one of the arguments I have with some of the private foundations.

I would like just to say briefly, at the risk of being selfish, that I believe the Washington institutions need special consideration. District of Columbia has no major foundations, no large industry except

Government, relatively few private fortunes, so that we have to struggle harder than most to find assistance.

Mr. Bikel made a very important observation this morning about the sales tax in the District which takes 5 percent of our income away from us, and as a matter of fact, because the District is so limited in its wealth, my theater, for example, does not make any applications to the District Arts Council because we believe those funds are needed more in the inner city and for the newer, more struggling groups.

At the same time we resent having to deduct the 5 percent sales tax from our income which in our case is a substantial part of our deficit.

There is another theater in town which is being faced with the real estate and personal property tax. Unfortunately this is under the District Code, which I hope you people might have some influence in changing. Because to take this money away from the organizations that are desperately struggling to stay alive, it seems to me is the wrong way to go.

Thank you. That's all I wish to say this morning.

[The statement referred to follows:]

STATEMENT OF THOMAS C. FICHANDLER, EXECUTIVE DIRECTOR, ARENA STAGE, WASHINGTON, D.C.

My name is Thomas C. Fichandler and I live at 3120 Newark Street, N.W., Washington, D.C., 20008. I am Executive Director of Arena Stage and President of The League of Resident Theatres which consists of some twenty-five resident, professional non-profit theaters in all parts of the nation. I am pleased to be able to be here to support the legislation extending the life of the National Endowment for the Arts and to provide it with more adequate funds to meet some of the crucial needs of the arts in our country.

At a time when funds are desperately needed to feed the hungry, house the poor, care for the sick, educate our children and for other similar "basic" needs, why use funds for the arts? Alexander Solzhenitsyn, in accepting his Nobel Prize, provided an eloquent answer. He wrote about art:

"A miracle is within its power . . . to overcome man's liability of learning only by personal experience . . . From man to man, filling up his brief time on earth, art communicates the whole burden of the life-long experience of another being . . . The one and only substitute for experience which we have not had ourselves is art . . . I wish to call urgent attention to this great and blessed faculty of art."

We must provide for the basic needs of our people, but I believe that it is equally important to enrich their lives by making art available to as many as possible. The National Endowment for the Arts is the best vehicle we have through which to do this.

Prior to the advent of the Endowment, theaters such as mine—and I shall limit the rest of my comments to theaters, the area I know best—had no consistent, reliable source of funds to help meet their basic operating needs. We all had to seek donations from individuals, business firms and private foundations—and we still continue to do so, but from one year to the next we never knew what we could count on from these sources. The largest support by far came from the Ford Foundation which nourished the revival and growth of theaters all over the nation. But the Ford Foundation, like most private foundations, does not believe it should support art institutions indefinitely, and it is in the process of weaning the theaters it has been helping. Other private foundations will assist special projects that meet their aims and interests but are loath to provide general support. Support for special projects is important and valuable, but unless the basic operating needs of theater institutions are met, who will be left to carry out the special projects? Only the Endowment has recognized the need for sustained support of basic operating needs for worthwhile theatrical institutions.

The Endowment's support to theaters such as Arena Stage provides us with a solid base and gives us the courage and encouragement to find the other funds from individuals, businesses and private foundations needed to balance our

budgets. It is no exaggeration to say that Arena Stage, which has been in existence for 23 years and has won international acclaim, might well cease to exist if it could not count on significant help from the Endowment.

The critically important role that the Endowment has begun to play is helping to give stability to the theaters that now exist in many parts of the country and is helping to create a uniquely different kind of "national theater". In a very real sense these theaters constitute, as an aggregate, the kind of national theater a country as large and diverse as ours requires. From the fertile minds of the talented individuals who have founded, led and manned these theaters, from their individual points of view and imaginative impulses there has emerged a varied, exciting body of work that provides a vast range of experience for audiences to enjoy and from which to learn and grow . . . a national expression of our life in theatrical terms.

However, the assistance provided by the Endowment to theaters, while tremendously important, is still too little to meet their current and future needs. The funds provided are still relatively small in comparison with the amounts provided by other smaller, poorer countries. I do believe, however, that the combination of the Endowment and an aggregative "national theater" made up of all the institutional theaters around the country receiving aid and yet free to question, probe and fulfill the true artistic purposes of theater provides the best chance for creating and sustaining a truly vital nation-wide theater movement.

As governmental aid to the arts grows in relation to other sources of support, care must be taken to avoid the dangers of government control of theater. An important function which the Endowment can and must serve is to insulate the theater arts from the governmental donor. In addition to serving as a buffer between the aesthetic aims of the arts and the political goals of government, the Endowment is uniquely able to perform—and does perform—the crucial task of valuating competing claims that undoubtedly always will exceed available funds. This is done by utilizing the knowledge and taste of advisers within the art forms under consideration, people who know art in a professional way and who are not swayed by the last or loudest claimant or by political considerations.

But, in order for the Endowment to function properly in this manner, it must have adequate funds to distribute. Parceling out of meaningless amounts, no matter how carefully and appropriately evaluated, would be an exercise in futility. Whenever I go on my visits to theaters around the country I find the same thing—lack of adequate funding. In the past few years theaters have closed in Philadelphia, Boston, Atlanta, Oklahoma City, New Orleans and New York for this reason. Even the amounts authorized by H.R. 3926 and S. 795, while substantially above those currently available, would not be excessive. The real needs exceed the amounts they would authorize.

Let me cite but one example of need. The talented actors and technicians who work in our theaters have little or no job security. Because of our limited financial resources we can only keep them on during the performing season which rarely exceeds 40 weeks and often is for only 30 or 36 weeks. We should be able to provide year-round employment for these people, not only for their benefit, but also for the benefit of the theaters themselves. Only when we are able to do so will we be in a position to develop the kind of permanent companies that will enable these theaters to fulfill their artistic potentials.

There are many other unmet needs—for experimentation with new forms, for development of new playwrights, for reaching out to new audiences. Almost every non-profit theater, as a service to its community, provides free or nominally priced tickets to students, the elderly and the poor. In addition, as a matter of policy designed to make their productions available to people of moderate means, all the resident theaters keep their ticket prices relatively low. All of which means that greatly enlarged federal funds are needed—large even than the amounts proposed to be authorized in H.R. 3926 and S. 795. In this connection, I am concerned with the notion that part of the Endowment's funds should be used solely for activities related to the bicentennial celebration. With so many basic needs of these theaters still unmet, and practically only the Endowment really interested in meeting those needs, would it not be wiser to allocate separate funds above and beyond the amounts requested for the Endowment's regular programs for that special purpose?

One last point I would like to make relates to the special needs of Washington's own performing arts groups and the special consideration I believe their needs should be given. As the nation's capital, it is highly desirable, yes, essential,

for Washington to have its own orchestra, ballet, opera and theater companies. It cannot have them, however, unless adequate funds are made available to sustain them. For many reasons Washington is an extremely difficult city in which to raise funds. Art institutions here have very few local foundations or wealthy fortunes to which to turn; there is no independent state, county or city government from which to seek help since the District of Columbia's finances are handled by Congress; and there is no large industry except government. It is to the Federal Government, therefore, that Washington's art organizations must turn for significant financial help if they are to survive. Of course, the principle of orderly assignment of funds via the National Endowment for the Arts rather than haphazard fund-seeking through direct Congressional appropriations for individual art groups should hold for Washington as well as for the nation-at-large. I would like to see the Endowment encouraged to give such special consideration to Washington's art institutions even though, as Washingtonians, we have relatively little political strength.

Mr. BRADEMAs. Thank you very much, Mr. Hooks.

Mr. HOOKS. Thank you, Mr. Chairman. I just made a few notes before—I was about to make a statement. That's sort of changed in nature, because I think there is a danger in my testimony taking these discussions into another area, an area that is not under discussion or consideration here, and that is the state of the black artists in America. I would like to suggest, however, without boring anybody with my statements about the condition of black artists in America, I will work it into the National Endowment thing because they have been chiefly responsible for a lot of the black artists' realization of some kind of stable training and performance. But perhaps through the endowment, we could come up with a subcommittee dealing with that specific problem, the state of the black artists in America, because I think I sit at the wrong table to discuss that, or in the wrong room, perhaps.

If I may just comment on my colleague, Mr. Theodore Bikel, who is an old friend and whose talent I respect, except that you make a pretty poor slave to the art, I think you should have given that part to a black actor. I am an actor and a producer and director associated with the professional theater, films, and television here in the United States and abroad. Since the time I started working in these areas—and again this will relate to the National Endowment—it was obvious to me that the black artist has been long ignored and excluded from the—from all of the professional arenas. And I am sure some of my non-black colleagues will argue this point. However, I have always been convinced that there has never been an honest attempt to integrate blacks into the mainstream of these professional arenas—I mean truly integrate.

I speak mainly of the areas in which I know, the theater, television, and film, which I know quite well. With rare exceptions—well, again, I prepared a statement that is before you. So I think I will just kind of ad lib this thing.

The National Endowment for the Arts has come to the rescue of many black artists' attempts to do something worthwhile and to—because the black artist has been kind of, I think, forced into a corner. He has been forced to go outside of the commercial theater arena and set up his own theater companies dealing with cultivating his own audiences because there just is no outlet or has been no real outlet, except with a few exceptions, and I think most people know the contributions of most of the people that are here this morning, especially Mr. Papp, Mr. Barr, and Mr. Fichandler.

But I think overall, the black artist in America is in a corner and I think the National Endowment for the Arts—and if I sound like I am repeating myself, I guess I am, because I just decided not to read my statement, because it doesn't really pertain to what is going on down here today. There was always a problem, when you submitted a proposal to the National Endowment for the Arts, because I always felt that they wanted, indeed, to help more than they were able to help.

As a matter of fact, I know that for a fact, talking with people like Ruth Mailese and Nancy Hanks and Whitfield, and so representing two black theater companies in the country, the Negro ensemble company forms in 1967 partially with funds from the National Endowment, mostly with funds from a private foundation, the Ford Foundation. Since the time of its inception, the National Endowment for the Arts has been very generous in its contributions for funds, but always limited, and we never really got quite what we needed. And I can understand the reason when I read the pamphlets and brochures that the National Endowment mailed to us. So it is just difficult for me to sit in a room as a black artist to talk about the situation of the art in America, when it doesn't really mean that much to me, because it hasn't been fair in any respect to the black artist's plight, and there are reasons for it, reasons that we tried to solve earlier on with Actors Equity, with all of the other unions. It seems to me a shame that in 1973 we are still faced with the problems that we were faced with in 1963.

So it is very difficult for me to even try to relate to what is going on here this morning, except to say in all honesty and all sincerity, that I do indeed support the National Endowment in its requests, and it certainly would probably mean that there would be more theater companies able to stay—to keep their doors open and not close down, as Tom says. And I would strongly suggest that we at one point try to deal with the state of the black artists in this country, because I just can't deal with what is going on down here this morning.

STATEMENT OF ROBERT HOOKS

Mr. Chairman, distinguished members of the Select Sub-Committee on Education and Labor of the United States House of Representatives, my name is Robert Hooks. I am pleased to be here in response to the invitation of the Sub-Committee to discuss the limited role of Blacks in relation to the American theatre. I am an actor, producer and director associated with the professional theatre, films and television here in the United States and abroad.

Since the time I started working in these areas, it was always obvious to me that the Black artist had been ignored and excluded from almost all professional arenas. Some of my non-Black colleagues in the theatre will argue this point. However, I have always been convinced that there has never been an honest attempt to integrate Blacks into the main stream of these professional arenas. I speak mainly of the aforementioned areas with which I am familiar—the theatre, films and television.

With rare exceptions the American legitimate theatre—even in its most ambitious endeavors—is essentially a theatre of the bourgeois, by the bourgeois and about the bourgeois. It is a theatre that rarely embraces broader frames of reference of more inclusive concerns. A theatre—even if it tried—that is incapable of engaging the attention of anyone not fortunate enough to possess a college degree or a five-figure salary.

The most powerful country in the Western world doesn't usher in a golden age of drama. Perhaps it was a good thing that the "hard-nosed" producers and theatre heads have kept the Black artist out. Where does that Black playwright who is committed to examining the contour, context and depth of his own experi-

ence go? I personally feel there is a screaming need for an audience of Blacks. Not necessarily an all Black audience to the exclusion of Whites, but certainly for the writer his primary audience—the most responsive and most critical. Blacks who are better informed through commonly shared experiences, to readily understand, debate, confirm or reject the truth or fallacy of these Black writers.

I'm not speaking of segregation or separatism. Blacks constitute a numerical minority in this country and the Black experience has always been of crucial importance to America's existence. There is no reason why Whites couldn't participate in a theatre dedicated to exploring and illuminating that experience if they found inspiration in the purpose.

The *National Endowment for the Arts* has been partially responsible for the realization of the two theatre companies I have been involved with establishing. The Endowment has proven—at least to a portion of this country—that they do care and that they want to help.

The creation of the Negro Ensemble Company in New York City in 1967 has changed the lives of thousands of Black artists, and enriched the lives of hundreds of thousands of Americans of all nationalities. It is the most important and most productive Black theatre company in the World and the maximum monies we can get from *Our Governments Art Agency* is \$75,000.00. To realize our objective we need about \$400,000.00 to exist. I can guarantee you that our tuition-free workshop training program has been responsible for providing positive outlets for delinquents, high school drop outs, drug addicts, potential criminals, etc.

Of course the Endowment wouldn't be expected to support the full budgets of the Negro Ensemble Company or any other company. There are some concerned peoples who feel that our culture and the perpetuation of it is just as important as a moon shot.

Mr. Chairman, it is hoped by many that America will recognize our problems and provide for its citizens, who at present are considered to be worth only about "30 cents" each culturally.

Thank you.

Mr. BRADEMAS. Thank you very much, Mr. Hooks.

Mr. Papp? It's been a busy week for you. We are very glad to see you.

STATEMENT OF JOSEPH PAPP, PRODUCER, NEW YORK SHAKESPEARE FESTIVAL

Mr. PAPP. Thank you. I am going to shout a little bit, if you don't mind, because the room—I feel I am not being heard. When you go with the sound of a mike, it appears that your voice carries itself and there is nothing behind it, so if I sound loud, it is merely to wake people up if they are getting tired.

Mr. BRADEMAS. This building, I may say, is not exactly a monument to the taste of American architects. But I didn't have anything to do with building it.

Mr. PAPP. We don't hold you responsible for the building, Mr. Chairman.

What is this power of the theater—the ephemeral theater, that can outlive wars and other manmade disasters? How is it that such a relatively small industry commands such national attention? Why do theaters of all kinds crop up all over the country as fast as some go down? There are old-fashioned explanations, which have some truth in them: the smell of the greasepaint, getting the theater bug, et cetera. These, I think, are simplistic explanations. I believe theater has to do with some human urge, basic to our condition and, therefore, it will disappear only when we disappear.

It doesn't much matter if theater expresses itself in small communities, on college campuses, in large institutions or on the Broadway stage. It doesn't matter if the work is a musical, a melodrama, a classic

or a play probing the guilt of a nation after a war; the essential drive emanates from our primal guts.

The theater at its highest is an art. Its richness grows as technology grows—by contrast. Its richness is in its humanity, in living people.

Having said that, I must add that the majority of Americans for reasons of economics, culture, history, et cetera, have been denied access or exposure to one of our most fundamental experiences—the ritual of living theater.

Having said that, I must add that not all living theater is alive, or good. There's a lot of second-rate junk; there are a lot of people playing with the theater as one would with a toy. There is too little theater fulfilling its classic role—that of dealing with the monumental issues confronting mankind today.

Theater, to be taken seriously, must act seriously. In a nation beset with extraordinary economic problems, where great slashes are being made in social programs, it behooves us in the theater to justify the support we are demanding, by serving the people in a meaningful, not frivolous way.

This simply means the production of works with great diversity, executed with skill and taste. It means finding ways to reach out into the country to get to those who have been snubbed out of the theater—who may be interested in ideas deeper than those expressed in the musical "Irene"—with all due respect to its creators and performers.

It is a disservice and a distortion to perpetrate the notion that all Americans are cut from the same die—and that they are only interested in bread and circuses. It is presumptuous for a television station manager in Detroit to make the claim that his working class constituency would be offended if they were exposed to a prize-winning drama dealing with a returning Vietnam veteran.

It is true, perhaps, that on particular political issues certain groups might react en masse. But theater is an art—and art per se transcends current political issues. Art takes no sides, but is an organic search for truth—not a contrived, mechanical hashing of ideologies. This is the particular power of the dramatic art. This is the power that defies the polarization notions of race, economic origin, political or religious persuasions. That is the power that can bring people together rather than fracturing them.

I think I can best demonstrate the artistic impulse and the non-partisan nature of dramatic art by quoting, not from Shakespeare, but from a living American writer, born and raised in Dubuque, Iowa—David Rabe:

From: David Rabe's Introduction to Viking edition of "Sticks and Bones" and "The Basic Training of Pavlo Hummel."

"The writing I did in college was dominated by an urge to interpret the world to itself, to give the world a sermon that would bring it back to its truest self, for I thought then, and I did indeed believe it, that the history and exact nature of both mankind and the world were known, universal, and eternal.

"I no longer write from that urge, though I'm sure some of it lingers, but try to start instead from the wish to discover. Or perhaps from the wish to formulate my discoveries. Or perhaps, even more correctly, from the need to see if I have made any discoveries * * *."

From: David Rabe's Introduction to Viking edition of "Sticks and Bones" and "Hummel."

"When I returned from Vietnam, I was home for some 6 months before I thought seriously of writing (finally there was nothing else to do with the things I was thinking). But oddly enough, it was a novel rather than a play that I wanted to work on. I had written both plays and novels earlier in my life and my writing came from something in me not dedicated to any one form. And upon return, theater seemed lightweight, all fluff and metaphor, spangle, posture, and glitter crammed into a form as rigid as any machine geared to reproduce the shape of itself endlessly. In the way that all machines are unnatural in a natural universe, theatrical form seemed artificial beyond what was necessary.

"But then I chanced upon a grant of money, a Rockefeller grant in playwriting, enough to live on for a year and a half. I remember thinking, 'I'll dash off some plays real quick, then focus in on the novel.'

"But when I sat down to write, regardless of the form, I found it impossible to avoid the things most crowding my mind, and because these memories and ideas were of such extreme value to me, I could deal with them with nothing less than my best effort.

"What I am trying to say is simply that if things had turned out differently, I don't know if I would have written what I have in the way I have, but the grant was a playwriting grant * * *."

From: David Rabe's Introduction to Viking edition of "Sticks and Bones" and "Hummel."

"While in Vietnam, I felt I should keep some sort of journal, for I had written things before the service, and hoped to write again. But all my efforts brought me nothing, or very little, and the reasons were many, of course, but essentially two.

"I remember once sitting more or less paralyzed over the phrase 'artillery rounds' scribbled on a yellow-lined page. Cannon were booming a few miles across the nearby road and dust shook loose in puffs from the tentfolds. My phrase sat on the page like a husk. I was aware acutely, and in a way that makes writing impossible, of the existence of language as mere symbol. In no way could I affect the cannon, the shuddering tent flaps. In an utterly visceral way, I detested any lesser endeavor. The events around me, huge and continual, were the things obsessing me. So I sat staring at the words on the page and the page was yellow on a cot standing on a wooden floor.

"In addition, writing requires a kind of double focus that I could not then quite handle. If you encounter an auto accident and then go home to write of it seriously, you must bring your full sensibility to bear upon all elements of that accident. To do this in Vietnam—though there are men who have done it—was a task I didn't try. Not only to see the dead and crippled, the bodies, beggars, lepers, but to replay in your skull their desperation and the implications of their pain—even while they continued on the streets outside—seemed a lunatic journey. I did not go upon it. I was living then in a high, brittle part of my mind. I skimmed over things and hoped they would skim over me. Being brittle, this mental barrier might have broken, for the stipulations of its requisition had been only speedy construction and hardness, yet it held, and proved strong enough to send the sights I saw

and all their reverberations bouncing off like moths trying to get to the light beyond the screen.

"All I knew in Vietnam were facts, nothing more: all simple facts of such complexity that the job of communicating any part of them accurately seemed impossibly beyond my reach. So I kept no journal and even my letters grew progressively more prosaic, fraudulent, dull, and fewer and fewer. Cliches were welcomed, as they always are when there is no real wish to see what they hide * * *."

Despite elections and television ratings, we must rid ourselves of the notion that in the populace there is a monolithic and unchangeable attitude toward the arts and culture. Certainly there is ignorance in the land, as in every other land; but no group has a monopoly on it. Intellectuals and liberals can be just as smart or stupid as hardhats and conservatives. There are intellectuals and liberals whose responses to art can be as astute or vacuous as hardhats and conservatives. In one group, despite political affiliations, there are as many variations of responses and feelings as in another. To paint one group with a single brush is demagogery.

If there is integrity, complexity, and humanity in a dramatic work, many many people of diverse leanings will respond in one way or another without accepting it or totally rejecting it out of hand. In New York City, the *Daily News* is as important to my efforts at reaching audiences as the *New York Times*. In traveling on a mobile stage through the city, I am ever witnessing and marveling at the extraordinary responses of people with little schooling to the complex poetry of Shakespeare. I also witness more highly educated people evincing nonfeeling and lukewarm responses to the same material. While white middle-class audiences still comprise the financial base of the theater, and while they must be sustained, strenuous efforts have to be made to engage the young, the elderly, the minorities, with the ideas of the theater.

The legislation under discussion today represents, in my estimate, a big step in the direction of enlightenment through one of the finest and shining instruments available to man—art.

MR. BRADEMAS. Thank you very much, Mr. Papp.

I might say, following your testimony and your quotation from some of the writings of Mr. Rabe, that I had last night the opportunity of seeing "Sticks and Bones." And, speaking for myself, not as a critic, but as a citizen, I found it a very powerful, moving drama.

And in seeing it, my mind went back to what I think is perhaps the most powerful experience in the theater I have ever had—which was, I think, about 22 years ago this month—when I went back to my father's home country and saw in the amphitheater at Delphi, the production, for the first time since World War II, of "Oedipus" in the amphitheater.

The play began in the afternoon about 3, no artificial lighting was used, but as the tragedy developed, it just grew darker. And I felt very much that way last night as I saw this extraordinary—

MR. PAPP. That has a basis in fact. There is something very primitive in this that is very basic in his writings. So that association, I think is natural under the circumstances.

MR. BRADEMAS. Let me just ask turning to put some questions to you, and I would like to put just one question to each of you so my colleagues will have an opportunity to question you.

I note, Mr. Barr, your suggestion that it might be a good idea to have a fund administered by the National Arts Endowment which would represent a capital pool to which producers could turn, and perhaps put in some matching funds, to finance productions. Do I understand correctly?

Mr. BARR. Partially. What I meant was a producer who is doing, let us say, a \$100,000 production and raised \$75,000, was finding it difficult because of the nature or subject matter of the work to get the extra \$25,000, could borrow from a pool.

Mr. BRADEMAs. I think that is a very interesting suggestion. I think it has been suggested also in Britain. I do not know if they have done this.

Mr. BARR. It has been and it is not to my knowledge in effect at this moment but I believe it has been favorably considered.

Mr. BRADEMAs. You would of course have to realize that if we were to do this for the theater, I am sure we would be hearing the blandishments of those in the opera and dance and a number of other related programs. Not to speak of housing, health and a wide variety of other areas.

Mr. Albee?

Mr. ALBEE. Yes, in relation to that specific point, you might indeed hear from everyone else. But the theater is in a unique position as regards its commercial as opposed to its subsidiary area. The commercial theater should not exist, of course; all theater in the United States should be subsidized. The commercial theater needs subsidy to cease being the commercial theater only because while it is splendid for great deals of money to be given to subsidized theater in the United States, the taste of the country, is still formed by what happens in the commercial theater, not the only way around. And if the standard of production in the commercial theater could be raised by partial subsidy, indeed that would strongly influence the standard of the subsidized theater rather than the other way around.

Mr. BRADEMAs. I might just ask you, Mr. Albee, if you could make a further comment with respect to encouragement from the Arts Endowment to playwrights? Have you any comments to make on that?

Mr. ALBEE. I have always been less in favor of constructing edifices than I have in assisting individuals in the theater. It has tended to be far too much the notion that if you put up a building, indeed you have done your service to the arts. The—I know that a number of playwrights have been given grants by the literature program, the National Endowment of the Arts. The theater cannot exist of course without buildings, though it can take place out-of-doors as Adelphi has for several years now.

The theater cannot exist without the minds of its creative artists, the minds of its playwrights. The need, the opportunity to work not in luxury but in a certain amount of tranquility, but at the same time they must not be allowed to work in a total vacuum.

You may write plays, but unless you have a production company and theater company actors and the theater in which to have your work done, you are writing in a vacuum. I think you cannot isolate one from the other.

I do not think enough has been done specifically for the individual playwright. The concern has been more on the assumption that if

everything else is there, somehow the playwright will arrive and will fill the empty building, for example.

Mr. BRADEMAs. Mr. Fichandler, you expressed some apprehension about the proposal of the administration to earmark some of the appropriations for the arts and humanities endowments for activities associated with the Bicentennial. And in the early part of your statement you observed that you were appreciative of the National Arts Endowment because it had made possible a degree of stability in the work of Arena Theater.

Do I take it that you would rather see that extra amount of money requested by the administration utilized for more ongoing, more fundamental, purposes—such as maintaining the stability of nonprofessional resident theaters of the kind that you operate, rather than for purposes associated with 1 year's observation?

Mr. FICHANDLER. Yes, I do feel that that is important, for two reasons. One, if the Endowment had all the funds I thought it should have in order to do the job it needs to do, I would be less concerned. Until it gets to that level, I am concerned about any moneys pulled aside for special notions because there is still the basic needs of all these groups that are not being served.

Secondly, as I pointed out in my written statement, the foundations generally, and many individuals, are interested in supporting special projects. But it is—the Endowment has uniquely been interested in providing the basic ongoing needs.

And I am very—I would be concerned that this emphasis be lost. The Ford Foundation which for many years did do this basic support, certainly for our theater, is now weaning the theaters. It is putting them on a program that gradually will get them off the Ford Foundation's back, and I believe with the notion that they must find—fill that gap in part at least with governmental support on an ongoing sustained basis.

And for those two reasons, I am concerned about any allocation of funds for specific projects.

Mr. BRADEMAs. Mr. Hooks, you observed that you are getting about \$75,000 from the National Arts Endowment and that you need annually an extra \$400,000. How much of that would you think it appropriate for the Arts Endowment to contribute?

Mr. Hooks. Well, that particular figure is from the New York—from my New York company, the Negro Ensemble Co. It is hard to say, except that I know the maximum budget—we have to work on our minimum budget when we have to deal with those kinds of figures.

I know the Endowment is restricted in what they can say, which I am sure is why we are all here trying to get more for them. But I would think if we could work on our maximum budget, I could match half of that. In other words, if I could get half of it, I could match half.

Mr. BRADEMAs. I asked because I see Miss Hanks in the room and she might like to know what you have in mind.

I have, Mr. Papp, just two questions to put to you and then I would yield to my colleagues.

I noted in an article in the New York Times, about your joining Lincoln Center with your New York Shakespeare Festival, the statement that the theater, like the other performing arts in the United

States, is in serious trouble. I wonder if you could comment first on how you see the particular problem you have in raising funds and then if you could make some generalization beyond your own particular concern.

You talked about the idea of a national theater in which I know you have expressed some interest.

MR. PAPP. Yes, I would like to address myself to those questions.

It is really very interesting; I think all the panel members here will understand when I say that here is a theater, public theater, New York Shakespeare Festival, with great national prominence and really in the middle of it, that is now broke. We owe \$800,000, which we have to pay off. We have no money; none.

At the same time, we are trying to raise funds for the other venture. That is the Lincoln Center affiliation. The more you do, the greater your deficit. That is an inconvertible law of our kind of operation. The more service you perform, the greater the deficit. And this despite having one foot in the commercial end of the theater.

When I say the commercial end, this is money that is contributed for us to move into Broadway houses—that even that is a chancy situation, sometimes disastrous. But it does what has been said, at least maintains some show of value on Broadway that ordinarily would have to die or never be presented on Broadway.

But when we ask how much money do you need, the actual total of money for this one organization, for 1 year, that includes our entire operation, is \$3 million. The 5-year operation which guarantees part of the deficit is \$5 million.

At this moment, I haven't been able to address myself to this problem because suddenly you are involved in a big thing with CBS where they canceled the show, *Sticks and Bones*; I did not want to catapult the play into a political arena where it did not belong.

But I have to get back to this problem; it is enormous. It is not a question of \$100,000 from the National Foundation, and Nancy Hanks sits there, \$150,000 which is limited.

I think there has to be a new look at that distribution of money, and I will tie this in with the idea of the national theater. Tom Fichandler said there is an aggregate of theater throughout the country, whether part of this is an administrative things perhaps, and part of it means an act of Congress, perhaps.

Why can't there be a designation by Congress or by the President through Executive fiat or whatever—

MR. BRADEMAS. Too much of that already.

MR. PAPP. I know; by Congress, let us say, to create, to designate some five, six or whatever number of theaters in the United States, both with geographic considerations but not primarily. And I would include the Arena, that would include the Negro Ensemble; that would include the Minneapolis or Tyrone Guthrie, that would include the theater in California, the Music Center, the Lincoln Center, designated as national treasures, landmark theaters, if you will, but with this designation because we have enough titles, that out of the Foundation, other parts, a sum of money equal to 50 percent of the annual budget be guaranteed for a certain number of years.

For example, the Arena has a budget exceeding a million dollars a year; is that correct, Tom? I think the Arena Theater should re-

ceive \$500,000 as a national landmark. I think this would hold true whatever your budget is; I do not know. But 50 percent of that, it should not be based on the deficit. That is a negative way. It should be based on our gross product which means what you are doing, not what you are losing. I mean that is un-American to me. That way.

We should—people should be given funds on the basis of accomplishment and achievement, not on the basis of trying to make it year after year. I think there has to be an evaluating process by all of this that should be handled by the Foundation of the Arts, its council and advisory boards to go into this, because setting up minimums is unrealistic.

Now, there are other major theaters in this country not of that size, not in the million-dollar-plus category. Now, there are numbers of those, and I think again they would have to be looked at, theaters that are artistically sound and vital, artistically important; in other words, their achievement is essentially in their accomplishments and work, so they represent a very important resource; they have to be looked at as tributaries, not directly to these theaters but to this idea. They are smaller landmarks which means other kinds of—ways of capitalizing them. Because if you are going into \$100 million for the arts, you can begin to deal with that.

And the important thing really is to maintain major institutions. These institutions naturally with this kind of funding will be required, as some of them have been doing, to start to move around the country. They cannot stay in one place; they must begin to serve their State and probably more States. This whole touring aspect must be dealt with.

Maybe there can be some alliance between the five or six major companies, some way of the companies getting together and beginning to deal with an interchange of certain places that would be necessary. It should be dealt with as a necessity.

Again, relating to the early part of the speech where money is being cut from welfare, education, every major social kind of program that we have, and I think we have to say, we are going to earn our money and we want to do a job. I think that is most important.

Mr. BRADEMAS. Thank you very much. Mr. Hooks?

Mr. HOOKS. I would like to add to what Mr. Papp has said.

The danger, Mr. Chairman, is for instance the two companies involved in, the Negro Ensemble Co. and D.C. Black Repertory Co., the danger is we might have to close our doors. And that would mean, I do not know whether you know what the function is of the D.C. Black Repertory Co., or a lot of other companies the gentleman mentioned, but there are a lot of companies that are free, that take delinquents off the streets and ex-drug addicts off the streets and people that have not necessarily been fortunate enough to hold degrees from colleges, and you know, we deal in the streets, pulling people off the streets and training them and giving them places to come and use as outlets. And this is all free for them.

In other words, the tuition-free training program which eats up most of my budget, you know, like nobody, nothing comes back from that. So, it is—HEW would not listen to me, Labor would not listen, nobody but the National Endowment for the Arts and they are limited in what they can give and it is really an operation in frustration.

Mr. BRADEMAs. Thank you.

Mr. PEYser.

Mr. PEYser. Thank you.

I will just ask one question. I think it is an area that Mr. Papp and Mr. Albee and others have spoken to. This is the question of the subsidizing of commercial theater. Now, I am not really clear on what you are speaking of when you refer to commercial theater and subsidization of it.

Specifically what type of thing are you referring to; what do you really mean when you say that? Either one of you gentlemen.

Mr. PAPP. You see, there are many important playwrights that should be on Broadway. They are writing serious plays. The economics of Broadway are rather, well, defeating in many respects.

Now, I think then the Government, rather than make a distinction about whether this is commercial or noncommercial, the question is what is the material and how many people, is it reaching people? That distinction, I think, is not a good one in a certain sense because there are—the worthwhile aspects of a project.

Here you have a major play like *Creation of the World*, Arthur Miller; I read the play; it is a beautiful play; it was given a lousy production. But here is a major writer in the United States who was on the stage for 3 weeks in New York and then he is off.

Now, some way a play like that should be protected. He should not have had to go into that situation that way.

We cannot deal with the artistic problems but the financial problems are very serious. If I produced that play on Broadway or had taken it to Broadway, I—it would not be that kind of bad production.

But let us say it is failing economically. We have to keep the play alive. We kept a serious play on Broadway alive, *Sticks and Bones*, which has lost money every way because the rule on Broadway is unless you make money or break even, you cannot go on. Once you start going below a certain operating cost like any business you either go to the poor house by putting in your own money, or close the show.

You look at it and say, we will try for a week or two but suddenly the bottom drops out; you can lose \$30, \$40, \$50,000 just like that if you let another week go by.

But there is no reason certain plays should not be maintained because—

Mr. PEYser. May I interject? Who is going to make that kind of decision? Who is this board of critics? I wonder if the Council, or any council, really has the competence to decide which plays deserve support. Each individual has different ideas over what is good and what is bad in the theater, and I am disturbed about the furor that this would actually get done so it would not end up creating a horrible furor.

Mr. PAPP. Let's say a play gets good notices, *Moon Children*, excellent notices on Broadway, very good play, excellent notices by all the critics. No one argues the point but there was some problem over the first few weeks because a serious play takes time to catch on. There was very little advance. Those are the problems of the theater.

If that play had a chance to build, it could have gone on and I suspect it would have made money. Let's say it did not. It was taken right off the boards without giving it an opportunity. It was a serious play

by a young writer, Michael Weller, who deserved better than that. The value of the Broadway situation is the size of the audience you can reach and their diversity.

There were values both on Broadway, off Broadway, and off-off Broadway. There are different values. But you cannot dismiss Broadway; there are a lot of businesses in the United States where the people invest money and the Government supports them up to here. We know that goes on.

Broadway is an independent industry, you know. We say show business is no business, but it still——

Mr. PEYSER. I agree, and I think you gentlemen realize what would be a tremendously complex situation of deciding where this money would go and into which one of the commercial theater groups. I think it would be a very difficult decision.

And when you talk of critics, sometimes they are right, but other times they are wrong.

If I may interject, Mr. Chairman, a sort of family experience here, going back a great many years, dealing with my father. Heywood Broun attended the opening of a show called "Abie's Irish Rose", and his criticism the next day was that this was the worst play he had ever seen in his life.

Mr. PAPP. He was probably right.

Mr. PEYSER. The next night Heywood Broun went to a show called "The Rotters," which my father happened to have put some money into. He said the next day he owed "Irish Rose" an apology; it was not the worst play, he had just seen the worst play.

Unfortunately, he proved to be right about "The Rotters"; it closed immediately, but "Irish Rose" ran for years. I think this example clearly shows the problem of determining the merits of theater, and I am concerned that the Government would face a similar problem in choosing what to subsidize.

I would welcome any thoughts you might have on this.

Mr. BARR. May I answer that, sir? I think the way the New York Arts Council works is an example of how such a panel might conceivably work. I happen to be on the advisory panel for the theater. The panel is composed of professionals, which I think is a most important—active professionals. And in the event there is a conflict of interest, the professional, whomever it is, leaves the room, and whatever is allocated to his particular theater or activity is given. This is the major part.

While it would be extremely difficult to do what I am suggesting, it is by no means impossible.

Mr. ALBEE. I was going to mention the Theater Development Fund which has aided the commercial theater. Certainly there would be difficulty in managing the funds to the commercial theater. But certainly the mechanics of such an operation should not be allowed to interfere with the importance of such a thing, since the taste of the theater-going public in the United States is created by what happens in the commercial theater in New York City. It is the responsibility that that taste be raised and changed. It would not be changed by money poured into regional theaters. It is going to be changed by what happens in the commercial theater, because that is where the taste of the theater-going public is made. So, the mechanics to me seem to be secondary.

Mr. PEYSER. I appreciate your comments. In the interest of time, I will yield back to the chairman. Thank you, gentlemen, very much.

Mr. BRADEMAS. Mr. Sarasin?

Mr. SARASIN. Thank you, Mr. Chairman. At the risk of appearing very unfavorable, let me play the devil's advocate for a minute.

I detect the feeling that what you are trying to say is you can create the standards that the American theater-going public should be expected to see and listen to. That bothers me a little.

Isn't there an obligation on the part of the producer, playwrights, and directors to produce something that will in fact appeal to the audience and be commercially successful?

Mr. ALBEE. There is never the chance that mediocrity will not out in a democratic society. Nobody is trying to control the taste. However, since theater is education, the tastes must be educated; indeed, every worthwhile play must stand on its own and survive or fall based upon the judgment of an informed and educated public.

It is informed and educated; these are the working and important words here.

Mr. SARASIN. The bell has just rung for a quorum call, but one question regarding the subsidization of the commercial theater. Obviously, fortunes are won and lost in the commercial theater.

Mr. PAPP. Mostly lost, incidentally.

Mr. SARASIN. All right, but not always. If we are going to subsidize the commercial theater, should we then, and are you willing to say to us it will be all right then to restrict the incomes of the playwrights and the actors who are involved? Should they be living on *x* number of dollars a year and contributing or making their contribution to the arts?

Mr. BARR. I think the projects that are helped could certainly have provisions to the effect that an actor, a playwright, and/or any other participating member could not receive more than a certain sum until the money had been paid back to the Government. I do not see any problem with that.

Mr. ALBEE. I do.

Mr. SARASIN. Thank you very much, Mr. Chairman.

Mr. BRADEMAS. We are very grateful indeed to all of you gentlemen for having given us a most stimulating and illuminating discussion this morning. As the Chair said earlier, tomorrow we shall hear from representatives of the field of opera, and on Friday from representatives of film.

Again, we think you very much, and the subcommittee is adjourned. [Whereupon, at 12:13 p.m., the hearing was adjourned.]

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES ACT AMENDMENTS

THURSDAY, MARCH 15, 1973

HOUSE OF REPRESENTATIVES,
SELECT COMMITTEE ON EDUCATION OF THE
COMMITTEE ON EDUCATION AND LABOR,
Washington, D.C.

The subcommittees met, pursuant to recess, at 9:45 a.m. in room 2175, Rayburn Building, Hon. John Brademas, presiding.

Present: Representatives John Brademas, William Lehman, Alphonzo Bell, Orval Hansen, Peter A. Peyser, and Ronald Sarasin.

Staff members present: Jack G. Duncan, counsel; Gladys Walker, clerk; Christine M. Orth, assistant to the counsel.

Minority: Yvonne Franklin, minority legislative associate.

Mr. BRADEMAs. The Select Subcommittee on Education of the Committee on Education and Labor will come to order for the purpose of receiving further testimony on two measures to extend the Arts and Humanities Act. This hearing constitutes the fifth day of testimony on these proposals and we have already heard from representatives of the administration as well as from performing artists and administrators of State and local arts councils.

Our hearing this morning will be concerned specifically with the role of opera in the United States and we are looking forward to hearing a group of distinguished authorities in this field.

We shall be hearing today from Miss Beverly Sills; from our distinguished former colleague in the House of Representatives, former chairman of the House Judiciary Committee, the Honorable Emanuel Celler of New York; as well as from members of a panel consisting of Mr. Robert Collinge, president of the Opera America, Inc.; Kurt H. Adler, of the San Francisco Opera Association; Schuyler Chapin, acting general manager of the Metropolitan Opera Association; and Glynn Ross, general director of the Seattle Opera Association.

We are pleased to welcome as our first witness a most distinguished American artist who makes us all proud of the contributions of our own country to the traditions of the opera, Miss Beverly Sills.

STATEMENT OF MISS BEVERLY SILLS, SOPRANO, MEMBER OF THE NATIONAL COUNCIL ON THE ARTS

Miss SILLS. Thank you. I am here, of course, because I do hope that the legislation to extend the National Foundation on Arts and Humanities will take place. I think without assistance so much beauty in our

lives will just die. I would like to speak particularly as an opera singer and what the effects of this great bill has been on opera from the point of view of an American opera singer.

As recently as 20 years ago, the American public had an enormous inferiority complex about the type of opera singer that could be produced in this country. The general idea was if the name was unpronounceable it had to be a good singer. In more recent years names with as little as five letters have bloomed and become great as opera singers.

Price, Horne, Grace Brumby, Cheryl Mills, if I may add my own to that list, too. We have come into our own. I would like to make a few chauvinistic statements like the best opera in the world is being performed in this country today. Having appeared with many European companies and companies in South America as well, I feel I am in a very good position to judge the quality of opera being performed in this country and the quality of singer that this country is producing today.

I think certainly our unnecessary inferiority complex should come to an end. The reason that this blossoming forth has come is because it is no longer necessary for the American opera singer to go to Europe to make a career. We now have enough regional opera companies, enough very large opera companies that are interested in giving young American talent opportunities.

So it really is no longer necessary to go abroad to get experience. This has made a remarkable change—these regional opera companies that have come forth in the United States. Most any city of any size has produced an opera company and in most cases they are nearly 100 percent American-manned opera companies.

Even the very large companies in this country like the San Francisco Opera, where I was involved in a production of "Manon" where the entire cast was American with the exception of two people. I think if a company the caliber of San Francisco can do that then certainly a lot of other companies will follow suit.

There is one other interesting thing that has popped up lately, that is that the American opera singers can no longer go to Europe to make a career. The European singers have closed the doors in our faces. I am rather chauvinistic but I have always been opposed to bringing over any European talent that displaces any American singer. That, however, is in a sense a little beside the point.

The point being that we have to provide employment for our opera singers the way we worry about employment for any other worker in this country. We have to supply educational institutions for our opera singers the way we supply educational institutions for doctors and lawyers and so forth.

All this has come under the National Endowment. All these needs have been tended to. Certainly we need as much assistance as we can possibly get which is why I feel, why I hope that the entire allocation that the President has given toward the arts will stay intact.

I think opera in this country is just getting started. After my own performances I would say of the 150 or 200 people that come back to visit with me, three-quarters of that number are in the twenties. If there is this much interest from our young people then opera has an enormous future.

Unfortunately it is a very expensive future and we will need as much assistance as we can get. I think we should take pride in our American talent and in a sense it would be an insult not to give them the support that they need.

We opera singers have shown it is not a European art form nor is it an art form for the elite, the dowager and strands of pearls supporting opera. The tax structure has sort of eliminated that lady. I think we must rely more on Government assistance and preferably in matching funds. I must go on record as saying I am opposed to total Government subsidies.

I think a very healthy attitude is to have a matching fund program. I think in the world we live in which is rather troubled and sometimes ugly, that it is a rather small price to pay to bring so much beauty into our lives.

Thank you.

[Miss Sills' prepared statement follows:]

STATEMENT OF MISS BEVERLY SILLS, MEMBER OF THE NATIONAL COUNCIL ON THE ARTS

I would like to start off with what may seem like an extremely chauvinistic and immodest remark:

I believe the best opera in the world is now being performed in the United States. And I also think that some of the greatest voices in the world belong to Americans.

From this point of view, opera as an American art form has never been healthier. But 25 years ago, if the name was unpronounceable, the American public automatically decided that it had to be a good singer.

Today, because of the enormously increased opportunities in the United States (primarily due, I feel, to the National Council's philosophy on building strong American regional companies), the American opera singer no longer has to go to Europe to make a career. Yet 25 years ago the American singer *was* forced to go abroad because of lack of opportunities in his own country. Today our singers are not even afforded this opportunity. European unions have virtually slammed the door in the American's face. Over there they believe in taking care of their own, first. They feel that since they are totally government-subsidized, the money should be utilized for their own singers. Only in the case of the so-called superstar are rules relaxed. And even the superstar has difficulty on occasion in getting work permits.

In the past we Americans have had a misplaced inferiority complex regarding local talent. But in recent years, with the emergence of such names as Leontyne Price, Marilyn Horne, Grace Bumbry, Shirley Verrett, Richard Tucker, Sherill Milnes, Robert Merrill, Roberta Peters, Martina Arroyo and many, many others, the American public has begun to feel a tremendous surge of pride in its own talent. From this sense of pride have sprung up opera companies of such high standard, giving such fine performances, that they have been selling out to capacity audiences.

Unfortunately, opera, like government, is a non-profit organization, and with the high costs of labor, plus our efforts to turn singers and musicians into first-class citizens by giving them decent wages, opera performed before standing-room-only audiences still operates on a deficit.

I would like to go on record that I am opposed to total government subsidization of the arts. I feel local cultural organizations should exist because of local support, as well as with government support but with the government bearing a sizable portion of that support. It would seem to me that the American tax dollar should be divided so that the opera lover comes in for his share.

Without the assistance of a federal subsidy, I fear that the opera world would collapse. With the tax structure as it is in our country, the day of the dowager and her pearls singlestrandedly supporting an opera company is over.

What is happening is that the audiences are becoming much younger. After my own performances, of the 150-200 backstage visitors at least three-quarters are in their 20s. In the quarter of a million miles I travelled last year, every one

of my engagements was played to capacity houses. And the audiences for opera are still building. Obviously, it is time for us to replace our apologetic humbleness over our so-called lack of culture in this country with a sense of national pride manifesting itself in a continuing and increasing support from our government.

While opera may appear to be a European cultural art form, the list of American operatic composers grows and grows as does the need for funds to support them. With American opera singers gaining more and more prominence in the operatic world, the need keeps growing for opera companies in the States to display this talent. And the needs of institutions of learning to teach music must be provided for our young American talent.

It's an insult to the marvelous teachers we have here in America to tell a budding young American singer to go to Europe for his or her musical education. Even at present, when the assistance to these institutions is minimal, no European academy or musical conservatory can match the faculties of Juillard, Curtis, Peabody, Indiana University and the New England Conservatory of Music.

As for our own opera companies, having visited and appeared with many European and South American companies, I can say with authority that I believe the New York City Opera to be the finest repertory company in the world today. Its roster is, I would say, 98% American. It is companies like these that sell tickets to the public at a price within the grasp of the average ticket-buying opera goer that should receive government assistance to the fullest.

The Metropolitan Opera, because it is our national institution, because it is the greatest opera house in the world, because it is located in the United States, should be preserved and supported also to the fullest. Opera companies in the United States giving young American talent opportunities to perform in their own country should be given more financial assistance than opera companies who cater primarily to foreign talent.

Opera has become a field of entertainment for the American citizen in every walk of life. It no longer belongs to the aristocrat or very wealthy. I hope we will be granted continued financial support from our government to bring a little more beauty into a world that is a little ugly and troubled.

It would be a much more beautiful world if we raised our voices in song more frequently than we raised our voices.

Mr. BRADEMAS. Thank you very much, Miss Sills, for a lovely statement. Is it difficult for an aspiring young American opera performer today to find places to study? Is it difficult, once one has completed formal training, to find opportunities to perform or are there plenty of opportunities for young singers?

Miss SILLS. The first part of the question dealing with educational facilities, in order to attract the proper kind of faculty in the way of teachers and coaches, stage directors, the school must be properly financed. In most cases this is not true in our country.

I know a tremendous number of young Americans who went abroad to study singing and came back with no voices at all. I feel that there is marvelous teaching talent in this country but they are terribly underfinanced in the institutions they are in.

If you go to Indiana University you come across names like Martha Lipton, Ginny McWhaters, all rather prominent American singers who are now teaching. Indiana is blessed with a rather hefty endowment of their own. But you come into some musical academies in Philadelphia that are trying to bring very interesting and good people onto the boards or faculties. They have to be financed.

As far as the opportunities for the American singer, compared to what it was 20 years ago it is now paradise. My own feeling is that it is no longer necessary to go to Europe to make a career. I didn't and I don't feel it is at all necessary to go into the recesses of Germany in order to get experience.

It can be done right here provided we continue to support the regional opera companies. When I go now to Seattle, as an example,

there will be six performances of *La Traviata*. I will sing four, two will be student performances with an alternate cast having the benefit of the same orchestra rehearsals, same costuming, same scenery and so on.

Those young American artists will have an opportunity to do two performances before a live audience. These things have to be paid for and they have to receive financial assistance. Obviously they can't charge for that ticket what they charge when I will sing it or the first cast or whoever it happens to be does it.

That must have some subsidization. So long as we keep that program going the American opera singer will never have to go to Europe to sing. I think it is a part of our national product to cultivate our own talent. What does it mean to send them to Europe and come back as a star?

We certainly have the men and a lot of them are here behind me, they are interested in doing projects like this. The Metropolitan has started a mini-Met, conducted by an American, written by Americans, completely American cast and the house was sold out. But that kind of program needs assistance.

It must be backed by our Government.

Mr. BRADEMAs. I must say I was struck by your assertion that without the assistance of the Federal subsidy you feel the opera world would collapse. That is a very strong statement—maybe you can expand on what you mean by that?

I take it since the next paragraph alluded to the present tax structure in the United States—

Miss SILLs. What will happen is that we will turn into an opera world that consists mostly of box office attractions which will hardly do well for the art itself or hardly do well for the singer. Because the handful of superstars around the world, the American is not terribly well represented in that little area.

So I feel if they don't get assistance the prices will have to go sky high as far as the box office is concerned and even that I doubt will cover the deficit. What I mean to say is that the private individual can only give so much money to those organizations. There are other needs obviously in the world and the money only goes so far.

Mr. BRADEMAs. Well, you have just touched on one of the problems we have on this committee, of course, because we provide funds on this committee for a wide variety of programs including everything from poverty programs to the elementary-secondary school act.

Miss SILLs. I am aware of that.

Mr. BRADEMAs. This afternoon at 2:30 I shall be conducting hearings on the administration's proposed cutbacks in day care services for children, and we have as well on our schedule legislation providing for education of handicapped children. These are all areas which the present administration is, in my view, savagely slicing programs that are much needed by people who one may describe as vulnerable in American society.

So I am giving voice to one of the headaches that we as legislators face.

Miss SILLs. I would have thought of course with the ending of the war so much more would have been made available to us.

Mr. BRADEMAS. I fear that is not the case. Although the war is winding down, the administration is winding up the defense budget and is asking for over \$5 billion more for the military in 1974.

Miss SILLS. I think we should sort of adjust priorities and see how much beauty we can bring into our lives. \$78 million seems like a rather—I won't say small sum because in comparison to what we have had before it is gargantuan—but it is a small sum to pay for this beauty and these young children we were discussing before have to have something more than bread in their lives.

Bread we will always give them, of course.

Mr. BRADEMAS. Mr. Sarasin.

Mr. SARASIN. Miss Sills, thank you for your statement. I am sorry that I walked in a little late and did not hear all of it.

I do much appreciate your last line, where you say, "It would be a much more beautiful world if we raised our voices in song more frequently than we raised our voices."

Do you find now an increase in the State help for the opera, State aid financially?

Miss SILLS. I see it in New York. I cannot really talk familiarly about other States. I think Governor Rockefeller has assisted the arts tremendously in New York State. I think the fact that he is an art lover himself probably has made him terribly interested.

I know that the members on the board, and music and drama, have been very helpful to that organization. I see, New York, that the State has assisted the arts quite a lot.

Mr. SARASIN. What about some of the other States, the regional opera companies?

Miss SILLS. I believe some assistance is coming from the States. Probably Mr. Ross, from Washington, and Mr. Adler will have more figures on that. I obviously am not privy to those figures.

But certainly I think the States should come in for their share, there is no question about that.

Mr. SARASIN. Your emphasis really appears to be on the value of the Government subsidy or at least it appeared to me, in encouraging more people to become involved in operas and art form.

Miss SILLS. Absolutely, and encouraging the young American artist to stay in her own country and develop her art here.

Mr. BRADEMAS. I would like to ask one question, derived from Mr. Sarasin's question to you. I remember with great pleasure and much sadness an opportunity I had to get acquainted in November 1971, as I recall it, with the late Mr. Chantilli of the Metropolitan Opera. We were sitting at lunch together at the Kennedy Center during a meeting of the National Opera Service, and we were both talking about an idea on which I would like to invite your comment.

The idea was that one might try to make a film of the staging of an opera which would show, not only the performers on stage, but would also have the camera back stage showing some of the discussions prior to the performance. In short, a film that would be used for educating young people in particular on the nature of opera, what it is and how it works, because up until recent years, a relatively small portion of the population had opera available to them.

Miss SILLS. But the opportunity to see it has been so limited. It is growing, however.

Mr. BRADEMAs. I know, but what I am saying is, do you think it would be possible to capture a performance of yours, for example, on film so that some years from now it might be seen both for the enjoyment of it, but also as an instrument of education?

Miss SILLs. I think that is an interesting question.

Yes, I think that is possible. I was reading—unfortunately, I could not attend when Danny Kaye went to the Metropolitan, and I forgot what they called it—but I was talking to a gentleman who was photographing it for one of the national magazines and he said the most beautiful sight he had seen was the faces on these children.

So I think there is a level, and using the film is one of those methods; there is a way of bringing this joy and pleasure to the young. It should be a part of their education.

Mr. BRADEMAs. Mr. Andrews?

Mr. ANDREWs. Let me expose my predicament as not only a freshman Member of the Congress, but also a freshman in terms of the things about which you speak this morning.

I wonder if you might tell me in your opinion as to why Germany, for instance, has at least traditionally, perhaps even now, had a better experience with producing people of great talent and great ability?

Do they subsidize or assist in some way?

Miss SILLs. The opera in Germany is totally Government subsidized. After the war, we were giving them the money to build up their country so they had all the money available to build up the arts.

I told you I was very chauvinistic, and I am. But, unfortunately, that was true because I believe that the opera house in Munich was totally bombed out, and I believe it was rebuilt with American funds. We have a city the size of Boston now which functions without an opera house, and I find that fascinating.

I believe the reason Germany welcomed so many American opera singers after the war—I am not sure about this—but I believe they did not have very strong union regulations and therefore, there was no quota on American talent.

In England, it has also been that before they would bring any foreign talent into the opera house—and I believe in the actors' union, too—that you have to prove there is not an Englishman available who can do that part as well.

Today that exists in England, with the exception of the superstar. I mean, they will bring in a handful of six people and that makes their house an international house. But in Germany, I believe—every little city in Germany has its own opera house.

I suppose they are a much older country and much more aware of these older art forms than we are. We were so—we are a very young country. We were so busy building our lives that it was very hard to think about things like opera houses here.

But as I say, in the past 20 years there has been a tremendous interest now, and with the assistance we have been getting, there has been such a blossoming even in the last 10 or 12 years.

When I was a young girl, say when I was 20, there was no place for me to sing in this country. I auditioned just to have the experience of singing before people. I auditioned before these Broadway shows just to have somebody listen to me.

Now, you can go to Baltimore, Cincinnati, or to any city of any size and they have an opera company. They are servicing five or six surrounding cities, too, and I know, too, when I go to a place like Cincinnati, I do not sing in Cincinnati. There are people from all around coming to these points of culture where these operas are being done.

I have not sung to a house that has not been sold out in the last 21½ or 3 years.

MR. ANDREWS. Are you saying, or perhaps insinuating, that what you ask of Congress is perhaps then only temporary? Are you saying perhaps as people we may be maturing in intellect, in appreciation to the extent that only temporarily we need subsidize that?

MISS SILLS. No, I think that is unrealistic because the cost of opera is rising, as the cost of everything else is. In addition to the singer, you have the crew behind you; you have a factory of workers producing the opera.

As the cost of living goes up, for them that factor of workers has to have increases, too. I believe, I once read some years ago in the Rockefeller report that said the Metropolitan Opera sold out—if they sold out every single night of its existence, they would have to have a subsidy.

This is something we have to accept. We have to accept that like we have to accept the prices of what people pay for art masterpieces today. We will have to pay for it. I think it should be a government as well as a public proposition. I do not think it is temporary.

MR. ANDREWS. Has any part of the world reached a point where they are successful but not publicly supported?

MISS SILLS. No; I certainly do not know of any. I know rock and roll concerts make a great deal of money, based on the individual personality, but in art form per se, ballet, symphony, I do not think they can.

I think in order to do that you would have to make the price of the ticket so high that it would then be not available for public consumption. My husband wanted to take me to a prize fight and the cost of the ticket was \$85. Now, I did not go, but when he said he went the arena was packed.

But for single events like that, you can make money, but on any long running season of ballet, opera or symphony, it is a fact of life that the Government will have to assist or it will die. It does not mean the public does not want it. That is the great thing about this country; whatever culture existed, we have wanted it.

If a symphony exists in Boston, the public has paid for it. But the government has not done those things for us. We have done it ourselves. We are willing to continue to do it ourselves as a public, but we need assistance. I think that it is necessary for us to have it or the arts will just drop dead.

MR. ANDREWS. I would certainly agree, in closing, with one thing that I believe you have said considerably earlier; that is, if the public is to support these arts, the Federal Government should participate in that support to the end that it would not be only some areas of the country in which the art would flourish, but rather by matching funds, hopefully, the colleges would seek out the opportunities to go into this.

Of course, it would not be in every town, but it would be regionally distributed throughout the country, not just in certain areas.

MISS SILLS. That is what the money should be used for, to grow, and to support what is existing and make it grow.

MR. ANDREWS. Thank you.

MR. BRADEMAS. Miss Sills, thank you very much indeed.

MISS SILLS. Thank you.

MR. BRADEMAS. We are very pleased to welcome an old friend of the Chair and former Dean of the House of Representatives, a much beloved Member of Congress for many years, and the distinguished former chairman of the House Judiciary Committee, the Honorable Mr. Emanuel Celler.

Mr. Chairman, we are glad to have you with us.

STATEMENT OF HON. EMANUEL CELLER, FORMER MEMBER OF CONGRESS, NEW YORK

MR. CELLER. Mr. Chairman, members of the committee, I appear in favor of H.R. 3926, sponsored by you, Mr. Chairman, and cosponsored by an array of eminent members of the House to extend the National Arts and Humanities Foundation for 3 years, and at the same time increase its budget.

At the outset, let me say that it is a comfort to be back in these congressional precincts and also to reflect on the keen awareness displayed by President Nixon in the enhancement of the arts and his recognition that support for the arts by Government is essential to the national welfare.

In suiting action to words, the President has sought nearly to double the current budget for the arts to \$41.7 million. I would go further—as has been indicated—and authorize over 100 million spending level the next year, rising to 200 million by fiscal 1976.

I am vastly interested in music generally and in opera in particular. I am an old fiddle player and most of the members of my family were amateur musicians. My parents were opera devotees and I often accompanied them to the old Metropolitan Opera House. In a way, I was weaned on music and opera.

Music, you know, is the universal language—understood by all—regardless of creed, color or national origins. It is interesting to note that Disraeli, in a speech in the House of Commons, once said that, as to the effect of music, “with a blast of trumpets, soldiers march off to fight and die; at the peal of an organ, thousands sink down to pray.” Music lifts up the spirit and gives respite and triumph in the darkest hours of the soul. It is the religion of emotions. It can make us laugh or cry. It can expel grief with mirth. It can blot out austerity, as it can mitigate anger. It can stimulate humor. It can simulate death. Workingmen sing as they work, as a child is quieted by a mother’s song. David’s harmony drove away the evil spirits around King Saul. Epictetus called a table without music a manger. The festivals of the Greeks and Romans were graced by music. Even horses, dogs, and bears are often delighted with music. Thus, the secret of music is praised throughout history. Must we not nurture it in all its forms?

Today I make a pitch for the opera form. In opera—a combination of text and music—we have a tale or story combined with music. In

opera, we have the power to arouse emotions, create moods and mold atmosphere. It is theatre and music. Opera dates from the end of the 16th century. Monteverdi as early as 1607—in Venice—composed *Orpheo*.

This is the earliest opera that still lives but is infrequently produced. Thereafter, opera flourished, engaging the talents of such celebrated composers as Rossini—Donizetti—Bellini and later Verdi—Mascagnini—Puccini; German composers such as Gluck, Wagner, von Weber, Mozart, Beethoven, Meyerbee, Kurt Weil; French composers, such as Gounod, Bizet, Massenet; Russians such as Glinka, Borodin, Rimski-Korsakov, Tchaikovsky, Mussorgsky, and others; in England, Balfe and Britten; Smetana from Bohemia; the Americans, Virgil Thomson, Douglas More, Aaron Copeland, Deems Taylor, Lukas Foss, George Gershwin, Carlo-Minnotti—just to name a few. All these great masters have had their works produced at the Metropolitan Opera House or under its auspices and today are performed by the Metropolitan Ensemble in many American cities.

For four decades I have sat in the same seat at the Metropolitan Opera in New York with members of my family beside me and was oft awestruck by the magnificent voices of the greatest of singers: Caruso, Pons, Ponselle, Swarthout, Steber, Nordica, London, Tucker, Merrill, Flagstad, Nielson, Marian Anderson, Leontyne Price, Svanholm, Rise Stevens, Joan Sutherland; to name but a few who possess the voices. We have had this morning, Beverly Sills here of the New York Opera. The production of opera is expensive, gentlemen. The desire to hear opera, on the part of the people of the United States has grown with the years. And during those years the upkeep and expenditure of maintaining the Opera House has greatly increased.

To many Americans and to Members of Congress, the idea of Government support for that arts—and particularly the opera—may seem quite novel. Why not private contributions to cover these expenditures? Why don't those who derive the benefits foot the bills? But the arts have never been self-supporting, especially today, with such elevated costs. It is not a question of private support or government support. It is a question of both.

The Metropolitan Opera House has reached out to all available sources and funds. It has searched out in all directions to tap reservoirs of money, but still it faces huge deficits, despite the retrenchment, and the desire of the management to curtail upkeep. Incidentally, last year the Metropolitan's budget was \$22.1 million and only 2 percent thereof was defrayed by Federal, State and city support, \$4½ million was raised by voluntary contributions from the private sector.

There is a new vitalizing interest in the arts, particularly among our young. This new interest is exemplified by poetry, ballet, drama, opera, and chamber music as a means of expressing their innermost ideas and emotions. The Metropolitan Opera Co. has expanded its activities to meet these demands, or some of them, particularly for the young but—strangely enough—although the number of the audience has materially increased, deficits mount. It is startling to know that every time the curtain goes up at the Metropolitan, the management loses \$16,000.

The Metropolitan Opera, therefore, appeals for government help. The history of music in Europe and in South and Central America

is a history that includes subventions to maintain Opera Houses by governments. In early times, opera companies in Europe were frequently under the aegis of some Prince or King. Even mad King Ludwig of Bavaria was the main support of Richard Wagner in his early days in producing his operas.

Many opera companies in Europe receive as much as 90 percent of their total income from government sources. The Government supports the Vienna State Opera, the Hamburg Opera, the Munich Opera, LaScala in Milan, the Royal Opera of Sweden, the Royal Opera House of London, Covent Garden—and others.

Almost any important city in Europe has its municipal Opera House supported by subventions from the local or national government. Governments pay almost two-thirds of the expenses of the opera house in Vienna, Hamburg, Munich, and Stockholm.

In this connection, it is interesting to read that Martin Luther said, many, many years ago: "Music must be supported by the King and the princes for the maintenance of the arts is their duty, no less than the maintenance of the laws.

"Private citizens, however much they may love art, cannot afford to support it."

MR. BRADEMAs. I might interrupt you to say that I will use that quote with my colleague from Indiana, Congressman Landgrebe, a member of the subcommittee who cannot be here.

So, I am very grateful, indeed, to you for having brought that in.

MR. CELLER. Disraeli also said, "Music is one of the greatest gifts that God has given us; it is divine and therefore Satan is its enemy. For with its aid, many dire temptations are overcome and the devil does not stay where music is."

In Europe, Stadtheaters, Staatsopernhouses, Landes-symphony orchestras, and Staatlichen Musikhochschulen—abound everywhere. It is a milieu where music, especially opera, is the concern of the states, cities and Government.

A European composer may write for more than 100 publicly supported opera houses.

We subsidize agriculture, the merchant marine, the aircraft industry, the defense complex, atomic plants. We pledged \$1 billion to protect investors against losses from Wall Street purchases. But, we are niggardly when it comes to supporting art forms. We fail to heed the old admonition: "Man does not live by bread alone."

As the distinguished member for New Jersey, Frank Thompson, Jr., said, in his excellent article published by Schirmer, Inc., called Government and the Arts: "The Soviet Union . . . while far from being the 'cradle of culture,' its paid propagandists claim it to be, is far ahead of the United States in the financial support of the fine arts by Government agencies."

My thrust is for the Metropolitan Opera but I want to emphasize that the Metropolitan Opera is no parochial affair. The importance of the Metropolitan Opera is nationwide. It has tremendous influence on composers all over the United States, if not the world. Its roster of singers contain many American names. It encourages to the fullest extent, American composers. A few years ago, the opening performance of the season was Anthony and Cleopatra, by the noted American composer, Samuel Barber.

Göeran Gentile, the predecessor of Schuyler Chapin, who is here this morning, said that he, Gentile, planned to make even greater use of American singers and other talent, "because we cannot ask the American people to support a company that does not provide opportunities for its citizens." Mr. Chapin, I am sure, will reecho that thought.

The Metropolitan Opera gives 300 performances a year, in eight American cities. It provides a season of Opera, free of charge, to the people of New York City in the parks during the summer. Over 300,000 New Yorkers listen then. Over 200,000 students attend the performances of the Metropolitan Opera Studio, an adjunct of the Metropolitan.

We are a nation of aliens and their offsprings. Our denizens of French, German, Italian, Spanish, Polish, Russian, Romanian, Hungarian descent, are from lands where opera is routine. They are entitled to our artistic solicitude. They generally covet opera. The Metropolitan, in part, satisfies their opera craving, especially by the Metropolitan's weekly sponsored radio broadcasts of opera throughout the 50 States.

The arias, and tales of opera are part of their folklore. Of course, there are some who hate opera. Mark Twain, loathed opera. Just so, some have no patience with poetry, or the ballet, but that does not mean we must neglect these art forms. Too many love them.

"Indeed, music nowadays, whether we like it or not, is interwoven with the texture of our lives from morning till night. Music resounds for, with, and through everything; it is canned and broadcast, recorded and rebroadcast, is a social art, a lavish dispenser of pleasure," so says a Dean of Columbia University, Jacques Barzun.

Its importance in our cultural life requires our keen attention. Opera, as an important part of the secret of music, requires our support for the benefit of all the thousands of Americans, native-born, and alien-born, for the Metropolitan. I repeat, it is not a New York product, but a nationwide program.

As further proof of the nationwide importance of the Metropolitan, I emphasize its National Council's Regional Auditions program. The country is divided into 63 districts, the winner of auditions in each district to compete on a regional arrangement. There are national semi-finals and finals. The winners get a contract of employment and are added to the Metropolitan's roster of principal singers.

The success of the Metropolitan Opera House has added great glory to the culture of the United States and has been doing this for 90 years. Its operating loss has grown in the last decade from about \$1 million to \$4,300,000 per annum.

It desperately needs financial help.

Surely, you cannot fail this magnificent cultural institution.

Thank you, Mr. Chairman.

Mr. BRADEMAS. Thank you very much, Mr. Celler, for a characteristically eloquent statement. I can only say that I share your point of view. I just have one question to ask you. I am impressed by the fact that you have, for 40 years, you say, sat in the same seat at the Metropolitan Opera House in New York.

Have you noticed any change in the price of admission?

Mr. CELLER. Yes, the price of the tickets have advanced and that is natural, because the cost of operations have advanced.

MR. BRADEMAS. What does it cost to buy a ticket to the Met, today?

MR. CELLER. Well, the cost depends upon the location.

MR. BRADEMAS. Surely.

MR. CELLER. I pay, for a subscription, something like \$16, but I also contribute 20 percent more as a gratuity to the Metropolitan; so my tickets cost me a little under \$20 apiece. But, that does not apply to everyone.

You can buy a ticket for much less than that in the galleries and so forth.

MR. BRADEMAS. Thank you very much.

MR. SARASIN?

MR. SARASIN. Thank you, Mr. Chairman.

I have no questions.

MR. BRADEMAS. Mr. Meeds of Washington?

MR. MEEDS. Thank you, Mr. Chairman. And, Mr. Chairman, it is a pleasure to see you before this Committee, and to hear your fine and eloquent testimony in support of the opera. I am sure, that your words will be taken very seriously by those of us who will be making some decisions on this legislation.

It is good to see you, again, sir.

MR. CELLER. Thank you, very much.

MR. BRADEMAS. Mr. Andrews?

MR. ANDREWS. Your statements are so complete, and they would be, without question, you mentioned other countries. I was a private in the Army in London and various dance bands played there. I met a young lady there—and she—she is now in California. But, may I just—

MR. CELLER. Of course, it is now an opera house. I hope it remains that way.

Thank you very much, Mr. Chairman.

MR. BRADEMAS. We will now turn to a panel, and the Chair would invite you to come up and take seats, Mr. Robert Collinge, Mr. Kurt Adler of the San Francisco Opera; Mr. Schuyler Chapin, and Mr. Glynn Ross.

STATEMENTS OF ROBERT J. COLLINGE, PRESIDENT, OPERA, AMERICA, INC.; KURT HERBERT ADLER, GENERAL DIRECTOR, SAN FRANCISCO OPERA; SCHUYLER G. CHAPIN, ACTING GENERAL MANAGER, METROPOLITAN OPERA ASSOCIATION, NEW YORK CITY; GLYNN ROSS, GENERAL DIRECTOR, SEATTLE OPERA, SEATTLE, WASHINGTON

MR. BRADEMAS. Gentlemen, is there any particular order in which you wish to be heard?

MR. COLLINGE. Mr. Chairman, as President of OPERA, America, we have decided that I will open the remarks and I will throw the ball to my colleagues who will present their company's viewpoint, in turn.

MR. BRADEMAS. That would be fine. If you would be kind enough, gentlemen, to summarize your statements; all of them will be included in the transcript.

[The statements referred to follow:]

STATEMENT OF ROBERT J. COLLINGE, PRESIDENT, OPERA AMERICA, INC., AND
GENERAL MANAGER, BALTIMORE OPERA COMPANY

PART I. BACKGROUND ON OPERA AMERICA, INC.

According to its By-Laws, OPERA America was developed exclusively as a non-profit educational, charitable organization to promote the growth and expansion of opera, to foster and improve the training and development of operatic composers, singers, and allied talent, to encourage the greater enjoyment of opera by all segments of the society, to improve the quality of operatic presentations, and to promote the establishment and development of operatic organizations qualifying for tax exempt status under the United States Internal Revenue Code.

The members of OPERA America, Inc. are all professional opera companies. Professional opera companies are defined as those engaged in the production of opera in the U.S. who have union contracts with the American Guild of Musical Artists; who use professional singers in their productions, who do more than one performance of more than one production each season; who are an identity of their own; and who use an orchestra for their performance. This is the general definition of the professional opera company as drawn in the by-laws of the new organization formed here in Washington in April, 1970.

Our aims in addition to those already mentioned are to identify the problems facing opera companies and to recommend solutions, to develop a national voice for the operatic art form, to provide a forum for professional opera producers upon which conglomerates for the sharing of scenery and physical productions can be instituted and upon which mutual problems in the field of opera can be discussed and solved.

Since its formation in 1970, just three years ago, OPERA America has developed the first set of statistics that could be believed for opera in the U.S. It was that set of statistics that enabled the National Endowment for the Arts to have a measuring stick to develop its 1972 fiscal program. The gathering of such information is an on-going process.

OPERA America has recommended and has seen implemented a thorough investigation on statistical data by the Ford Foundation. This investigation was designed to chart the statistical data for the past six years in order to forecast more accurately the needs of opera companies in future years. Under a current evaluation, this study by the Ford Foundation will be released to individual companies and will show how the data for each company compares to the national norm. These results will be a welcome aid to OPERA America and to each individual member as he studies his own company in relation to the other companies in the United States.

Among its achievements thus far OPERA America has recommended and seen implemented:

1. The first job-bank auditions in the country for young singers. Under this plan more than 400 roles have been cast in the past three seasons among the 150 or so young artists auditioned;

2. The first singers' "bread and butter" grants called sustaining grants operated by the National Opera Institute under a plan whereby 42 young artists of superior potential are receiving grants in the amounts of \$5000 each year to pay the rent and buy the groceries while they perfect their artistic talent;

3. An internship program for the allied operatic talents in such areas as conducting, stage direction and design, etc. This program, also operated by the National Opera Institute, provides an intern with up to \$6000 per year living expenses while in a work-study arrangement under a recognized master in his chosen field.

The programs and areas of interest continue to the field of shared productions, development of cost reduction programs, all concurrent with the aim of building toward more and better performances of opera in our great nation.

OPERA America wishes to state here categorically that its programs could not have been achieved without the generous assistance of the National Endowment for the Arts and the National Opera Institute, itself a grantee of the National Endowment for the Arts.

PART II. THE GROWTH OF OPERA

Opera, often described as civilization's highest performing art form, is a growing, vital enrichment to the lives of Americans today. This statement is clearly evidenced by the fact that in 1972, more Americans saw more productions of more operas than at any other time in this country's history.

There were posted in the United States nearly 500 additional performances of opera in all categories (professional, semi-professional and workshops) this past season, a growth rate of nearly 10%. (U.S. Opera Survey; *Opera News*, 12-16-72.)

More performances of works by American composers were presented last year as were more performances of standard works in English.

OPERA America added three new companies to its membership in 1972, raising the total number of recognized professional opera companies in this country to 37. It should be noted, however, that the Central Opera Service of the Metropolitan Opera National Council lists over 600 other opera producing organizations (schools, workshops, etc.) in the United States.

More than 50% of the professional companies played to "standing-room-only" audiences in 1972, with a number of those companies totally sold out on a subscription basis.

Many schools, colleges and universities continue or began opera training programs (classes, workshops, performances, etc.) in 1972 at an all-time high student enrollment.

The National Endowment for the Arts reported a new high level in governmental grants to American professional opera companies. In FY1973, grants totalling \$2,914,539 were made on a matching basis to 34 opera companies in the United States—\$1,039,239 of the \$2,914,539 were from private sources.

Touring opera companies now find themselves in the position of receiving more contract offers than they can fulfill and five major companies have started touring production arms to service the ever-increasing American opera audience.

A number of opera companies added one or more student performances to their regular seasons in 1972 reaching tens of thousands of America's youth—the ticket purchaser of tomorrow. Additionally, the majority of this nation's professional opera companies are currently implementing school "preview" programs for the same purpose.

We feel that the facts here listed give testimony to the growth of opera in the United States. The ever-increasing importance that all levels of society are giving to the quality of life in America can only increase the deepening awareness and appreciation of the arts as an integral part of the American way of life. Opera stands at the pinnacle of that appreciation.

PART III. THE FINANCIAL CRISIS

Yet, the picture is not all rosy. The financial side of opera remains troubled and indications are that these difficulties will deepen.

Arts organizations are better managed now than they were a decade ago. There is less waste of the arts dollar now than when reporting procedures in many organizations were less than businesslike. Now, however, all professional opera companies prepare financial statements under CPA regulations. Comparative year to year analyses have enabled these companies to exercise better fiscal control.

Despite these safeguards, however, the fact remains that costs of production continue to spiral at a faster rate than support can keep pace.

The most recent statistical analysis provided by the National Endowment in its report on the "Economic Aspects of the Performing Arts", (May 1971) indicated that Income at the Box Office was 53% of expenses. This figure does not include the Metropolitan Opera.

In a survey of selected opera companies (also excluding the Metropolitan Opera) for the 1971-72 season the figure was 49% and the projected rates for the current season are 47%.

This is an alarming state because it indicates that a rise in performance activity increases the deficit rate and further indicates that rising costs of operation cannot be overcome by raising ticket prices. Most opera companies are now charging as much as they believe the public can pay. Further, the aim of most opera

companies is to maintain ticket prices within the grasp of the average American.

The cost of wages, services and supplies make up the largest portion of any business expense. Increased demands by unions, supply houses, publishers, despite the controls on wages and prices, are increasing the deficit potential of opera companies.

For all the years of their existence, the opera companies have had to turn to private philanthropy and foundation support to make up the deficit.

Only recently has government come to the aid of the arts. The National Endowment for the Arts has done a fine job with the funds it has had. It has stimulated increased private philanthropy and to some extent corporate philanthropy. But the dilemma still faces us, that although we opera companies are providing increased services to our communities and thus do our part to provide a better life for Americans, and although the National Council for the Arts has spent each dollar it has had in a meaningful and democratic fashion, the fact is that the financial picture for the arts is still dim.

We believe that private philanthropy is nearing its peak, that while local governments to some extent are providing more assistance, the crises facing the states and cities with their multitudinous welfare, housing and inner city problems preclude more than token help from this source; that corporate philanthropy is still miniscule in relation to the needs.

Therefore, we must turn to the federal government for increased aid.

We support President Nixon's request for 72 million for the arts in fiscal 1974—yet we caution that even this amount falls far below actual needs.

The United States still lags far behind its sister nations in Europe and elsewhere with only 15¢ per capita spent by its government on the cultural development of its people.

We do not wish to infer that we recommend total government subsidy for the arts. On the contrary, the arts should, in this nation, be a joint project of the American people and their government.

Our plea is for a greater government share. If in fiscal 1973, the total governmental grants for opera were in the area of \$2,000,000 and the projected difference between expenses and earned income for the professional opera companies in an amount of nearly \$20,000,000 then the federal government's appropriation is small indeed.

Further, we recommend that grants to established institutions be made under a direct subventive formula. The question of matching grants seems unrealistic when opera companies are already raising 90% of their deficit money from private and foundation sources and only 10% from government sources.

It is the hope of OPERA America that the government departments in all levels (federal, state and city) will now join hands to give the same importance to the arts as is given to health, education and welfare. Thus, shall the quality of life in our land be enhanced. OPERA America holds the conviction that the financial needs for the arts can no longer be wholly supported by private and foundation philanthropy. The United States needs to assume "first place" world leadership in the arts in the same manner that it has taken the lead in other areas of human interest and welfare.

As we approach the final quarter of this century—the most spectacular in man's history, the United States could, if its Government were willing, capture the imagination of the world with a plan that would re-vitalize our cities while at the same time provide for the ever-increasing amounts of leisure time for their people. Also at stake are the downtown areas as hubs of ever-growing metropolises. Our cities can be "office hours" towns or "round-the-clock" vibrant centers where there is something to do and someplace to go all the time. New libraries, museums, performing arts centers, where needed, with adequate funding for the organizations which use them would not only re-vitalize our cities but would at the same time stimulate growth in the arts which ultimately provide leisure time activities for the citizenry. Less than three years remain before the nation celebrates the Bi-Centennial Year. What more lasting and fitting a celebration could our people enjoy than to catapult our nation into world leadership in the arts, with buildings and programs dedicated to enrichment of man's intellect; a celebration which, dedicated to man and our civilization will at the same time provide functional and lasting edifices telling our descendants that we cared, and planned, for them.

PART IV. SUPPORTING DOCUMENTS

OPERA AMERICA, INC.

1973 MEMBERSHIP LIST

San Diego Opera Company, San Diego, California.
 San Francisco Opera Association, San Francisco, California.
 Spring Opera Theater, San Francisco, California.
 Western Opera Theater, San Francisco, California.
 Colorado Springs Opera Association, Colorado Springs, Colorado.
 Connecticut Opera Association, Hartford, Connecticut.
 Opera Society of Washington, Washington, D.C.
 Opera Guild of Greater Miami, Miami, Florida.
 Lyric Opera of Chicago, Chicago, Illinois.
 Kentucky Opera Association, Louisville, Kentucky.
 New Orleans Opera House Association, New Orleans, Louisiana.
 Baltimore Opera Company, Baltimore, Maryland.
 Opera Company of Boston, Boston, Massachusetts.
 Overture to Opera, Rochester, Michigan.
 The Minnesota Opera Company, Minneapolis, Minnesota.
 Saint Paul Opera Association, St. Paul, Minnesota.
 Mississippi Opera Association, Inc., Jackson, Mississippi.
 Kansas City Lyric Theater, Kansas City, Missouri.
 Omaha Opera Company, Omaha, Nebraska.
 Santa Fe Opera, Santa Fe, New Mexico.
 Tri-Cities Opera Workshop, Inc., Binghamton, New York.
 Lake George Opera Festival, Glens Falls, New York.
 Metropolitan Opera Association, New York City, New York.
 New York City Opera, New York City, New York.
 Charlotte Opera Association, Charlotte, North Carolina.
 Cincinnati Summer Opera Festival, Cincinnati, Ohio.
 Tulsa Opera, Inc., Tulsa, Oklahoma.
 Portland Opera Association, Portland, Oregon.
 Philadelphia Grand Opera Company, Philadelphia, Pennsylvania.
 Philadelphia Lyric Opera Company, Philadelphia, Pennsylvania.
 Pittsburgh Opera, Inc., Pittsburgh, Pennsylvania.
 Memphis Opera Theater, Memphis, Tennessee.
 Dallas Civic Opera Company, Dallas, Texas.
 Fort Worth Opera Association, Fort Worth, Texas.
 Houston Grand Opera, Houston, Texas.
 San Antonio Symphony, San Antonio, Texas.
 Seattle Opera Association, Seattle, Washington.

CANADIAN MEMBER

Vancouver Opera Association, Vancouver 3, B.C., Canada.

 OPERA

It is estimated that between the 1969-70 and 1970-71 seasons 34 opera companies will increase expenditures by 10% and earned income by 8%; other income will decrease 5% and attendance will rise 8%.

The 1969-70 season for the Metropolitan Opera was only 16 weeks as compared to the usual 31 week season. Therefore percentage increases between the 1969-70 and 1970-71 seasons are higher than usual. Between the 1970-71 and 1971-72 seasons, the Metropolitan Opera anticipates that expenditures will increase 6% and earned income 5%; other income will decrease 4.6% and attendance will remain constant.

Fifteen of the 35 companies did not incur a net deficit in the 1969-70 season, two of which had budgets over \$500,000. Nineteen companies and the Metropolitan Opera showed deficits.

In the 1969-70 season, net deficits represented 1% of expenditures, excluding the Metropolitan Opera, although they were expected to rise to 8.5% in the 1970-71 season.

Levels of income and expenditures for the Metropolitan Opera are almost equal to those of the 34 other major opera companies combined.

34 professional, non-profit opera companies in the United States and the Metropolitan Opera operated on budgets over \$100,000 in the 1969-70 season.

OPERA COMPANIES INCLUDED IN THE 1969-70 FIGURES:

American Opera Society, Inc. (New York City)
 Baltimore Opera Company, Inc.
 Center Opera Company (Minneapolis)
 Central City Opera House Association (Colorado)
 Cincinnati Summer Opera Association, Inc.
 Connecticut Opera Association, Inc. (Hartford)
 Dallas Civic Opera Company
 The Florentine Opera Company (Milwaukee)
 Ft. Worth Opera Association
 Goldovsky Opera Theatre (Brookline, Mass.)
 Guild Opera Company (Los Angeles)
 Hawaii Opera Theatre (Honolulu)
 Houston Grand Opera Association
 Kansas City Lyric Theater
 Lake George Opera Festival (New York)
 Lyric Opera of Chicago
 Metropolitan Opera Association, Inc. (New York City)
 New Orleans Opera House Association, Inc.
 New York City Opera Company
 The Opera Company of Boston, Inc.
 Opera Guild of Greater Miami
 Opera Society of Washington, Inc. (Washington, D.C.)
 Opera Theatre of America, Inc. (St. Louis)
 Philadelphia Grand Opera Company
 Philadelphia Lyric Opera Company, Inc.
 Pittsburgh Opera, Inc.
 Portland Opera Association, Inc. (Oregon)
 San Antonio Grand Opera Festival
 San Diego Opera, Inc.
 San Francisco Opera Association
 The Santa Fe Opera
 Seattle Opera Association, Inc.
 St. Paul Opera Association
 Tulsa Opera, Inc.
 Western Opera Theater, Inc. (San Francisco)

Source: Data is based upon responses to a National Endowment for the Arts survey of major opera companies. Central Opera Service assisted in compiling and distributing survey forms and O.P.E.R.A. America recommended the rates of change used to project information on the 1969-70 season to estimates for the 1970-71 season.

INCOME AND EXPENDITURES¹

	69-70	Percent used for projec- tions	70-71
Expenditures.....	\$18,220,134	+10	\$20,042,147
Earned income.....	9,835,108	+8	10,621,917
Gross deficit.....	8,385,026		9,420,230
Other income.....	8,115,543	-5	7,709,766
Net deficit.....	269,483		1,710,464
Home attendance.....	21,462,873	+8	21,579,903

¹ Excluding Metropolitan Opera.

² Based on 32 operas; excluding 2 companies that tour exclusively.

[MUSIC & ARTISTS, February-March 1972]

OPERA AMERICA, THE NEW MOUNTAIN

(By Robert J. Collinge)

My colleagues are all professional opera producers representing a true cross section of what opera companies are in the United States. Professional opera companies are defined as those engaged in the production of opera in the U.S. who have union contracts with the American Guild of Musical Artists; who use professional singers in all or part of their performances; who do more than one performance of more than one production each season; who are an identity of their own; and who use an orchestra for their performance. This is the general definition of the professional opera company as drawn in the by-laws of a new organization formed in Washington in April, 1970.

Of the 42 organizations which meet these qualifications, 35 are now members of OPERA America. This is unusual because when we came together on Glynn Ross's suggestion in Seattle almost two years ago, we were told that if we get five professional opera producers to agree on any one thing we will have moved the mountain. The mountain has been moved. We have created a new one. This mountain known as OPERA America hopes to correct some of the problems facing opera and to change some of the philosophies of the National Endowment for the Arts.

OPERA America's role in the U.S. is to identify the problems facing opera companies and to recommend solutions. Our aims are to upgrade performance standards in the U.S., to provide a better performance climate for young American artists and to develop a national voice for whatever national funding becomes available. Among these we have already had some action.

Each opera company throughout the U.S. has developed, on its own, a group of singers. Occasionally, by telephoning across the country, we have been able to inform each other as to who these singers are. In this way careers have been developed. But something more was needed, and last season OPERA America instituted the first job bank for the professional artists. In Kansas City last May, 52 young singers were recommended to OPERA America and heard by *opera companies*; not by agencies, not by singing teachers, not by conservatories, but by *opera producers*. Why? Because the opera singer is not just a singer, he's a performer, and it's what he does on the stage that's important, not just the vocal sounds he produces. These 52 singers appeared before 25 opera managers and 75 roles were cast in two days—the first job bank for the singer in the U.S. It was so successful that OPERA America has voted to continue that program.

In addition to this, OPERA America recognizes that the young singer, unfortunately, commands very low fees when he begins his career. The greatest mortality among young singers occurs in the first five years of professional activity because during those five years his fees are low, therefore he must take any role offered to him, to make a living—sometimes roles he shouldn't be singing. The fees are low; he must eat and pay the rent, and he has no money left over to continue his vocal study.

OPERA America has recommended that there be developed in the U.S. a program of grants-in-aid (known as bread-and-butter grants) to the young professional singer who has superior potential. The National Opera Institute has adopted this program and this year 28 young singers will receive grants-in-aid of \$5,000 a year, renewable for the second year, to pay the rent and buy the groceries. OPERA America congratulates the National Opera Institute for this largest program ever in the U.S. (\$280,000).

All of us have been faced with the problem of renting used scenery, bags of rags as we call them. The cost of building new scenery has been prohibitive, so one of the aims of OPERA America is to develop regional cooperatives where opera companies can develop their own resources, pool those resources, and come up with sets that are at least new and of high artistic standards. There are five such cooperatives for physical scenery already operating in the U.S.

Likewise, a major need for opera in the U.S. has been the development of the National Voice for Opera which OPERA America, in concert with Central Opera Service and the National Opera Association, has attempted to foster.

In Central Opera Service is a paragon, Maria Rich, who, for years, has been the source of information for all of us whether we are professional, conservatory, workshop, amateur or Guild. Maria Rich has enabled us to identify which companies might meet the needs of professional opera, and it was Maria Rich, in conjunction with OPERA America, who developed the first set of statistics that could be *believed* for opera in the U.S. It was that set of statistics that enabled the National Endowment for the Arts to have a measuring stick to develop its 1972 fiscal program.

OPERA America recommended that the Ford Foundation and the other foundations, together with the National Endowment, look more toward what the private philanthropist does when he gives \$100 to an opera company. He says, "You're doing a good job for the community, I approve of it, here's my money." The private philanthropist doesn't say, "You must do opera in English; you must develop a repertory company of resident singers." The private philanthropist believes that the opera producer knows what he's doing.

The Ford Foundation has picked up that thought, developed and announced a new program for opera companies. This will help opera companies erase the deficits that the National Endowment cannot be involved with, and put those companies on firm footing by helping them manage their resources, to arrive at a balanced budget and have cash in the bank to pay the bills while they're waiting for such grants to come through.

All these concepts are under constant study and re-evaluation by OPERA America's board of directors, a group of highly qualified producers who, as the needs of opera change and increase in this great nation of ours, will put forth an ever stronger voice for opera.

IN THE BALANCE

U.S. OPERA SURVEY, 1971-72

(By Maria F. Rich)

If you are the curious type, you will already have glanced at the neighboring box score. One part of every survey is, after all, a compilation of statistics, a comparison of figures; an equally important part, though, is the analysis of these figures, the evaluation of conditions and trends. The 1971-72 season made news on both counts. Opera workshops as well as opera companies are headed in new directions, and regarding statistics, the number of performances and of works performed is 10 percent above that of last season, the number of performing groups having risen by about 5 percent. In spite of what many have predicted, opera is a healthy child of our time.

Further proof of vitality lies in the continuing number of new works written for our stages: thirty-four world premieres in the United States last season. Of these the more important included two operas by the young American composer Thomas Pasatieri, *The Trial of Mary Lincoln* (NET Opera) and *Black Widow* (Seattle Opera), and Virgil Thomson's *Lord Byron* (Juilliard School). The premieres of Leonard Bernstein's *Mass* and Alberto Ginastera's *Beatrice Cenci* celebrated the inauguration of the Kennedy Center; John Eaton's *Heracles* opened the Musical Arts Center at Indiana University and Neil Slater's *Again D.J.* the University of Bridgeport Arts Center. *Flower and Hawk*, commissioned from Carlisle Floyd, honored Jacksonville's sesquicentennial. In Denver, New Year's Eve was rung in with a first performance of Dominick Argento's *Colonel Jonathan and the Saint*, while the same composer's *Postcard from Morocco* was introduced by Center Opera of Minnesota in November 1971 and enjoyed a total of nineteen performances during the season.

The multimedia field was led by *The Artist* (Composers Showcase at New York's Whitney Museum), a collaboration between composer Paul Reif and artist Larry Rivers and poet Kenneth Koch, while rock oratorio was represented not only with *Mass* but *Joseph and His Technicolor Dreamcoat* (Overture to Opera, Detroit), by the *Superstar* team of Webber and Rice. Seven new operas were written especially for children, another twelve new works being introduced by college and university opera workshops. Among these last, three were based on famous plays: *Cyrano de Bergerac* by Jack Jarrett, *Earnest in Love* (after Wilde) by Crosswell and Pochriss, and *The Lib: 393 B.C.* (after *Lysistrata*) by Theron Kirk.

A one-year tally of the most successful contemporary American opera composers shows their significance as part of today's culture: Gian Carlo Menotti

with nine operas, 689 performances (*Amahl* dropped from a high of 446 performances to 242); Douglas Moore with five operas, 84 performances; Carlisle Floyd with five operas, 68 performances; Dominick Argento with five operas, 39 performances; Thomas Pasatieri with four operas, 19 performances; and Virgil Thomson with three operas, 10 performances. (Two productions of *Four Saints in Three Acts* were offered in celebration of Thomson's seventy-fifth birthday.) With have not done equally well by foreign contemporary composers, the exception being Benjamin Britten, who literally flooded the American market last season with eight operas in 214 performances—90 of his *Noye's Fludde* alone. There were only nine American premieres of foreign operas, and of these there was only one by a living foreign composer, Aribert Reimann's *Melusine* in Santa Fe. But musicologists must have been hard at work digging up all the little-known older treasures. From the seventeenth and early eighteenth centuries we enjoyed the first American hearings of Cavalli's *Calisto*, inaugurating the Patricia Corbett Pavilion in Cincinnati; Cesti's *Oronhea*, at UCLA; and Rameau's *Naissance d'Osiris*, at the University of California at Berkeley. Later works introduced here last season include Massenet's *Thérèse*, played on a double bill with Malipiero's *Sette Canzoni* (Peabody Conservatory), Nielsen's *Maskerade* (St. Paul Opera), Delius' *Village Romeo and Juliet* (Opera Society of Washington) and the first staging of Ezra Pound's composition *Testament de Villon* (Western Opera Theater).

In addition to their premiers, opera workshops at universities, colleges and conservatories offered a great number of unusual, interesting and sometimes demanding works: Smetana's *Kiss*, Henze's *Boulevard Solitude* and Kodály's *Háry János*—all at New York's Manhattan School, d'Albert's *Tiefland* at Kansas State Teachers College (Emporia), Dvorák's *Rusalka* at Stanford University, Rossini's *Comte Ory* at U.S.C., Schenk's *Dorfbarbier* at St. Petersburg Jr. College, Tchaikovsky's *Eugene Onegin* at John Brown University (Siloam Springs, Ark.), Britten's *Peter Grimes* at Baylor University (Waco, Tex.), Kurka's *Good Soldier Schweik* at Texas A and I University in Kingsville and at Florida State in Tallahassee, where Blacher's *Abstrakte Oper No. 1* was also performed. Monteverdi's *Ballo delle Ingrate* was heard at the University of Arizona in Tucson, *Das Rheingold* and *Ariadne auf Naxos* at Yale, with additional productions of the Strauss opera at Catholic University in Washington, D.C., at Oklahoma's City University and at Northwestern in Illinois. Verdi's *Falstaff* reached Indiana University, San Fernando State College, Southern Illinois University and the Eastman School last season; four performances of *Otello* and twelve of Wagner at college or university workshops are further proof of ambitious programing.

Workshops have been undergoing a gradual but significant transformation. Five surveys ago we welcomed the first signs of change: "No fewer than seventy-six workshops at universities, colleges and conservatories have changed their name to Opera Theater . . . aiming at professional standards for the student performers." But the tables have turned to such an extent that we are now faced with Opera Theaters concerned more with accomplished productions of demanding works than with offering students stage experience in roles they can master. While only a few years ago Bob Jones University (Greenville, S.C.) seemed unique in turning to professional singers for leading roles, this has become an accepted practice today. In the past an occasional faculty member may have filled an overly taxing part; nowadays, professional alumni and faculty members carry a heavy performing schedule in order to facilitate the production of difficult works. The creation of new facilities, of expensive arts centers with large auditoriums, may in part be responsible for this condition. In any case, the following comment contained in replies to the Central Opera Service/OPERA NEWS questionnaires attests to the view held by some music department heads: "The new facilities will make it possible to invite guest artists from major opera companies to star in our productions next to some talented students," while another says, "Regrettably, we will no longer be able to offer our students the benefit of participating in the variety of opera scene productions but will be limited to one major opera with professional singers and relegate the students to minor parts."

In some instances the situation has developed to its logical conclusion—a professional company spinning off from a workshop. Such has been the case at the University of Rochester in Oakland, Michigan (Detroit's *Overture to Opera*), at U.S.C. (the Opera Theater) and at Memphis State University, whose opera department merged with the Memphis Opera Theatre.

Meanwhile, the regular, professional and semiprofessional companies have continued their own accelerando. Due to higher costs and expanded programs,

seven companies increased their budget to over \$100,000 last season, thus becoming eligible to apply for federal grants; they join the forty such companies reported in last year's survey. The increase in overall performances during the past season, almost 500, must be credited largely to greater productivity by professional companies rather than by workshops.

While the majority of these companies added performances to their main or home season last year, the significant expansion has taken place in tours and out-of-town performances, educational and sociological programs. This growth can be attributed to the need for longer employment of artists, for development of new audiences, for introduction of the arts into depressed areas and for education of the young. Federal and state agencies, though modestly funded, support just such endeavors, and foundations and corporations find these projects equally interesting. Unions too have been helpful, as in Jacksonville (Fla.) and Hawaii, where grants from the Music Performance Trust Fund/Recording Industries of the A.F. of M. facilitated student performances with orchestra.

We find companies large and small embarked on tours, from the Metropolitan Opera to the Greater Utica (N.Y.) Opera Guild to women's club and fraternities. Last season the New York City Opera spent three weeks at the Dorothy Chandler Pavilion in Los Angeles and two weeks at Kennedy Center; the Seattle Opera took some of its productions to cities in Washington, Arizona, Montana and Oregon; Center Opera of Minnesota visited Chicago, Culver City (Ind.), Houston and Glens Falls (N.Y.); and the Kansas City Lyric Theater (Mo.) offered performances in Kansas, Oklahoma and South Dakota, sponsored by the Great Plains Federation of Arts Councils. An all-time high of nearly fifty companies gave out-of-town performances in one or more cities within their state (only twenty-two were recorded at the 1968 count). Finally there are the companies devoted exclusively to touring, though only those operating with a relatively modest budget seem to survive; these include the Goldovsky Opera Theater, the National Opera Company—celebrating its twenty-fifth anniversary this year—the Western Opera Theater, the Turnau Opera Players, the New England Regional Opera and almost a dozen more. Some of them travel with chamber orchestra, others perform with piano and still others join forces with the local symphony. One thing is certain: more professional performances than ever are being brought to communities never before exposed to opera.

By the same token, artists and administrators alike have realized that their most effective educational programs are those allowing a more intimate contact between performer and young listener. Although professional companies still offer student matinees and reduced-price student tickets, a growing number are adding special projects for in-school presentation, not to be confused with pre-performance lectures in schools. Through the educational departments of Lincoln Center and the Metropolitan Opera Guild, nearly 200 performances of various programs were offered in elementary and secondary schools by the New York City Opera Ensemble and the Metropolitan Opera Studio. Around the country, schools booked presentations prepared by such companies as San Diego Opera (75 performances of *The Old Maid and the Thief*), Houston Grand Opera (60 performances of *Bastien and Bastienne*), Seattle Opera (24 performances of the specially commissioned *Magical Marriage*), Opera de Camera in New York (50 performances of *La Serva Padrona* and 12 of *The Medium*), Chattanooga Opera (10 performances of *The Telephone* and "Opera Caravan") and Overture to Opera in Detroit (24 performances of *Rumpelstiltskin*). Several companies specialize in children's operas at libraries and museums. And many opera departments at universities, colleges and conservatories have developed their own touring programs for schools, including special adaptations of full-length operas—*The Tale of Papageno* (Cleveland Institute) and *The Abduction* (Hartt College).

The most recent and perhaps most significant expansion of opera seasons comes in the area of community involvement, attesting to new social consciousness about the arts. In 1971-72 we find the Harrisburg (Pa.) Civic Opera performing *The Old Maid and the Thief* at the Governor's mansion under the Late Start Program; in addition there were Seattle Opera performances sponsored by the Washington State Cultural Enrichment Program; Palm Springs Opera presentations at retarded children's centers and at a crippled children's hospital; New York City Center Performances for Senior Citizens and Lincoln Center's Festival of Street Theater Productions. One performance of *Noye's Fludde* on New York's Times Square involved some 1,000 local schoolchildren, while other scheduled and/or improvised street theater presentations were offered throughout

the city on movable stages, several times in connection with block parties. Often these performances were sponsored by the Inner City Programs, part of the National Endowment for the Arts' funded Expansion Arts Program initiated last season.

Free opera concerts in city parks have mushroomed within the last two summers, sponsored mostly by state or county arts councils, parks and recreation departments, sometimes by major corporations. Besides the Metropolitan Opera in New York, the Houston Grand Opera has initiated a season of such concerts, as has the Southern Regional Opera in Atlanta and in other cities in Georgia and Arkansas. Programs of somewhat older vintage include Grant Park in Chicago, Ithaca Opera (N.Y.), Opera Under the Stars in Rochester (N.Y.) and performances sponsored by the Department of Recreation in Richmond (Va.).

No COS/OPERA NEWS survey would be complete without a list of the ten most performed operas of the standard repertory. Since its predictability is notorious, let's look first at the losers, those operas expected to be up there among the top ten but missing once the returns were in. Here we do find two surprises: *La Traviata* and *Fledermaus*, favorites for so many years, do not appear on the list, both having had performances cut by 50 percent against the previous year. *La Traviata* slipped from 161 to 74 performances, *Fledermaus* from 121 to 64. *La Bohème* takes first place with 188 performances, the ever popular *Nozze di Figaro* is in second place with 147, followed by *Il Barbiere di Siviglia* with 143 and *Madama Butterfly* with 142. Pergolesi's *Serva Padrona*, always quite a favorite, never has shone to such advantage: thanks to a school tour last season, the one-act comedy was heard in 140 performances. Thereafter we record *Hansel and Gretel* (131, up from 70 in 1970-71), *Carmen* (116), *Gianni Schicchi* (111), *Rigoletto* (94), and *Tosca* (88).

In general, last season brought a healthy balance of rarely performed operas from the baroque period to the present. In addition to the Cavalli and Cesti premieres and performances of no fewer than eight Handel *opere serie*, revivals of more than usual interest included Vecchi's *Amfiparnasso*, appropriately staged at the Cloisters in New York, and Monteverdi's *Orfeo*, appropriately accompanied by original old instruments—at the Spring Opera in San Francisco. Moving forward in time, we find Mozart's *Oca del Cairo* given by the New England Chamber Opera, Bellini's *Capuleti e i Montecchi* by New York's Bel Canto Opera and his *Puritani* by the Philadelphia Lyric. *Norma* received an unusually high number of performances, with productions by eight opera companies. Rossini's *Semiramide* featured Sutherland and Horne in Chicago; Donizetti's *Favorita* proved a favorite in Dallas and in New York (Bel Canto); and Verdi's first comic opera, *Un Giorno di Regno*, was performed by New York's Cosmopolitan Orchestra. New York's Little Orchestra Society gave a semistaged performance of Schumann's *Manfred*, a dramatic work known only for its overture, and Philadelphia's Rittenhouse Opera staged Leoncavallo's *Zingari*. Special interest centered around Berlioz's *Troycens* by the Opera Company of Boston, which gave two complete performances of the five-hour opera, presenting it in two sections—once on consecutive evenings, another time as matinee and evening performances on the same day. The same month, the Pro Arte Chorus and Orchestra presented the work in concert form on one marathon evening at Carnegie Hall.

Summing up, it was a good year, busy and productive as the figures and performances prove. One can also see a new road ahead: the thrust for opera, the challenge, now seems to lie in community-oriented programs. Under professional guidance, projects are developing which will open new frontiers, hopefully sparking the imagination and enthusiasm of a new and young audience.

STATEMENT OF GLYNN ROSS, GENERAL DIRECTOR, SEATTLE OPERA,
SEATTLE, WASH.

Culture, if it means anything, must mean the binding of the individual into the social fabric. And the social fabric of the United States is what I believe the National Endowment for the Arts and Humanities is all about.

If someone, earlier in my life, had told me that I would see the day when we have an ongoing program in the arts by the federal government, I would not have believed it. As a farmer and breadwinner in the depression years, I learned never to depend on the hopes of a crop until I'd cashed the check. Then, if and when I did find myself with something to be grateful. Gentlemen of the Gov-

ernment, let me extend my compliments and gratitude to you for your awareness of the arts in view of the many serious problems that compete for your time; problems which each of us face daily on the street and in the news and kick under the rug as an inevitable by-product of our fast-changing environment. In your wisdom, you have created a National Endowment for the Arts and Humanities.

This may not be the answer to the police blotters, to the alienated youth, to ecology, but it may reveal that the quality of our life is a nebulous and spiritual thing related to the arts as the prime ingredient and many of our troubles are the by-products. I thank you from the bottom of my heart.

As we are all in the situation of continually being sold something, we have had to become remote, removed, depersonalized. It is common usage to refer to ourselves in a mechanical term—"we turn off". We turn off from everything—from toothpaste to mass-murder. Nothing can reach us, let alone harm us. If our home burns down, it doesn't matter, it's insured. As we move from one community of working colleagues to another, from one city to another, from ones neighbors—nothing is missed because we're part of an unplanned conspiracy for isolation. We are not our neighbors' keeper because we hardly even *know* our neighbor—and it works vice versa.

I am here today to make the strongest statement I know how to make in praise of the National Endowment for the Arts and Humanities. To ask for your continued support on a Federal level and to recognize this seemingly minuscule portion of our national budget as a step in the right direction to bring people together.

You are dealing in an area critical to the quality of life in America and it is apt to be measured, by implication, in very small dollars and cents. I believe this is the small string that could bring us to the potential new lifeline for the United States as it moved toward its third century. No priority can be higher right now. Read the Wall Street Journal of March 6th. A documented story on an alienated people and the state of our union.

I am in the opera business—I am in public service—and when I say "public", I don't mean a super small elitist, idiosyncratic set of people, I mean that almost two percent of Seattle goes to the opera. I mean that opera in Seattle is meaningful, available and known to every segment of our population. Opera in Seattle is a public service—like the library, the greater service we provide to the greater number of people—the greater are our costs.

The Arts inherently are a deficit operation because we present people, creative individuals who, as a group, are committed to their efforts and as a result present a memory-making experience, an experience, that gives greater meaning to life—an experience that is bigger than the daily sidewalk events of life—an ecumenical experience that relates beyond barriers of race, language, religion—events that give definition to living and create a human compassion.

To document this statement, let me give you immediate facts of the Seattle story. You all know that we have been through a 15% unemployment problem, the most disastrous of any area of the nation. You know of our Neighbors in Need program which actually distributed food from all over the United States (and also from a city in Japan) to waiting breadlines. Some wag put up a sign saying "Will the last person to leave Seattle turn out the light". Yet, in these winters of dire and deep discontent, people from all walks of life, rearranged their priorities, their budgets, their needs, to set the highest attendance record in Seattle Opera's history. Somebody needed us more than ever before as they lived through the experience of being part of a "depressed area". Moreover, at this time, I, the director of the opera, was honored as Seattle's "Man of the Year".

Possibly we gave them something else that I had not mentioned earlier—pride. To have national tears spilled on your behalf is not a pleasant sensation. Perhaps we were what the church bell was to the small Sicilian town in "A Bell for Adano". Perhaps this was why post-war Vienna placed the restoration of their opera house as the top priority post-war need.

As the United States has gone through our eras from Beatniks to Hippies, we've found a perceptible change in peoples' values—what people decide is important to their life.

Business, with decisions based on its quarterly reports, has been the first to adjust. Markets have changed. Needs for commodities have become smaller. And the public market for those experiences an individual cannot buy, such as clean air, a forest, a museum, a symphony, an opera house, a ballet, etc., have created a burgeoning new major trend, industry, and responsibility for those administering public funds.

Corporations, created for individual gain and the profit motive, have made major contributions to the arts, because they and their stockholders have decided this is a good business decision. The arts today create the quality of life in which they operate. As the private market shifts to the public market, the private slice of the pie is reduced and the public responsibility grows accordingly.

Seattle Opera's budget approximates one million and a quarter. Of that, about 60% comes from ticket sales, about 20% comes from private contributions, 5% is earned income other than ticket sales, and 15% is from city, county, state and federally funded programs.

Our expenses for production cost is about the same as our box office—60%, our administration cost is about equal to our contribution and earned incomes, 25%; and our special programs are direct expenses, 15%.

We represent a minority, but a substantial and very meaningful minority. Our public is incisive, decisive and adventurous; a new kind of pioneer looking for a meaningful life, for something more than the big sky. The nature of creating anything is that it takes time—we cannot mass produce and take operas "off the shelf", therefore, we plan and contract two and three years in advance. This means we must believe in what we are doing, we must believe in our audience and we must believe in you.

[From the Wall Street Journal, Tuesday, Mar. 6, 1973]

HOW "POLITICAL REFUGEES" IN THE UNITED STATES AVOID CAPTURE BY STAYING ON THE MOVE

(By Allan J. Mayer)

NEW YORK.—It is late in the afternoon and the West End Bar is filling with patrons when Carlos saunters in, greeting friends, and scoops up a beer from the bar.

"I've got something to show you," he says as he sits down, and fumbles inside his coat for a moment before extracting a crumpled sheet of paper.

"Wanted by FBI," it proclaims. "Interstate Flight—Destruction of Government Property; Arson." Underneath the words are a series of fingerprints and a photograph of a thin, unsmiling young man.

"That's me," Carlos chortles. "Four years ago, I took the poster from a post office this morning." He lifts his glass. "To the FBI and Mr. J. Edgar Hoover, may he rest in peace," he announces grandly. "May they forever remain four years behind me."

Carlos starts on his beer, then halts and raises his glass again. "Oh, yes," he adds, "one more thing. To the underground, may it continue to nurture me and mine."

A VARIETY OF CHARGES

Carlos, and several thousand Americans like him, call themselves "political fugitives." No one is sure how many there are; the estimates range from 5,000 to over 80,000. They are the product of the social and political turmoil of the last decade, particularly the antiwar movement. They are wanted for a variety of crimes, including murder, sabotage, destruction of government property and failure to comply with Selective Service regulations.

Currently, seven spaces on the FBI's "10 Most Wanted" list are occupied by what the Justice Department calls "radical terrorists." They include the Weatherpeople leader Barnardine Dohrn wanted for conspiracy, mob action and riot in connection with the 1969 "Days of Rage" in Chicago, and three former journalism students from the University of Wisconsin accused of participating in the 1970 bombing on the Madison campus in which a researcher was killed.

Altogether the seven have managed to avoid capture for a combined total of almost 20 years. None of them shows any sign of turning up (or being turned up) soon.

Despite appearances to the contrary, these seven are being hunted. But although the FBI insists that "all pending fugitive cases are given attention," a Justice Department spokesman concedes that "the run-of-the-mill cases" don't touch off anything approaching an intensive search.

THEY COULD STUMBLE

Nevertheless, most fugitives feel they have to be cautious. "Though I doubt they're actively looking for me," reasons one draft evader, "if they should happen

to stumble over me, the result would be the same. So I try to stay inconspicuous. And I guess that means going, as they say, underground."

But just what does that mean? What is this underground?

"All it is, is friends," Carlos says. "Just friends. We party together." And interviews with more than a score of the fugitives would seem to bear him out. The underground, all those interviewed said in one way or another, isn't an organized network of fellow travelers; rather, it is a generation—or at least part of a generation—scattered across the country, people sharing the same basic attitudes.

"If there were a real network spiriting fugitives hither and yon, we would have infiltrated it by now," says a harried investigator for the Justice Department. "The only reason we caught Angela Davis so quickly was that she was tied to the Communist Party USA. Had she traveled like most radical fugitives, we might never have caught up with her."

Mad Frank, as he calls himself, agrees. A 23-year-old amphetamine addict, he has been traveling for about three years to avoid prosecution on charges of assaulting a federal marshal and interstate flight. "I socked a cop at a demonstration and ran," he says. "How was I supposed to know he was a fed?"

THEM AND US

Frank's life during this time has been a travel agent's dream: Dallas, Denver, New York, Chicago, Seattle, San Diego, Boston and Amherst, Mass. "No, I don't know anybody in particular in any of those places," he says with a grin. "But there are friends of friends and their friends and their friends ad infinitum, ad nauseam."

What it comes down to, he says, is this: Kids stick together. I deal, they buy. I show up, they put me up. We're kids and they're grown-ups and I don't know too many kids who like grown-ups better than other kids."

Michael, a reflective, studious-looking draft evader who has been shuttling between Berkeley, Calif., Boston and Ithaca, N.Y. for the last year or so puts it in terms a bit more sophisticated:

"The entire so-called underground," he says, "is merely a manifestation of the pervasive 'Us against Them' mentality which most young people in this country share. It's not really so much of a political thing. Kids may be apathetic and apolitical today, but the one thing they do enjoy getting into is upsetting the system. And that can take many forms: drugs, music, apathy itself—anything that doesn't fit into the system's sense of what's proper. Harboring wanted criminals like me, that's in there too."

Michael laughs. "Actually, most people I stay with don't know that I'm a fugitive," he adds. "I mean, I don't hide the fact and if I'm staying with them for more than a day or so, it'll come out in the course of conversation. But they're not interested in that. I'm just another person running away, and there are so many of us running away these days. From home, from school, from a job or a life style, and, in some cases, from the government."

The scenario, as Michael and other fugitives tell it, seems simple enough. Life for those on the run centers on the growing communities of recent graduates and dropouts around many of the nation's college and university campuses. These communities, dubbed "neutral zones" by sociologists because so-called normal societal mores are in a sense suspended within them, quite inadvertently comprise the core of the underground—inadvertently, that is, in the sense that most of the former students aren't very active politically (though many once were): most have simply found the campus ambience to their liking and have decided to just keep hanging around.

"There's an easygoing atmosphere in a college town and people tend not to be too curious about your background," explains Tom, a lanky ex-Weather-person wanted in connection with a bombing in the Midwest. Tom says that he generally sticks to college towns because the ex-student population is a transient one and a fugitive finds it easy to blend in inconspicuously.

"There's always some dude posting a notice on a bulletin board saying he's driving to L.A. and does anyone want a ride," he adds, explaining the ease with which fugitives, and runaways in general, seem to crisscross the country. "It's also easy to find people willing to put you up for almost as long as you want."

THE KEY: HOW YOU ACT

Basically, the key to successful flight isn't so much who you know, as how you act. "To live outside the law you must be honest," sang Bob Dylan a few years back, meaning, among other things, that it isn't a terribly good idea for

a fugitive to go tooling along a rural Michigan highway guzzling beer in the back of a Volkswagen bus, tossing the empties out the window as did Pun Plamondon, White Panther minister of defense, one fair July afternoon in 1970.

A state trooper pulled the van over, and it was only a matter of hours before Plamondon's eight-month flight from the FBI, which was seeking him in connection with the bombing of a Central Intelligence Agency office in Ann Arbor, Mich., was at an end. "It was not regarded as highly disciplined, revolutionary activity," conceded a White Panther spokesman.

The primary prerequisite seems to be a certain amount of self-control and plain common sense. In short, be cool, be quiet, don't stand out. No run-ins with the police. Avoid things that get your name or handwriting or picture on file—no buying a car, renting a room, using a credit car, opening a bank account or applying for any kind of license.

To a surprising extent, the fugitives say, it is quite easy to get by without doing any of these things. All you really need is a friend to do them for you. And, in the context of the fugitive's world, a friend can be just about anyone roughly your age with roughly your political outlook. That covers a lot of people.

MICHAEL'S ODYSSEY

The odyssey of Michael, the draft evader, is many ways typical of these fugitives' stories. As a sophomore at an Ivy League university, he decided to leave school and give up his student deferment. In the spring of 1968, he dropped out to do political organizing full-time. "It took my draft board a while to get around to reclassifying me I-A," he recalls, "but I knew it was inevitable, so I had plenty of time to think about what I'd do when the time came."

As he tells it, his decision to go underground rather than flee to Canada or try to fake his way to a IV-F was not a difficult one. "I'd been doing a lot of moving around between the time I left school and the time I was reclassified," he says. "All going underground meant to me was that I'd just keep moving around. My life style wasn't really going to change."

And so, the week before he was scheduled to report for induction, Michael left the East for Berkeley. He arrived in the Bay Area four hitches and 10 days later, armed only with a knapsack, a few hundred dollars he had saved up and the phone number of an old friend from high school.

He moved in with the friend and got a job running a Xerox machine for a duplicating service. "It was great," he says. "They didn't ask me any questions and I was making two bucks an hour. Plenty to live on." For the first few days, he recalls, "I was swept up in a wave of incredible euphoria. I had beaten the system."

But the euphoria soon gave way to paranoia. "I was convinced that every cop in the country was out looking for me," he laughs. "Every time a police car would come down the street, I'd duck into a store. I even began carrying a newspaper around with me all the time so I could hide my face."

THEN, A REALIZATION

But that, too, passed. "You begin to realize," Michael says, "that there are an awful lot of draft evaders around. It's highly unlikely that they're looking too hard for any of us. So I figured that as long as I kept my nose clean and didn't become too conspicuous, I'd be OK."

Michael's premise is right. According to the FBI, there are some 4,400 draft evaders at large in the United States—though some church groups put the number as high as 20,000. In any case, they're not at all hotly pursued. Concedes a Justice Department spokesman: "If we happen to locate them in the normal course of business, that's fine. But we're not really out searching for them on any active basis. We simply don't have the personnel for that."

For the last two years, Michael's life has been a series of two- and three-month stays in college towns all over the country, grabbing odd jobs here and there, working on a variety of radical newspapers, mostly looking up old friends and friends of friends.

In one respect, perhaps, Michael is atypical. Through a combination of persistence and luck, he has managed to support himself exclusively through odd jobs—working as a dishwasher, day laborer, bookstore clerk and waiter—all of them legal. Many fugitives, perhaps because they haven't any choice, aren't so choosy. One such fugitive is Artie, wanted for transporting explosives across state lines. "I make no bones about it," he says. "I'm a dealer. Ups, downs, grass, cocaine—you name it. But no skag (heroin). I just want to support myself. I don't fancy myself a killer.

Beverly, wanted for riot and conspiracy, doesn't deal in drugs full-time but, she admits, "if I can pick up a few dollars through a good deal, I'm not averse to it." Mostly, she says, "I live by my wits and whatever good fortune happens to come my way."

What that means is that she lives primarily off the largesse of friends. But occasionally there is a genuine stroke of luck. In Beverly's case, it happened about two years ago. "They indicted these two guys in Philadelphia for conspiracy or something," she recalls, "and so we set up a defense fund. We raised about \$2,500 and then the feds went and dropped the charges. Well, we gave back as much of it as we could but, hell, most of the money was raised by passing the hat at rallies. So we were left with about \$1,200 and no one to give to." She laughs. "I lived off of that \$1,200 for a year and a half."

Fugitives like Beverly, Artie and Michael seem to have adjusted to their nomadic existence with remarkably little trouble. "It's a life like any other," says Michael. "We work, go to the movies, visit friends just like regular people. I suppose the only real difference is that where most people strive for recognition, we strive to avoid it."

He pauses for a moment. "I suppose one has to ask oneself after a while just where all this is leading. Yes, it does bother me that there seems to be no ultimate goal other than day-to-day survival. Who knows what I'll be doing in five years? Five years, hell! Who knows what I'll be doing in five weeks?"

Carlos has similar misgivings: "So far I've been traveling because I want to travel, not because I feel I have to. But I'm 27 years old. Let's say I want to get married, let's say I just decide I like a certain town and want to settle down there. Maybe I could do it and get away with it. You know, who'd notice and all that. But maybe not. Who knows how paranoid one can get?"

He is silent for a long moment, but then he brightens. "Aw, hell," he says, "I don't know. I'm still sleeping pretty good at night. It's not something I think about too much."

[From the Northwest Explorer, Winter 1969-70]

OPERA COMES TO THE INLAND NORTHWEST

On November 18th, for the second consecutive season, the Spokane Symphony Society will include as a part of its regular subscription series a fully-staged grand opera, Puccini's well-known and well-loved "La Boheme."

Last spring, the Symphony brought *Tosca* to Spokane as an experimental production. The method of production conceived by Glynn Ross, director of the Seattle Opera Association, and James Emde, then manager of the Spokane Symphony, attracted wide attention and received mention in several national publications, including *Opera News* and *International Musician*.

Normally in this country, opera is produced in only the largest metropolitan areas. When a city of lesser magnitude is favored with a performance, it is usually by a self-contained touring opera company. The production of *Tosca* in Spokane was the first time that a well-established metropolitan opera company had combined with local organizations to create a production that was as much a product of the local community as of the opera company.

The Seattle Opera Association provided sets, costumes, a technical crew, and leading singers from their National Artists productions. They also lent the services of their brilliant young musical director and conductor, Henry Holt, who conducted the performance, and Glynn Ross, their noted Impresario and one of the world's greatest and best known operatic stage directors.

Looking to the local talent available, Maestro Holt chose Spokane's fine Symphony Orchestra. The talented youngsters of the All-City Boys' Chorus became the exuberant boys' choir in the *te deum* scene. Supernumeraries were obtained from Spokane Community College and Spokane Civic Theatre. Even the Civic Theatre's president, Homer Mason, donned the heavy costume and took his place center-stage as the cardinal.

The Spokane Choral Society provided the chorus. In addition, Holt chose four members of this select group of singers to fill minor solo roles in the opera.

As a direct result of his performance as Angelotti, one of the Choral Society's basses, William Rhodes, was immediately hired by the Seattle Opera Association to sing the role of Marco in a series of thirteen performances of Puccini's opera *Gianna Schicchi*. In the current season, he is singing the part of the

Mandarin in the Seattle Opera's production of *Turandot*, and will return to Spokane to perform the major role of Schaunard in *La Boheme*.

The experiment was a resounding success! Spokane's opera-starved populace was treated to an exciting evening; school children who had never seen such a spectacle were able to view a special Title III afternoon presentation; and in Missoula, Montana, a capacity audience received the performance with joyous appreciation. But most rewarding of all, many people who are capable of contributing to a fully professional production such as this were afforded the very welcome opportunity to do so.

The momentum of the performance inspired the Choral Society to instigate another activity within their group. Added to their other functions, there is now an opera workshop to aid those of their number who are seriously considering an operatic career.

The Spokane Symphony Orchestra, the All-City Boys' Chorus, and the Choral Society will again contribute their combined talents to this season's opera performance. Several Choral Society members will again sing minor roles. The participation of the local element has been increased by engaging the highly-talented Spokane set designer, Joseph Quinn, to design and build the sets for the first and fourth acts of the production.

Hopefully, with continued success of this type of production, an increasing part of the responsibility for the performances can be assumed by capable local people. It is not unreasonable to look forward to added performances within the larger Spokane area, such as the one so welcomed in Missoula last season.

Certainly, if the usually prohibitive cost of opera can be reduced to manageable proportions, Spokane and the Inland Pacific Northwest should never again be forced to suffer years without the exhilaration of an evening at the opera.

[From the Seattle Post-Intelligencer]

EMMETT WATSON

THE HUCKSTER—I

He has been called "a Sergeant Bilko in an industry filled with prima donnas"—and this is a fair description of Glynn Ross, general director of Seattle Opera. He is a onetime Golden Gloves fighter who has been called "another Jack Hurley," a compliment he does not readily turn aside. One man called him "a Nebraskan by birth, impresario by profession and salesman by nature." Someone else said "he's 220 volts coming in on a 110 line," and still another said, "Talking to Glynn Ross is like being plugged into an open switchboard with all lines busy."

Throwing caution to the winds, I put myself into a room with Glynn Ross the other day, sat back and listened for a couple of hours. This is no modest guy—especially when he talks about Seattle Opera. For latecomers, Seattle Opera is now "ranked" fourth in the nation behind New York, Chicago, and San Francisco. To Glynn Ross this is putting it too mildly. "I could point out that per capita we're first. I wanted to take a big signboard and say, 'Seattle has more live people per capita than anywhere.' But instead, all I did was get a real mod face, the guy laughing, big tongue, Star Spangled Banner coming out of his mouth and Seattle Opera's Happening, and underneath and all around the picture go-go-go-go!"

"The whole thing is image," he went on. "The image of New York, San Francisco and Chicago is bigger. But people in the business know that because of our young, exciting company image, we have a lot of prestige. We're the only opera company in the United States that involves itself in poverty programs. We're the only one with singers on annual salaries, except the Met—and you can't compare our two operations. The Met's budget is \$20 million a year. We're the only one in the world that presents six performances of each opera in two different languages—four in the original language and two in English. Actually, we have so many 'onlies' that it gets a little ad nauseam. People can well say, 'Oh, come on, you can't be that good,' and you have to hold back a little. Just a smidgeon. It takes just a smidgeon more pressure and 'aggressive' becomes 'pushy' and we're in this spot where we have to consciously do a put-on of modesty."

Thus an appraisal of Seattle Opera by its own director. He could have said more. He could have pointed out that when he came, the Seattle Opera budget

was \$140,000 a season. (It is now \$1 million). He could have mentioned that only 6,000 saw opera the year he arrived; the yearly figure is now more than 70,000. In viewing Glynn Ross as a huckster, even Jack Hurley, the patron saint of local pitch men, would have to take off his hat in respect.

To promote opera, a staid, conservative art form, Ross has caused to be struck bumper strips saving "Bravo Opera." Buttons go out saying "Opera Lives." in an agonizingly painful pun, he teamed up with Union 76 for signs saying, "Opera's a Gas." Promotions extolling "four old-time hippies" have been tried (Puccini's "La Boheme"), or about "the kids in trouble, real trouble with their families" (Romeo and Juliet). Discussing opera, he is capable of saying, "We don't need to know that Salome's uncle chased her around the piano and under the bed. We just need to know she has a problem and a penchant for special after-dinner drinks. Everybody has their hangups."

"I'm the general director," he says of himself. "My job? Make it work. Promoter, impresario? I'm wherever there's a weak spot, like a box looking for a soft spot. That's what we've done with our merchandising. We go where the sales ain't. We don't go where the sales already are. If we've tried hard enough with the Highlands, we go somewhere else."

"Probably what's given us our unique aura, or distinction, in the United States—maybe in the world—is that we're first. We have the highest per capita of operagoers in the U.S. Right now we're at 6 per cent attendance—that's 1.6 per cent of the total population here attends opera. I'm going to try to make it 2 per cent. And we're good copy—because for some reason or other the word 'Seattle' doesn't connote operagoing. When I told people I was coming to Seattle they didn't know where it was. Every time we came near to being a closed club, we just added more performances. The average opera house in Europe doesn't do six performances of every opera as we do."

"But basically, we've added an aura of excitement. We're selling experiences and not commodities. We aim for an image of fun, of being alive and well. First we work to get them there — the razzle dazzle, or whatever. Maybe there's a little shock value in that. Then we have our mini-second in the sun to turn them on. It's up to us."

(Tomorrow—"Art isn't an insurance policy that makes you holier than thou.")

THE HUCKSTER—II

As somebody was saying, only half facetiously: "The way the economy is going around here, I think we should get Glynn Ross to run Boeing." Such is the effect Ross has on what he touches. His dynamic influence on the cultural community has, in six years, raised Seattle Opera from a catch-and-beg operation to the fourth leading company in the U.S. From a budget of \$140,000, he has raised the opera to an annual business of \$1 million. He has done it all by what he calls "merchandising." In short, he is a guy not too proud to hustle.

Who is this man, about whom it has been said, "Talking to him is like being plugged into an open switchboard with all lines busy." Glynn Ross is faintly reminiscent of Leo Durocher, the baseball figure; he is brash, bouncy and seemingly possessed of an inexhaustible supply of energy. His mind races like a rotary engine. At one moment he is talking about a gigantic "festival in the forest," at another he is saying things like, "All I did was take my message from everything Ford learned from the Edsel and parlayed back into the Mustang."

"Well, I was born and raised on a farm," he says, explaining his background "My father had a terminal illness so when I graduated from high school I took over the farm, north of Omaha, Neb.—my mother still lives there. That was the depression era of grasshopper storms, Okies, dust storms, pork at 10 cents a pound, corn you couldn't give away, corn stalk disease, Steinbeck, etc."

"Five years after that I had things in the clear—mortgage paid, father passed away." Ross can toss that off without pausing. But anyone should pause—anyone who knows what the depression was like—when considering that a high school kid could clear a farm mortgage in five years in a depressed farm area.

"I was a little squirt in high school," he says, "I wanted a letter, went to a stockyard community high school, where wrestlers were more popular than football. Finally, as a senior I was able to wrestle in the 95-pound class, but I was still a little twerp. To keep the image I was beginning to build, I went into Golden Gloves after school. I did fairly well even thought of boxing for a living until some guy pounded that out of me. In 1937 I went away to theater school in Boston, then to Europe for a year's work in Shakespeare, came back for a

second year in Boston, still angling for a job in theater. Someone offered me a job in opera. I said, 'Is it in a theater?' Anyway, it's been opera ever since."

In the desert campaign of World War II he was wounded at Bizerte, got osteomyelitis and was shipped home for an experiment in penicillin. "I was blond then," he recounts, "and now I'm dark. Someone later told me heavy doses of penicillin would turn one's hair dark." After the cure, Ross returned to the war where he was given a commission and put in charge of a rest camp—on an island called Ischia in the Bay of Naples. He was charged with starting the rest camp, so he did it, doing away with uniforms or military regulations. As a result, it became the most popular rest camp in the Mediterranean—possibly on the face of the globe.

"I did a lot of wheeling and dealing," he recalls. "I got Scotch from Greece, and sent something back in return. I angled and dealt all the time. Talk about your 'Catch 22,' " he adds, half-seriously comparing himself to Milo Minderbinder, the big business army tycoon of Joseph Heller's novel. "It was also sort of like 'Teahouse of the August Moon.' I could have anything I wanted because of the good will I'd established. A general could come there and stand up to the bar next to a private and both of them in T-shirts and shorts I'd gotten from Sears, and wheeled and dealt to get, and neither one knew who the other was."

Ross talks rapidly, frequently with his glasses pushed back on his head, and occasionally flashing a wolfish grin as some self-delighting thought occurs to him. One is convinced, finally, that he could run Boeing, after learning that his next assignment was running seven hotels in Naples. "They gave me seven hotels," he grins, "then I took over the whole city of Naples, all the hotels." For awhile he worked at the Naples Opera House, jumped horses with the U.S. and Italian jumping teams, then turned down a job of starting an English-speaking theater in Rome to return to the U.S.

He almost went into the hotel business but wound up instead with the San Francisco Opera. After which came guest-directing shorts around the world for 13 years. Through some fairly complex machinations, he wound up here six years ago. To say he is a success is, of course, to put it mildly, and as he talks, rapidly, like a salesman with one foot in the door, it sounds believable as he says—

"Most people in the arts sit so smugly on this view that life is short and art is long. Art isn't an insurance policy that makes you holier than thou. Art isn't something where you don't go out and compete. You've got to compete."

(Tomorrow—"All we're doing is what the ad industry is already doing.")

EMMETT WATSON

THE HUCKSTER—III

"When someone gives us a negative, we couldn't care less," Glynn Ross was saying, as he talked about the phenomenal success of Seattle Opera in the past six years. From a budget of \$140,000, the opera now hits \$1 million, and its season attendance has grown from 6,000 in 1964 to more than 70,000 today. "We don't stay around for a second negative," he added. "We go next door as fast as we can. Or we put it in the file and wait a while for someone else to pick it up. That's why it's great to have a file of 37 projects. Somebody's going to be interested in something."

Ross, a one-time boxer with a slightly flattened nose and rather loud-patterned clothes, sounds like nothing so much as Jack Hurley when the old con master is hustling tickets to one of his better fights. Ross, a slender, highly-charged fellow, is nothing less (but much more) than a hustler of tickets for opera in Seattle. He has, almost singlehandedly, put Seattle fourth behind New York, San Francisco and Chicago in ratings by opera buffs throughout the U.S. Unbeknownst to many, he has put Seattle "on the map" culturally, with a spate of articles on his doings here.

"To sell opera," he says, "you have a four-way problem. First, you have to get their attention. Razzle-dazzle, or whatever you have to use. Second, you have to get their sympathy, in the sense of being sympatico, being likeable. Three, you've got to be able to communicate, have something to rely on, and four, you've got to deliver your message. We've aimed at giving the best possible product we could and seen how fast we could spread the market and cut back the cost."

Sentences like this roll out of Ross, who was a highly popular speaker at Seattle Ad Club not long ago. Before the Ad Club he talked about "merchandising," "selling the image," "new markets" and "the business of communications."

Such talk, within the hearing, say, of a Rudolf Bing, could cause an apoplectic explosion. But Ross cares little as he hustles Seattle to the top.

"All we're doing is what the ad industry is already doing," he says. "The only difference is that instead of our having something hokey like a toothpaste that gives you sex-appeal or a cigaret that makes you the beautiful generation, we think our product will really deliver for you. We've got a better product, meaning opera. That's why the product is still the most important thing."

Ross had spoken of "37 projects" and he added that the total is really 59. Twenty-two are going on (of which one is putting on opera at the Opera House) right now and 37 are awaiting action.

But what are these projects? "A project," replies Ross, "either goes after money or people to do some work. One of our most beautiful projects has been working with the federal work-study project. Most places have used this to get people to mow lawns and it hasn't been very successful. Not much incentive. But Lloyd Yunker, our administrative director, put them to work—at very little cost to us—getting us computerized. Now we're the only computerized opera company in the world. We can run our entire list and tell you how many are from out of town, etc., etc. This clears the work loan and keeps talent away from routine jobs. We now know what kind of information to send each kind of opera patron.

"We've never had a fund-raising drive. I'll bet we're the only opera in the country that can say that. Our fund-raising runs itself. We have a roladax, autotyping, letters that go out with your own first name on it, and the signature of someone you know. It tells how your last contribution was spent and hopes you're ready to give again. Here's a project: Why can't we give this autotyping to the blind? Give our mailing list to muscular dystrophy or any one of these handicapped groups. Twenty percent of the people on our mailing list move every year. That's a very expensive thing to keep up to date. Why can't we let someone keep this up who doesn't have to be six feet tall, flat bellied and smoke Marlboro cigalets? Why not give it to a handicapped person? There's money available to buy them equipment. Why not get it and let them help the arts? We haven't done this yet. It's one of the 37 undone projects.

"That's what I mean. We've got so many things going that when someone gives us a negative we couldn't care less. We don't stick around. We go on to the next project. But always our product—opera—our product, is always the important thing." (Tomorrow—The dreamer of tall dreams.)

EMMETT WATSON

THE HUCKSTER—IV

It has been fairly presumptuous, I know, to turn over so much space to one man in a city with a half-million people and just as many stories. Yet it seems to me that Glynn Ross is the kind of a person we should listen to in these down-at-the-mouth times here in Seattle. It has been a winter of discontent, and the end is not in sight. We have been downgraded as a "depressed area," sympathized with in national print; we've even had a few crocodile tears spilled on our behalf, by no means a pleasant sensation.

In this context, then, it's instructive and exciting to listen to Glynn Ross who can say, "I wanted to take a big signboard that said, 'Seattle has more live people per capita than anywhere.'" Glynn Ross swings. He's exuberant. He's a pitchman not only for opera, but for Seattle. He may leave one day soon, and when he does, Seattle will be a poorer city for his departure; rich in what he left, but poorer for his departure. He is one of the few men I've met in this city who is unashamed of being thought a pitchman for what he believes; unashamed of thinking big thoughts and dreaming tall dreams.

In times like these, it's refreshing to hear him turned on at all spigots, speaking hope, growth, life and excitement for Seattle's future. Listen a moment—

"A lot of my friends come here, and when they come to the opera, they are not amazed by the Opera House, or the production. They're always amazed at the audience. The audience here in Seattle. I don't know what they expected, but I tell you now, everything is running in our favor.

"I think in another few decades we have a chance to be the financial center of the world—when we open up the kind of economy that's going to come from Japan, China, and the rest of Asia. With our front door open, to say nothing of what else we have going, we're going to be just exactly what Phoenicia was to the Mediterranean, what Genoa and Venice were when Europe was discovered,

what Spain and England were when they discovered America, what New York used to be—what New York WAS. We're still calling the near West the far East. So much is going to happen here. We're sitting on something that's going to happen, you hear? It's going to happen."

Glynn Ross thinks that way; he talks like that. Any Chamber of Commerce type who got on his feet and uttered anything so bold as those words above would be snickered out of the hall. Not Glynn Ross. He believes. His quality of salesmanship is what has made such a fabulous success of Seattle Opera. We need more Glynn Rosses around the city.

We brought up the subject of another Ross idea, the concept of "Wagner in The Forest." "This is a big idea," he said. "I've talked to Weyerhaeuser about it, in fact, I've talked to virtually every power structure here about it—and I've started to bring them in on it. The real trick of any plan is to be sure the people are brought in on it slowly. This is a big thing, and it should involve the parks, the National parks. It should involve the Department of Commerce and Industry, pulp and paper industries, lumbering, to say nothing of the obvious ones such as hotels, travel bureaus, etc.

"There are huge big honchoes in these areas I've just named that need the kind of image this kind of thing is. The Northwest needs it. So really, all I'm doing is putting together the pieces of something that's really a very obvious need. The Northwest is the only major area of the U.S. that doesn't have a music festival of some kind. I don't think you can go out and say, 'Let's do a festival.' I don't think in Ashland they decided to go out and do a festival, but last year Ashland got an \$800,000 grant to build a new theater and do something down there. Shakespeare is big business in Ashland.

"I'm convinced," he added, "that we're at the end of the line as a commodity-oriented society. We're heading into a sensation-oriented, experience-oriented society. We promise so many things—if you buy such and such products, so and so will happen. We know it's not true. People know it's ridiculous. So we laugh about it."

This may be the core of Glynn Ross' thinking about opera, Seattle and the world at large. Times are changing, more rapidly than we know, and to be with it, to be a great city, a great region, we have to become bolder, more imaginative. Ross is a huckster, who knows that the oldstyle medicine-man huckstering doesn't go anymore.

"Why not," he asks, in conclusion, "have a product where you really can deliver what you say you can?"

STATEMENT OF KURT HERBERT ADLER, GENERAL DIRECTOR, SAN FRANCISCO OPERA

Ladies and Gentlemen: It is with great pleasure that I have accepted Representative John Brademas' invitation to appear before this distinguished Committee. The interest our Government is showing in the arts is much appreciated and all-important. With my statement, I would like to recognize the importance of the support of the National Endowment, the National Opera Institute and other governmental branches for the San Francisco Opera and its affiliates.

The San Francisco Opera family consists of four components: *San Francisco Opera*, founded in 1923 and maintaining annual international Fall seasons in San Francisco's War Memorial Opera House for the last 50 years. (May I remark here upon the continuity of this company, which has had only two General Directors during its entire existence.) In three months of performances, which include a number of sold out Student Matinees, eleven operas are produced. Many activities free to the public herald the season, for instance, last Fall Joan Sutherland, star of the opening, appeared at lunch time in Union Square before thousands of people, introduced by the opera-loving Mayor of San Francisco, Joseph L. Alioto. Our own American superstar, Beverly Sills, graced the annual *Fol de Rol* produced by the San Francisco Opera Guild in the huge Civic Auditorium.

Next, *Spring Opera Theater of San Francisco*, founded in 1961 and now operating in the Curran Theater in seasons of four productions presented during February-March of each year. The casts are entirely American, and performances were, with one exception, all in English. The just-concluded 1973 season showed a highly successful dramatic presentation of Bach's "St. Matthew Passion," a fresh interpretation of Bizet's "Carmen" with dialogue, Offenbach's charming light opera "The Grand Duchess of Gerolstein, and the imported production of the Minnesota Opera Company's "Postcard from Morocco, a work of the contemporary American composer Dominick Argento.

Then our *Western Opera Theater*, founded in 1967 with the help of a grant and still aided by the National Endowment. This organization plays during approximately 26 weeks of each year in cities and for people that otherwise are not exposed to opera. Travels extend from Alaska through Oregon, Nevada, California and Arizona, with many performances in schools, halls, theaters, gymnasiums and even on Indian reservations. In Anchorage, Alaska in April 1970, 16,000 students—half the student population of the entire Anchorage borough—attended eight student performances by Western Opera Theater. While in Anchorage, the company also performed "The Crucible" as a co-production with singers from the Anchorage Lyric Opera, and for which sets were built in Alaska. A special Dollar Opera season is an annual event in San Francisco's Palace of Fine Arts, where young and old gather to enjoy young singers led by young conductors. The present Associate Music Director is 22 years old and started as a boy chorister in the San Francisco Opera's Boys' Chorus. All members of the company are, of course, Americans, and all productions are performed in English.

The fourth "branch" is the *Merola Opera Program*, dedicated to the memory of Maestro Gaetano Merola, the founder of the San Francisco Opera. The program annually conducts the *San Francisco Opera Auditions* in 13 regions of the Western United States and Canada, to which the New York region (but only for singers from the West) has just been added. During each summer the Merola Opera Program invites 15 to 20 finalists of the Auditions to San Francisco to work for 10 weeks with a selected staff from San Francisco Opera. In the finals of the Auditions, in public concerts and in outdoor opera performances at Sigmund Stern Grove and at Paul Masson Vineyards, the progress of the young participants in the program is observed by the public. Recognizing the value of the Merola Opera Program, the National Opera Institute, which is funded by the National Endowment, has given several grants enabling it to expand. The interlocking facets of our four organizations allow us to develop young American singers at home, from their early start in the Merola Opera Program, graduating to Western Opera Theater and Spring Opera Theater and finally appearing in the major San Francisco Opera seasons. An example is a young American-Japanese soprano, Shigemi Matsumoto, from Los Angeles, who has gone through all four phases and is presently on concert tours throughout the United States. Others whom we have started on the professional road include familiar names like Marilyn Niska, Jess Thomas, Jane Marsh, Janis Martin, Howard Nelson, Ariel Bybee and Morris Crisci, to mention only a few.

San Francisco Opera itself used to travel extensively in the West. The result of these tours was that cities such as Seattle, Portland, San Diego, Fresno, and recently Sacramento, now have their own opera companies.

In San Francisco the opera public has been widely expanded. By no means is the opera any more a place of entertainment solely for the Establishment, but members of all groups of the population are seen regularly in opera performances. It is interesting that in the War Memorial Opera House roughly 63% of the audience is coming rather from the region than from the City. We believe that Western Opera Theater and Spring Opera Theater have strongly contributed to this audience development.

Opera in San Francisco gives employment to over a thousand people. The four branches of San Francisco Opera are able to provide virtually year-round employment for many singers and production personnel, and this strength, which results from the interlocking four phases, will continue only if all four survive.

San Francisco, still being a relatively small community, feels the economic impact in many areas of business. The City government acknowledges this fact with an annual subsidy from the Advertising and Publicity Fund. San Francisco Opera covers 66% of its operating expenses from box office receipts. The annual deficit, which still is well over \$1 million, has to be taken care of by grants from the National Endowment, various foundations, and by gifts from business firms and private citizens, including a guarantee by subscribers. Eighty per cent of our donors contribute from \$1-\$99, which shows the interest in San Francisco Opera in all walks of life.

I have attended a meeting in the Labor Temple and found attentive listeners among the labor leaders. They concurred with the estimate that our area will double in population by 1980. "Do you agree," I asked, "that we have to provide places to go and things to do for all those people, especially since you will have established the four-day week by then? If we will not have enough arts and sports facilities, there will not be enough corner bars to accommodate the crowds in their time off." The labor leaders must have seen the point, because Western

Opera Theater is now able to schedule special performances for Union Locals and, indeed, the efforts of all our seasons are supported by the Joint Labor Council.

Much has still to be done in this field. However, we have also allowed discounts to businesses contributing to our Fund Drives who provided tickets to their employees. Standard Oil of California has given a grant for regional radio broadcasts during the opera season, introducing the art form of opera to new listeners. We had a letter from an inmate in a County Jail, telling us how his cell-mates at first did not tolerate our broadcast, later permitted him to listen to one act, then to two acts, and finally to an entire opera; and they liked it!

Why is opera an art form which appeals to so many? Opera features music and drama. It combines the human voice (the most precious instrument) with the sound of the orchestra; it shows the dance, visual arts in the form of scenery and costumes, and demonstrates technical skills in construction and lighting. No wonder that opera production costs are high. In Europe, originally aristocrats, royal families, and later on other forms of government have subsidized opera not up to 33%, but up to 92% of operating costs.

We are most indebted to the National Endowment, which has begun to assist opera in recent years. I, personally, greatly favor matching grants. The necessity to raise matching funds has indeed brought us new contributors who were anxious to make the necessary matching monies available to us.

Opera in the United States is growing. This can be proved throughout the land. Of course, as in everything that is new, problems have to be overcome; not the least, we must give more support to American composers who in turn must create American operas which, I hope, will use every musical language characteristic of our country, including jazz and rock, and should be based not on librettos of the Greek mythology, but on American history and life. We are on the way, and our Government has begun to realize what the arts, and opera is one of the arts, means to our people.

In 1976 we are celebrating the Bicentennial of our United States, and that should be the occasion to unite for the presentation of artistic endeavors of the highest standards throughout the cities, the towns, the villages. We must show how the arts have conquered this vast country. San Francisco Opera is planning a very special exchange involving two cities, two major symphony orchestras, two top-ranking conductors, and a large group of American and international singers. Let us hope that the Bicentennial Commission will spur and support such celebrations in cooperation with the National Endowment, enabling America to make a giant step ahead in the arts which will be watched by the entire world. In view of all this, we plead that the National Endowment be re-authorized and that the amount of funding which the President requested for the Endowment be approved in full.

STATEMENT OF SCHUYLER G. CHAPIN, ACTING GENERAL MANAGER, METROPOLITAN OPERA ASSOCIATION, NEW YORK CITY

Mr. Chairman, members of the Committee: I am Schuyler G. Chapin, Acting General Manager of the Metropolitan Opera Association in New York. I welcome the opportunity to appear before you and to add my strong endorsement of the proposed legislation to extend the National Foundation on the Arts and the Humanities Act.

From modest beginnings in 1965, the Arts Endowment has grown into a significant force in the cultural life of our country. Its support of young and struggling institutions as well as the established major arts organizations around the country has often meant the difference between survival and disaster. I hope that the Congress will appear at least the President's recommendation of \$80 million for the Arts in the coming fiscal year, though the \$100,000,000 proposed by your chairman and Senator Pell would be better. More—much more—is needed because so many of our great institutions are facing critical financial problems. But the request for \$80,000,000 is an important step toward the goal of \$200 million by 1976 set by your chairman.

I should like to talk to you today specifically about the Metropolitan Opera's problems, the most critical of which is financial. Cost inflation has caused the gap between income and expenses to grow wider each year. Over the last ten years, our operating income before contributions has more than doubled but our expenses have increased three times.

The Metropolitan Opera is not alone in facing a financial crisis; the companies represented here and others in the country have similar problems, but in many ways we are in a class by ourselves by virtue of our size. This fact was brought out dramatically in a report prepared by the National Endowment for the Arts in May 1971 entitled "Economic Aspects of the Performing Arts", which was based on a survey of 187 performing arts organizations. It concluded that the Metropolitan's level of expenditures and earned income for the 1970/71 season alone was almost equal to the total of 34 other opera companies included in the survey. In that year, the Metropolitan's expenditures represented 13% of the total spent by the performing arts groups surveyed, and 18% of their total earned income for the 1970/71 season.

Not only in size but also in terms of activities, the Metropolitan Opera stands out when compared with the other major opera companies in the United States. The scope of our programs makes the Metropolitan Opera a truly "national company". Our home is New York but our audience is nationwide. We play 31 weeks during our regular season (from September through April), seven performances a week. Our weekly Saturday matinee radio broadcasts have been heard nationwide for over forty years; Texaco's sponsorship of the broadcasts for the last 33 years makes it the longest continuous coast-to-coast commercial sponsorship of the same program in radio history. The Texaco Metropolitan Opera Radio Network presently covers 218 stations in all 50 states, Puerto Rico and Canada. The broadcasts are now available to more than 95% of the radio homes in this country, to say nothing of the millions of cars with radios which can tune in the opera each week. More than 5 million listeners have heard at least one of the broadcasts this season alone. For many Americans, the Saturday matinee radio broadcasts have been a tradition for more than two generations, and to them the broadcasts *are* the Metropolitan Opera.

The Metropolitan's annual spring tour has been part of its historical tradition for nearly ninety years, and with the exception of four years during that period, the Metropolitan has toured the country every year since its founding in 1883. This year, we will visit seven cities in as many states over a distance of 6000 miles: Boston, Cleveland, Atlanta, Memphis, Dallas, Minneapolis and Detroit. We will play seven performances a week over a period of six weeks—or 42 performances. The entire company—solo artists, orchestra, chorus, ballet, stage technicians and staff totaling about 325—take part in the tour. For its performances on tour, the Metropolitan Opera receives a fee of \$51,000 per performance, which is the equivalent of our box office income for one performance at Lincoln Center, or \$24,000 less than it costs us to put on the performance. We have estimated that we lose approximately \$1,000,000 on our touring operations, but we feel it is a vital link between the Metropolitan Opera and its national constituency and we will therefore continue and hopefully even expand our tours to more cities.

Most of our artists, musicians, technicians and staff are guaranteed year round employment either by union contract or because of the nature of their work. To fill out this guarantee of year-round employment for the majority of our employees, we instituted a summer festival of opera at Lincoln Center, which runs two or three weeks, and free concert-style performances in the New York City parks, bringing the total number of weeks of performance activity for the Metropolitan's artistic personnel to 42 or 43. Vacation and pre-season rehearsal time take up the remaining weeks. Only the largest of the European opera houses have such extended seasons, but none reach the extensive audience in terms of numbers of people that the Metropolitan Opera does.

While we are on the subject of our national activities, let me mention briefly the Metropolitan Opera National Council's Regional Auditions program. Each year an average of 1000 young singers participate in this program. Winners of the auditions held in 63 districts around the country compete on a regional basis (16 regions). Some twenty regional winners each year are eligible to enter the National Semi-Finals, and ten selected from that group compete in the National Finals on the stage of the Opera House each spring. A Metropolitan Opera contract may be awarded at that time, as well as several cash awards. Approximately 35 singers who auditioned through this program are now on the Metropolitan's roster and many others are appearing with opera companies in this country and in Europe.

While the Metropolitan Opera National Council is an integral part of the Metropolitan Opera Association, the Metropolitan Opera Guild is a separate organization, though obviously very closely linked to it. The Opera Guild has a national

membership of nearly 65,000 throughout the 50 states and in 60 foreign countries. Its principal activities are the publication of *Opera News*, an illustrated magazine published 26 times a year, and sponsorship of special performances for students at the Metropolitan Opera House, and other educational activities directed at junior high school, high school and college students around the country. I think it is worth mentioning that these programs not only include New York City residents, but also include students from Westchester County and Long Island, Connecticut, New Jersey, Massachusetts, Pennsylvania and Maryland.

This year, for the first time, in addition to the student performances regularly sponsored by the Guild, we added a new program for children between 10 and 14, called "Look-ins", with Danny Kaye as narrator-host. The purpose of this introduction to opera was to give young children some idea of the elements that go into putting on an opera performance. Not surprisingly, it was an enormous success, and we intend to continue these "Look-ins" in coming years. I am happy to say that both our regular student performances and these special "Look-ins" received support from the National Endowment for the Arts, for which we are very grateful.

The Metropolitan Opera inaugurated another new program this year that I would like to bring to your attention. There are many works in the operatic repertoire which are not suited for presentation in a 3800 seat theater but which a major opera company such as the Metropolitan has a responsibility to present to its public. We needed a "second stage" where classic and contemporary chamber operas could be performed in suitable surroundings. Only a few weeks ago, we opened our first season of the Mini-Met in a small theater at Lincoln Center, and over a period of three weeks presented twenty-five performances of one classic and two contemporary works. The Mini-Met had financial support from the National Endowment, the New York State Council on the Arts as well as from the private sector. We believe its inaugural season was highly successful, and plans are now being made for its continuation next year, hopefully with further support from the federal, state, and private sectors.

I have just referred to two Metropolitan Opera projects for which we have obtained financial help from the National Endowment. What I hope we can some day achieve is support for our general operating deficit. Government agencies at all levels—Federal, State and City—as well as foundations tend to tie their grants to specific projects rather than providing funds for general and very essential operating expenses. Just as the needs of schools are best met by unrestricted contributions, so unrestricted funds are of greatest help to cultural institutions who can use them where their needs are greatest. Of course we welcome assistance for our parks concerts or school programs or special projects of one kind or another, but they cannot exist if our principal activities—the regular and tour seasons of opera production—are left without funds. The New York State legislature recently voted a special \$2 million additional appropriation to help the major cultural institutions in the State cope with their operating deficits. This, I feel, is a step very much in the right direction, and I would hope that the National Endowment would seriously consider in the near future non-project-related support.

I am not for a moment suggesting that we should rely solely on the government to meet our financial needs. What I do say, however, is that the percentage of our budget covered by government support needs to be increased. Last year, the Metropolitan's total budget was \$22.1 million, only 2% of which was covered by a combination of Federal, State and City support. I don't want to bore you with statistics about the level of support the major European opera houses receive from their governments, but let me just say that government support in Europe ranges from 40 to 90% of opera house budgets. The European companies do not cover as much of their expenses from box office income as the Metropolitan does: we cover approximately 60% of our annual budget from ticket sales; in Europe, box office income ranges between 4 and 20% of the expenses.

We are proud that we have succeeded over the years in raising substantial sums in contributions from the private sector to meet our operating deficits (last year we raised \$4.5 million from non-governmental sources), but it is becoming progressively more difficult to find the amounts required from private philanthropy.

Our audited financial results for the 1971-72 fiscal year showed operating income of \$16.2 million and expenses of \$22.1 million, for a loss before contributions of \$5.9 million. 82% of our expenses, or \$18.1 million, was for payroll. Of that \$18.1 million figure, 83% was for singers, orchestra, chorus, ballet, direc-

tors, and stage, shop and support personnel, 8% of the payroll went to building maintenance personnel, and 9% for administration and staff.

61% of our income or \$13.0 million came from ticket sales; 15% from rentals, concessions and other income, and 24% represented contributions from private and governmental sources, amounting to \$5.1 million. Nevertheless, we ended the 1971-72 fiscal year with a net deficit of \$829,000 after contributions. Our working capital deficit at the end of the fiscal year was a record \$3,067,000, and currently it is about \$5,000,000—a most unsatisfactory situation.

This year operating income is budgeted at \$16,500,000 and expenses are expected to reach \$22,400,000 for a loss before contributions of \$5.9 million. We hope, through very strenuous efforts, to raise \$4.6 million from our regular sources, leaving us with an anticipated net deficit of \$1.3 million, which will have to come from new sources. I do not think it is unreasonable to hope that funds from the National Endowment for the Arts would be made available to underwrite a net operating deficit of this magnitude. It would still amount to only 5% of our total budget. For the long range, it seems to me not at all out of line to hope that within the next decade the level of government support would increase to the point where it would equal the amount raised from private sources. In the case of the Metropolitan Opera, it would be on the order of \$4.5 million. That is still only some 20% of our budget, far less than the major opera houses of Europe receive from their governments.

In conclusion, may I thank all the members of this Committee and all Members of Congress who have joined the President in demonstrating their belief that the greatness of America is in its cultural strength. For ninety years, the Metropolitan Opera has preserved a musical treasure it took centuries to create. It is our job to make sure that the lives of Americans are enriched and we hope you will help us meet this responsibility by providing the additional funds so urgently needed.

Mr. COLLINGE. Mr. Chairman, and distinguished members of this committee, it is a great honor for OPERA to be heard for the first time, before this committee as it considers and deliberates on H.R. 3926.

We appear here in favor of this bill, and in support of the administration's request for additional funding for the next fiscal year, and the years there following.

In the written statement, as presented to this committee, part 1 of that statement was provided to you because we felt that it is the first time opera producers have been heard before the Congress. We felt the need to point out that the association now known as OPERA, America, Incorporated, is truly a trade association for the opera industry, if you will.

For many years, opera companies have had to tend their own backyards and it was not until 3 years ago, when other arts groups were being heard in Congress, that the opera producers suddenly realized that there was no national voice for opera.

As OPERA, America came into being, its aims were to develop the art form which we serve, to provide additional opportunity for the American artist, to develop sharing programs among opera companies in order to more economically produce opera in the country; and to provide a forum which would then create a national voice for opera.

The programs that have been established within the realm of OPERA, America during the past 3 years are many, and we feel very important for the art form. We created the first job line for singers in the United States. This has run on three separate auditions for the past 2½ years. We have seen—we have recommended and seen implemented—the first grants in aids program of any substantial amount for young American artists.

These are known as bread-and-butter grants, enabling the artist to pay his rent, and buy groceries, while he is developing his individual talent.

All of these programs, as developed, the internship program for allied talents in opera, the sharing conglomerates of synergy being built by a group of four or five companies within the same region in order that these companies may produce opera at higher visual standards than they have been able to do, before—these programs have come as a result of assistance and support from the National Endowment for the Arts, and from the National Opera Institute which is in itself a grantee of the National Endowment.

So, it is little wonder that we come in support of the National Endowment for the Arts. We submitted part I, also to point out that the opera producers in the United States are not just trying to find a national voice for funding, but rather they are trying to find solutions to the problems facing each of them individually, as opera producers.

Opera America has provided the vehicle for the first set of believable statistics for opera in the United States. It was that set of statistics which enabled the National Endowment in its publication of 1972, on the economic aspects of the arts, to develop the first parameter for opera in the United States.

A report of the regional companies is part of the statement.

The opera producers working in close cooperation have seen many new developments as a result of the assistance given them through the National Endowment, and through their own discussions, and annual meetings of the organization.

The mixture for opera in the United States has been improving in terms of reaching out to the people. Last year, according to the report printed in "Opera News," there were more performances of more operas than at any time in this country's history. There were more performances in English than there were in history, at any time. There were more performances of American companies than before. There were more educational performances, grassroots performances, if you will, aimed at developing the audiences of the future.

When we talk about growth of opera in the United States, we are talking about 36 professional opera companies that make up the membership of Opera America. These companies beginning with the Metropolitan Opera Association, and going the length and breadth of the land, and from the North to South, provide exposure of this great art form to Americans in every State in the Union, either through resident companies or through companies that tour the States.

Some interesting statistics have developed as to the costs of producing opera. Since it is the most complex performing art form, it is naturally the most expensive. In 1971-72 opera season, there were \$43,790,000 spent in the production of professional opera in the United States; \$23,460,000 was earned at the box office leaving a deficit of \$20,300,000.

In that same year, 11,500 people were employed in opera companies throughout the United States and more than 2.5 million Americans attended a live performance of opera.

There were 1,146 performances given professionally, in this country and yet the percent of income earned at the box office dropped from the

53 percent, shown by the National Endowment in its study of 1972, to 48.5 percent in 1971-72.

Now, the figures for the current year were projected by the opera producers throughout the country, and we were gathering these figures as late as last night. Our projections for this year indicate that there will be \$46.5 million spent producing opera; the box office income will be \$24.5 million; and that the deficit will be nearly \$22 million; that there will be an increase of some 200,000 people who will attend live performances of opera this season, making 2,600,483, estimated to be those who will attend opera. So, the picture for opera in the United States, while it is rosy, and nice in terms of the number of people we are reaching, the number of performances we are doing, and the general level of artistic quality of that performance, in terms of the number of American artists, and those of allied talents, whom we are assisting in developing their careers—this picture is rosy.

The financial picture, on the other hand, is not so clear. If the National Endowment was able to make, in fiscal 1973, some \$2 million in Federal grants to professional opera companies, and these companies have a deficit figure of some \$20 million, then the picture is that the opera companies are raising 90 percent of their deficit money, from private and foundations support, and only 10 percent of it from grants through Government, at all levels.

For this reason, we stand in support of H.R. 3926, and President Nixon's request for \$72 million for the arts this year but we caution that more and more is needed.

To provide an opportunity for this distinguished committee to hear from producers of the major opera companies in the United States, I would like to call, first, upon Mr. Kurt Adler of the San Francisco Opera.

Mr. BRADEMAS. Thank you very much. Mr. Adler?

Mr. ADLER. Thank you, Mr. Chairman and distinguished members of the committee. I appreciate the opportunity to travel thousands of miles to be heard here in Washington. I am sure we all know that opera means work. I would like to show you what has been done in San Francisco in the area of California and some neighboring States to create a variety of operatic efforts.

The San Francisco Opera was founded 51 years ago and was to join a company and bring guest artists to San Francisco and started traveling later on. The seasons have taken place since 1932 in the War Memorial Opera which seats 3,352 people. In 3 months of performances which included a number of student matinees we had in the fifties and attendance of over 100 percent.

Some of the performances of the opera take place outside the opera companies so our distinguished friend Beverly Sills sang in the Civic Auditorium in front of 7,000 people, Joan Sutherland sang in Union Square during the lunch break of shoppers and shopworkers in front of thousands of people.

The San Francisco Opera has affiliated companies. First the Spring Opera Theater of San Francisco founded in 1961 now operating in a small house in shorter season. The cast is entirely American and performances are in English with one exception. There is a variety of repertoire, a variety of production forms, and it is a new audience that attends the performances of spring operas.

In 1967 with the help of the grant by the National Endowment and still supported by the National Endowment our Western Opera Theater started operation, and one of the first efforts was to go to the suburbs of Los Angeles and perform opera in the part of the city which had been troubled and where many houses and other matters of value had been destroyed.

Western Opera Theater travels from Alaska to Oregon, Nevada, California, to Arizona with performances. They go to Indian reservations and gymnasiums. They go to places where otherwise there would be no opera. In San Francisco we have started in the New Theater of the Palace of Fine Arts dollar opera seasons where every seat is available to the young and everybody for a dollar.

The associate music director of western opera is a 22-year-old young American who has graduated to this position. All members of the company, of course, are Americans and we provide outlets for young American singers in all our companies.

In our fourth branch, the Merola Opera program dedicated to the founder of the San Francisco Opera, we train singers. We have auditions similar to the New York ones but we have singers from the west. This was recently extended to New York but again only for western singers who will be coming back home.

We try to find where those young American singers need help most and pick our teachers accordingly. We offer them jobs, positions in our various performing groups and we have had up to 400 young singers coming to our training program and performing in our various seasons.

Recognizing the value of this program National Opera is giving support to the Merola program. We do agree with Miss Sills when she said that it is no longer necessary for American singers to go to Europe to study or to become a star. The San Francisco Opera itself used to travel extensively throughout the West.

The result of such tours was that cities such as Seattle, Portland, San Diego, Fresno, and recently Sacramento produce now their own opera. They have their own companies. The San Francisco Opera group embraces all walks of life. It is not the establishment in the opera company alone. We have members from all populations.

It is interesting to note that 63 percent of the audience of the San Francisco Opera is coming rather from the region than from the city of San Francisco. We give employment to over a thousand people during the year. The four branches of the San Francisco Opera are able to provide year around employment as a unit for production personnel and singers.

This is the result of the four branches. The city of San Francisco assists our efforts from the advertising and publicity. The grants are small in proportion.

Everybody has talked about the percentage of self-support: the mother company, San Francisco Opera, at this point possibly has the highest percentage of self-support, close to 67 percent of operating costs. Spring Opera of San Francisco, on the other hand, can only raise close to 40 percent of operating expenses.

The annual deficit of the San Francisco Opera is well over \$1 million and is taken care of by the private sectors of the citizenship, business firms and by a grant from the National Endowment. It should

be noted that 80 percent of the private donors contribute from \$1 to \$99 which shows the interest in our regional areas is indeed a general one.

Mr. BRADEMAS. I dislike to have to interrupt but I must call to your attention that the House goes into session at noon and there are two other witnesses and we do want to put some questions to you.

So if you could summarize the rest of your statement we would appreciate it.

Mr. ADLER. I would like to refer you to my statement and I would like specifically to mention that we feel that it is very important for development of our opera. We are planning for this year that the Bicentennial Commission will be able to support our plans and efforts and I would say that we have started to receive the absolutely necessary Government money.

It is not enough, we all know this. We do not want to dwell on this. But I wanted to describe to you what has happened in San Francisco in order to show you that the money that has been raised is not wasted.

We certainly would support the amounts of funding that are suggested as the President has put it.

Mr. BRADEMAS. Thank you very much.

Mr. Chapin?

Mr. CHAPIN. Thank you, Mr. Chairman. As the acting general manager of the Metropolitan Opera I am very touched by the distinguished remarks by the most distinguished Emanuel Celler, who really has spoken for the Metropolitan as a recipient of the opera company's work in a style and in a manner far better than I can do as the responsible operating head.

I don't propose to go into the details. You have my statement but I do want to speak briefly on one or two points in connection with the Metropolitan Opera.

Mr. Celler gave a better history of the Metropolitan than I was prepared to give and I don't propose to recite it. But I would like to bring up a subject in connection with the financing that so far has not been mentioned.

We have been fortunate to benefit from the National Endowment in support of our student programs, in support of the look-ins which were introductory programs for children done by Danny Kaye and in support for our mimmet. But the problem that we have at base of all of this is the problem shared by all my colleagues here. That is financial help for our general operating deficit.

Now government agencies at all levels, Federal, State and city, as well as foundations tend to tie their grants to specific projects rather than providing funds for general and very essential operating expenses. Unrestricted funds are a great help to cultural institutions because they may be used where the needs are greatest. Obviously we welcome assistance for our parks concerts and school programs on special projects of one type or another but they cannot exist if our principal activities, the regular season and tour season of opera productions, are left without funds.

Recently the New York State Legislature voted a special \$2 million additional appropriation to help the major cultural institutions in the State cope with deficits. This I feel is a step very much in the right direction.

I would hope that the National Endowment would seriously consider in the near future nonproject related support. I am not suggesting we should rely solely on the government to meet financial needs. What I do say, however, is that the percentage of our budget covered by government support needs to be increased.

Last year for example the met's total budget was \$22.1 million, 2 percent of which was covered by a combination Federal, State and city support. We are proud that we have succeeded over the years in raising substantial sums and contributions from the private sector to meet operating deficits.

Last year we raised four and a half million dollars from nongovernmental sources but it is becoming more difficult to find the amounts required. The essence then of what I want to say as a summation of my statement is that we look to and hope for the continued support of the Federal Government in the National Foundation in support of all of the opera activities in the country.

We look also for the day when our companies operating deficits can be looked at in regard to the kind of support that is necessary if we are going to be able to continue to operate in the manner that our public requires. For long range it seems to me that it is an all out hope that the amount of the Federal support will equal private support.

In the case of the met that would be \$41½ million. At that it is still only 20 percent of our project, far less than the major opera houses of Europe receive from their governments. In conclusion, may I thank all the members of the committee and all the Members of Congress who have joined the President in demonstrating their belief that the greatness of America is in its cultural strength.

For 90 years the Metropolitan Opera has preserved a musical treasure that took centuries to create. It is our job to make sure that the lives of Americans are enriched and we hope you will help us meet this responsibility by providing the additional funds so urgently needed.

Thank you, Mr. Chairman.

Mr. BRADEMAS. Thank you very much, Mr. Chapin.

The Chair will yield to the gentleman from Washington, Mr. Meeds, to present the final witness.

Mr. MEEDS. Thank you, Mr. Chairman. I am indeed very pleased to be able to present to this committee a person of whom we in the Northwest, and particularly in the Seattle area, are very proud—our own Glynn Ross.

He, in 6 short years, has raised the Seattle Opera Co. from nowhere to the fourth leading opera company in the United States, despite the fact, I think, that Seattle is about 24th in size, or thereabouts.

During his period of time, he has raised the budget from \$140,000 to over \$1 million and has brought Seattle to the highest per capita opera-going public in the entire United States.

Some people might be surprised that we have all that culture out there in those tall Douglas-firs, but indeed we do. He has done so with the efforts with which he attacks everything. I use the word "attack" advisedly. It is said of him that talking to him is like being plugged into an open switchboard with all lines busy.

It was suggested during the economic recession which we had that he take over the Boeing Co. and bring it out of the doldrums. Indeed, I can't say enough about Mr. Glynn Ross, and he is just one other reason that I am extremely proud of what the entire area, of what my entire area is doing in the arts and humanities, Mr. Chairman, and I think he will make a good accounting of himself before this committee.

It's good to see you here, sir.

Mr. Ross. My privilege.

Mr. BRADEMAs. I think that is your cue, Mr. Ross.

Mr. Ross. Well, first of all, I want to thank you. As much as I am receiving credit for being a Washingtonian, I am originally a Nebraska farm boy. Somewhere along the line, we learned, in the depression days, not to ever expect a crop until the drought was over and when you did cash the check, to be thankful, so I would like to say that I never in my life expected to find the Federal Government so involved in the public services that I am in and I am deeply grateful.

I would like to say that I think we are talking about not just opera but we're talking about a culture, which means a social fabric of the community. A social fabric, I think, is what the whole job is about. I don't think Seattle opera is one speck more important than its library and churches and all those other things which bring people together.

Some of this was spoken of a moment ago, that is that during our winter of dark discontent, when we had 15 percent disaster area, bread lines, people being fed from cities in Japan, our support, our attendance went to an all time high.

Somebody in the Northwest rearranged priorities and decided this was necessary. Maybe we brought them something else, maybe we didn't bring them a show, maybe we brought them pride. I don't know how many of you read the book, "A Bell for Adano."

Apparently, to this small town in Sicily, the bell was more important than bread and wine. You know about the rebuilt opera house in Vienna before any other priority. Maybe pride was important. It's not easy to be the subject of national tears. It's hard on our pride, and somehow or other some pride was necessary in this time.

We managed to somehow leave that behind us, but at the moment, it's a very meaningful thing to us in the Northwest. I think the most indicative payoff to this of all time would be that they would pick an opera director to be the man of the year in Seattle in a time of this nature.

Somewhere along the line, I think we must—I have referred to it in my statement—last week's state of the Union message in the Wall Street Journal. I call it the state of the Union, because I think it's true. The state of the union of our disparagement of views, our isolation of our peoples.

I realize we have many serious problems competing for your time, and we do, and we kick them under the rug and say that is part of our changing times. Well, things change, but the fact is that maybe the key in the kernel to the fabric of our society may be the arts.

I think this is what the national endowment is all about. We plan ahead because we believe in what we're doing as a public service, we

believe in what our audiences feel they need, and we believe that you can, will be, and must be our fearless leaders, thank you very much.

Mr. BRADEMAs. Thank you very much, Mr. Ross, and gentlemen. As we have about half an hour or a little more, I would like to put two or three questions to you and we will have opportunity for my colleagues to respond.

One question has to do with pattern of support from the local governments as distinguished from private support. Mr. Adler, you noted you got a certain amount of money from San Francisco, and I believe that two of you observed that some \$2 million of the \$20 million total deficit in the country came from the Federal Government; is that correct?

Mr. COLLINGE. Yes.

Mr. BRADEMAs. I'm wondering if you could give us some information with respect to your own situations, in terms of percentage figures of support from Federal, State, and local governments.

Mr. Collinge?

Mr. COLLINGE. Mr. Chairman, the State and city governments have been much like the corporate sector—very slow in developing aid to the cultural institutions.

We know that part of the national endowment's money is put into each individual State as a means of developing increased support from those levels. We're saying that that support is slowly coming, much too slowly for us, but it's coming.

I speak to you now also as the general manager of one of the small regional opera companies in Baltimore. We receive no money from the city and no money from the State of Maryland, with the exception of one small grant for opera education.

On the other hand, we know that the State of New York is one of the leaders in developing local government support. We believe that the continued work on the part of opera producers and arts organizations throughout the country working in their own levels to try to develop that support together with the national endowment will bring it eventually, but as of this time, it's not very high.

I can tell you that in a recent questionnaire of the 35 opera companies at their annual meeting in Dallas, 12 responded they were receiving State aid, in 5 cities.

Mr. BRADEMAs. That was in Dallas?

Mr. COLLINGE. We were meeting in Dallas.

Mr. BRADEMAs. You have the biggest State in the country, your Governor, a former performer, is very proud that he has about an \$800 million surplus. Do you get any State aid?

Mr. ADLER. Unfortunately, not.

Mr. BRADEMAs. That is scandalous.

Mr. ADLER. There was a rumor that it would be changed, but we have not received any help. We are receiving roughly 7 percent of our budget from the city funds, and we are receiving between 5 and 8 percent of the grants from the national endowment.

The rest is deficit, approximately 33 percent. That is raised from the private sector.

Mr. BRADEMAs. You have all observed that you would like to see more money come from the Federal tax dollar in support of opera, even as this same case has been made by our colleagues in the world of

the theater yesterday for dramatic productions in the United States. As you know, most of us on this subcommittee are in favor of providing more Federal funds and I applaud President Nixon for his having called for a doubling of the budget for the arts and humanities programs.

But for the life of me, I have a hard time understanding why it is that there seems to be so little sensitivity, so little political leadership in the States.

It would be different, I think, if we were in the midst of a great depression, but in a State like California, why can't the Governor of California emulate the leadership which is quite obviously given by the Governor of the State of New York.

That is a rhetorical question, I know.

Mr. ADLER. I'm afraid Mr. Reagan must answer this question. I can't. We try indeed to solicit interest in Sacramento. We have operas that have performed in Sacramento at a loss in order to carry the opera to the capital of California..

Perhaps the fact that the Sacramento opera and the symphony plan to produce opera next year will wake up the State government.

Mr. BRADEMAs. I guess all I am saying is it would be helpful to us here in Washington to see a little sensitivity and political responsibility on the part of local governmental leaders, and State leaders, to have the courage to vote for State tax dollars and local tax dollars in support of the arts.

We do it here; we vote the taxes and we vote for the programs. I note they are all delighted to spend the money and be at the ribbon cutting ceremony, but they do not want to have to provide any political capital for paying the bills.

Mr. ADLER. Mr. Chairman, you can count on the support of everybody at the San Francisco Opera on this point.

Mr. BRADEMAs. I have one question for you, Mr. Chapin: I referred earlier to my conversations with your distinguished predecessor about encouraging education for the opera in elementary and secondary schools in the United States. That would not only be justifiable in its own right, but from a long run point of view, hopefully, it would be educating a population that would be willing to increase investment in the opera.

Can you give me any observations or suggestions that you think would help in that objective?

Mr. CHAPIN. I think the objective is as important as you do, because obviously one of the continuing activities that we must be involved in is the building of audiences for the future, the passing on from one generation to the next.

We, as the Metropolitan Opera, have taken a number of steps in this area with student performances and with in-school preparation done for the guild. This year a program which Miss Sills spoke of so warmly in her testimony was one where we tried an experiment which was supported by the national endowment, but it was introducing the magic of the opera theater to children between the ages of 8 and 13.

To do this, we asked the very distinguished Danny Kaye if he would undertake this program for us, and he did so as a gift to the Metropolitan. We had no idea whether it was possible to transmit the excite-

ment of the operatic theater to younger children, but we thought it was worth experimenting with, and we found that indeed we could.

This was a small start in the direction of your question, which is an important one for the future. But I think, in summation, I can say we are attempting to do this on our part and I think my colleagues here and others also have the same conscientious feeling about the necessity of introducing opera at the youngest possible age to the new generation, which will be the audiences of the future.

Mr. BRADEMAs. Thank you.

Mr. Hansen?

Mr. HANSEN. Let me also welcome you, gentlemen, and express appreciation for your testimony. I have just one or two questions relating to the efforts to extend the pleasures of viewing the opera and listening to the opera to the other parts of the country, like Nebraska, for example.

What has been the trend and what are the prospects for overcoming, I presume, economic barriers, among other things, to extend the opera into areas that do not have access to a permanent resident company, and what can be done through the endowment—or what is being done through the endowment to achieve that goal?

Mr. COLLINGE. One of the major programs of the national endowment has been the development of regional touring arms, either of established companies or the development of new ones in repertoire who can travel.

One of the great problems now in touring is the expense. All of us are looking for the new technological developments which will enable us to bring opera out into the communities. Under pain of waving a flag, one of the newest developments is in my own company in Baltimore, which uses videotape to take a live performance of the orchestra and the conductor, and we take this live performance out to the schools.

We are hoping that that project will prove worthwhile, and it can be instituted in other companies around the country. We know that in the State of Nebraska, Omaha, has its own opera company. It is coming up the ladder. The day will come when that company can go out into the State and tour.

Most of the companies in the United States are bringing students into the opera house, either with previews or with student tickets for performances. Much more of this needs to be done, and we are all working on ways to find solutions to that problem.

Mr. HANSEN. Are there funds that go through the endowment for this purpose, these that go to the States, and do the States use allocations to distribute the funds?

Mr. COLLINGE. In some respects, money comes from the State councils that have been funded by Federal endowment money. In other cases, they are grants to the companies operating the programs.

Mr. HANSEN. That videotape idea sounds like an exciting program.

Mr. COLLINGE. I will tell you that I never had such a good feeling as I had on this past Friday when I saw the program working.

Mr. HANSEN. That leads to my next question about the potential as far as using the broadcast media to extend the pleasures of listening to the opera.

I might note that on occasion, as last Saturday afternoon when I had work to do in the office, I did my work to "Carmen."

Mr. CHAPIN. I am glad to hear that, sir.

Mr. HANSEN. And I have enjoyed these programs for many years. I wonder what we can do through television and radio to bring opera to the parts of the country that just do not otherwise have the opportunity to enjoy it?

Mr. ROSS. Let me answer that. All we really have to do is end up our present form of censorship we have on TV and radio. We now are—it is impossible for me to turn on my car radio and get the kind of program I would like because it is loaded with commercialism. This is what they have to listen to on the radio. They have no choice.

Mr. HANSEN. This does suggest that the public broadcasting avenue could be used to develop the channels.

Mr. ROSS. It is not enough. When you are in your car by yourself, how often can you really turn on a program that you would like to hear? Just as we have a conspiracy for isolation that we are facing, so also we have a conspiracy of censorship in public media that we must eventually face.

Mr. CHAPIN. You spoke, Mr. Chairman, of the broadcast of "Carmen" last Saturday afternoon. The Metropolitan has broadcast for 41 years across the country and now every State in the Union, and Puerto Rico; 33 years they were sponsored by the same company, Texaco, and it is interesting to note that we are now the last live network radio musical program in existence.

We have gone through the birth, the middle years, the flowering, and the disappearance of network musical programs. We are the last bastion. There is no question but what gives the Met its image is largely from the radio. There is also no question that eventually when techniques have been sharpened that television will add another dimension to operatic performances and indeed, the pioneering work of NBC in the early days and NET now is something that is moving in the right direction.

I think it is a twofold problem: One is the development of the television technique that allows the viewer who looks at the home screen to have the feeling of scope and power of an opera production; second, it is a combination, however it would be worked between public television, cable television, closed circuit television and possibly commercial television that will, as Mr. Ross suggested, perhaps find a way to allow us to look at the kinds of programs that some of us might want to see.

Mr. HANSEN. Thank you. This was, of course, beyond the scope of the hearing, and I would just note that this program disappearing would be a national tragedy. I hope there would be an opportunity to pursue this and try to find some of the answers so that we can instead of seeing a diminishing scope of this art form, extend it in this way and allow us to expand it.

Mr. CHAPIN. I could not agree with you more, sir.

Mr. BRADEMAs. Mr. Meeds.

Mr. MEEDS. Thank you, Mr. Chairman.

Mr. ROSS, the question was asked of the others, and I do not know that you got an opportunity to respond as to the percentage of the

total budget of the Seattle Opera that is provided by either State or local government?

I think State, local and Federal in your testimony is 15 percent total.

Mr. ROSS. Right.

Mr. MEEDS. How much of that 15 percent is State or local?

Mr. ROSS. The great share, 5 percent—but the great share of that came from Federal leadership by another program. I was not being facetious when I said “fearless leadership.” The elementary and secondary program came out and was there 3 years, and after the 3 years was funded by \$1 million to pick up elementary and secondary school supplementary—you know what that is.

Mr. MEEDS. Yes, title III, I think.

Mr. BRADEMAS. Title III of the Elementary and Secondary Education Act.

Mr. MEEDS. The administration is asking that be defunded.

Mr. ROSS. I must say at this point our State has taken it up with a funding of \$1 million. This is what I call truly a Federal leadership that took roots in the State of Washington.

We call this the Washington State cultural enrichment program. Meanwhile, we must face the fact that in the West we do not have the heritage, the tradition of giving, of private giving, of opera going, of all those things which have come to us, let's say, from Europe to the east coast and now are getting towards the west coast.

But we are picking it up with your leadership. It is happening. We have a good center. The fact is, as I said, we have more “operaholics” per capita than anywhere in the world.

This is no accident. This means that we are catching up. But let's say the United States has reached the Pacific and we want something more than a good book and a full sky for a full life.

Mr. MEEDS. I was particularly interested in the program which you had with the Inland Empire Spokane Symphonic Society thing in 1969 and 1970. Is that continuing?

Mr. ROSS. Oh, absolutely. With their conductor next year we will do three works and in expo time, I think we will be doing a very major part of the program.

Mr. MEEDS. For the benefit of everyone else, in this program you involved local people. Could you tell us just a little about it, Mr. Ross?

Mr. ROSS. We have avoided the concept of touring as such. That is to say, we have moved only those things which moved easily. Principals move easily. That is to say, leading singers, sets, props, all move easily.

We have gone to places where they could come up with their own local involvement, their own orchestra and so on, and in a sense, we have built in Spokane—and I should add we are doing this in Tacoma, Olympia, Bellingham, and tricity areas—where we are forming what we call bush league operations of opera because we feel we can only go so high without bush league support all around us and be safe.

Mr. MEEDS. And Federal funds are being used in this?

Mr. ROSS. Very much so. Without funds from the Federal Government, it could not happen.

Mr. MEEDS. The thrust of utilization of Federal arts' funds in the Pacific Northwest by the Seattle Symphony and Opera has been to

take culture to the "out back," as we might call Alaska and some of the small areas, is that correct?

Mr. ROSS. Absolutely. Not only that, it also stopped our own culture drain before we lost our people to somewhere else. All of our top talent was in a sense forced to go elsewhere if they were going to be related to the cultural quality of life. That has changed because of the National Endowment for Arts and Humanities.

Mr. MEEDS. What has been done and is being done with regard to the attempt by the opera company in Seattle to encourage people to attend opera, to understand opera? Is anything being done in this area?

Mr. ROSS. That is really the biggest part of our effort. I would say that—the year before last, we did 144 performances. Now only 35 were at the opera house. We did this in the churches; we did a rock opera; we took another piece of opera which dealt with kinetic culturing and used it with a rock beat. It was called an uprising.

In addition—that was all in June, plus 10 performances of "Carmen." I would say the greatest effort is being done with the smallest dollars. So don't underestimate the tremendous amount of work that is being done for an enthusiastic group of young people.

Mr. MEEDS. Thank you very much, gentlemen. Thank you, Mr. Chairman.

Mr. BRADEMAS. Mr. Sarasin.

Mr. SARASIN. Thank you, Mr. Chairman.

I was listening to Mr. Ross. I have the idea he really does not enjoy his work at all. [Laughter.] I wondered, gentlemen, when we are talking about opera deficits, how much can be attributed to the high cost of attracting the principals? Maybe I should ask: Is there a high cost in attracting principals?

Mr. COLLINGE. There is a high cost of obtaining stars and naturally all opera companies are box office conscious. But even the companies that do not use the superstars have deficits.

I think the reason for it—and if I may draw an analogy—no matter how many times you do "Madam Butterfly," it is always a creative process. In industry, when you develop a new tool or product, there is a great deal of money going into the creative process. We find this in every performing arts performance. There never will be the time that the box office income—with ticket prices within the grasp of the average American—there will never be a time when the income will meet the production. I hope I have answered your question.

The amount of fees paid to the superstars in percentage of deficit is not really a major problem with us.

Mr. SARASIN. I think you have answered it with your last statement. My feeling is, Shouldn't there be a supply and demand situation? If there was a danger of opera not being available because of the company going out of existence financially, would that not tend to keep the price of the superstars down so that they would at least have a place to work? Apparently that does not happen?

Mr. COLLINGE. It does not.

Mr. CHAPIN. Not quite that way. But what Mr. Collinge has said regarding superstars' incomes is basically true. Of course, it is a question of supply and demand. There are only perhaps a dozen superstars in the world of opera today. Stars who are in a sense superstars, guar-

anteed people who sell on their names alone. They are in great demand all over the world and we are all in discussions with each other and with them about obtaining their services.

I would just like to point out something, since the Metropolitan operates probably with the largest deficit of all the companies in the country, an interesting statistic concerning your question.

We operate on a \$22 million budget. Of that budget, \$18.1 million, or 83 percent, of the whole budget is for singers, orchestra, chorus, ballet, directors, designers, stage, shop, and support personnel; 8 percent went to building maintenance; 9 percent to administration and staff.

By far and away the biggest chunk of all budgets go toward the key issues that we deal with, which are the art and the artists.

Mr. SARASIN. I wonder, Mr. Ross, I read the columns from the Seattle newspaper. You apparently are adding something that is a little unorthodox to the building of the opera in Seattle and I wonder if you might comment on whether you feel your kind of unorthodoxy should be applied throughout the country in an effort to build the opera-going audience.

Mr. Ross. Let us put it this way, anything that works, anybody will grab and put it to work. So, sure, let us say when we had fun, and started to put out bumper stickers, why some people on 57th Street said, you can do that in Seattle, but, before long, Hunter College in New York was putting out bumper stickers.

Basically, it means, are you really communicating with anybody out there. That is our problem with all of us, because we all have, or exert, a certain amount of ability to turn ourselves off.

We can turn ourselves off a toothpaste that says it will give us sex appeal or we can turn ourselves off on a mass murder; we can look the other way.

This is the sort of thing I think we have to see to and I think this is where the guidelines of the National Endowment are marvelous. They see to it that we are talking with somebody out there, and this is really all I am doing. I am talking with somebody out there.

It is nothing new.

Mr. SARASIN. Thank you, Mr. Chairman.

Mr. BRADEMAs. I take it, generally speaking, you feel as spokesman for the opera, that your relationships with the National Arts and Endowment have been agreeable, is that a fair summation?

Mr. CHAPIN. Yes.

Mr. Ross. Oh, yes.

Mr. BRADEMAs. You stated also, you would need funds for general unspecified purposes, Mr. Chapin?

Mr. CHAPIN. Yes.

Mr. BRADEMAs. Yesterday, Mr. Papp, speaking of the theater, but in respect to a similar question, suggested that he would prefer also to see general operating expenses money flow to the theater, but that he would not like to see the funds tied to deficits.

Now, this may be quibbling about semantics but I only call to your attention that if we were to move in that direction, utilizing the content of funds related to operating deficit poses certain difficulties.

Now, I do not happen to have the answer in my hippocket, as to the appropriate approach for making available to you, general assistance.

Last year, in this committee, we went through a very painful and tortuous fight on the issue of providing general institutional aid to colleges and universities in the United States—a similar kind of a problem.

We found that the most complicated problem we had was coming up with a rationally justifiable basis or approach from which to provide the assistance, or a formula, if you will. We shied away from the idea of looking at the deficits of a college or university, because I think you can see, very quickly, that this is an avenue fraught with all kinds of difficulties.

We finally concluded that we would have to tie the general assistance to the institution to the number of students at the institution who were receiving Federal assistance, and the volume of Federal assistance. The theory was that the presence of the student on the campus having been in part occasioned by Federal assistance—and it costing more money to educate the student than he brought with him—the Federal Government had a corresponding responsibility to make up the difference.

I do not think we can say that people who go to the opera are going there with a federally subsidized ticket. So, I only throw this out for your further consideration, if down the road a piece we get to the point where we talk about providing general operating expenses as distinguished from project-related expenses, you in the world of opera ought to think through, very carefully, the most defensible kind of formula.

Have I made my point?

Mr. CHAPIN. Yes, sir. Let me make one quick observation. I think it is basically a question of semantics, because what you described in the education thing is what we are talking about, which is institutional support.

But, I would also point out to you that the New York State Legislature has just taken the first concrete step in this direction, a \$2 million appropriation for operating expenses of ongoing existing institutions.

I think since everyone always waits for somebody to take the first step in this support of general deficits, the State of New York much to our most pleasant surprise has led the way. I think certainly, that there has to be a proper language, and a proper definition of supporting of operating deficits but it is inevitable if we, as opera companies, symphony orchestras, and libraries, are to continue to exist.

Mr. BRADEMAs. That is very interesting. What was the basis of the New York State measure that provided assistance? How do they decide how much you get?

Mr. CHAPIN. The arts allocated the \$2 million, and the shares were distributed among existing institutions. Our share was—

Mr. BRADEMAs. On what basis?

Mr. CHAPIN. On the basis of size of operation and proportionate deficit within the operation. I cannot be absolutely under-oath-certain, that that is the formula they followed, but they followed that formula in our case.

It is the first activity of this kind, specifically, for emergency grants for operating deficits that I am aware of. I think it is inevitable because if you cannot keep the mother alive, you certainly cannot keep the babies alive.

Mr. BRADEMAs. I am grateful for that. I would like to know more about how that goes.

Mr. CHAPIN. It is inevitable in non-money-making art.

Mr. BRADEMAS. If one uses operating deficits as the benchmark for deciding how much State or National assistance you get this will encourage you, I would think, to have bigger and better deficits.

Mr. CHAPIN. I think it is semantics.

Mr. ROSS. There has to be a middle group in there, because in the different countries, some of them, they go on community impact.

In other words, what is the headcount and they pay off a certain amount. That is dangerous, too, because you will find a way of getting lots and lots of heads in there. Then, you can say how much is the deficit of the Belgrade Opera. I was so surprised when I saw them bringing in superstars, and I thought, here are people getting \$500 a month, as their regular salary, and they are stars in that opera house.

I knew some of these fees. They said, "Well, we had to get our deficit up."

Mr. BRADEMAS. Anyone else?

If not, thank you very much, Mr. Celler, Miss Sills, and you, gentlemen.

The Chair would like to observe that tomorrow, we shall hear from spokesmen for the American film industry, Mr. Charlton Heston, Mr. George Stevens, Jr. We will hear from Pauline Kael, and we expect to conclude hearings on this legislation next Tuesday morning, in New York City.

We are adjourned.

(Whereupon the hearing was adjourned at 12:03 p.m.)

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES ACT AMENDMENTS

FRIDAY, MARCH 16, 1973

HOUSE OF REPRESENTATIVES,
SELECT SUBCOMMITTEE ON EDUCATION OF THE
COMMITTEE ON EDUCATION AND LABOR,
Washington, D.C.

The subcommittee met, pursuant to recess, at 10:02 a.m., in room 2175, Rayburn House Office Building, Hon. John Brademas presiding.

Present: Representatives Brademas, Hansen, and Meeds.

Staff members present: Jack Duncan, counsel; Gladys Walker, clerk; Christine Orth, assistant to counsel; and Yvonne Franklin, minority legislative associate.

Mr. BRADEMAS. The Select Subcommittee on Education of the Committee on Education and Labor will come to order for the purpose of continuing hearings on H.R. 3926 and H.R. 4288, measures to extend the National Foundation on the Arts and the Humanities Act of 1965.

This subcommittee has already heard from administration officials who have told us of the valuable contributions to American arts and letters that have been the results of this legislation.

We have heard, too, from State arts and humanities groups and from representatives of both the theater and opera world. Spokesmen for these groups have told us of the contributions made to their efforts by the National Foundation on Arts and Humanities and as well have given us their suggestions on what Congress might do to strengthen this legislation.

Today's our hearings will concentrate on the film in American life and the distinguished witnesses who are with us, I am sure, will be able to contribute to our understanding of some of the problems facing this particular art form in our country.

The Chair would observe finally that on Tuesday our subcommittee will conclude the hearings on this legislation in New York City where we plan to hear from representatives of a private foundations, as well as from the world of business and industry, with respect to their contributions to supporting the arts in the United States.

We are going to be hearing this morning from Miss Pauline Kael, film critic of the New Yorker magazine, and publisher of a number of volumes of film criticism.

We shall also receive testimony from Charlton Heston, the distinguished actor and chairman of the American Film Institute, and Mr. George Stevens, Jr., director of the American Film Institute, as well as from Mr. Jack Valenti, president of the Motion Picture Association of America.

Miss Kael, we are very pleased to have you with us today and look forward to hearing from you.

STATEMENT OF PAULINE KAEI, FILM CRITIC, NEW YORKER MAGAZINE

Miss KAEI. Thank you.

Mr. Chairman and members of the subcommittee, I want to keep my remarks general as befitting a critic, and very brief.

In the past few years, there has been a considerable change in the kind of people who are drawn to work in movies. Moviemaking seems, now, to be attracting the cream of the college students and college graduates—the most gifted, who in previous decades, would have become our architects and writers and painters.

It is not uncommon now for those who have gone through law school or medical school, or taken professional training in other fields, to decide that their future lies with films. Old Hollywood movies were written and directed by white middle-class people, mostly men, who had been stage-struck kids, had typically taken a turn in the theater in their youth as actors, and had moved on from the theater into movies.

In the 1950's, these men began to be joined by directors from television, many of them also actors and theater people. The new generation who want to be filmmakers come from different backgrounds and have different aims.

The concept of a filmmaker as distinguished from a director is a reaction to traditional methods of financing as well as shooting, and to traditional concepts of what a movie is.

What this means, I think, is that the new intelligence and the varied talents that are being brought into filmmaking are going to expand movies much further into the domains of the anthropologist, the historian, the journalist, the teacher, the social worker, the psychologist, the scientist, as well as the poet and the painter.

The Hollywood entertainment film has largely been concerned to dramatize; many of the new young filmmakers are concerned also to record and to explore. The infinite variety of what is possible in this medium has barely been tapped, and within the next decade we should see what people whose thinking has not necessarily been set by a theatrical background can do.

Many young artists have been eagerly looking at the earliest films—trying to become more familiar with what the pioneer artists in film were attempting before the businessmen gained control of the medium.

The attraction of the medium itself is plain: it's because you can do almost anything you can conceive of in it. Movies have the possibility of taking a synthesis of almost all the known art forms to rich and poor anywhere in the world.

And although the initial costs of making a movie are higher than work in other art forms, in terms of the number of people that can be reached, movies are probably the least expensive of all art forms.

I should like to stress the diversity of what's possible in film not only because I think that's what young moviemakers are beginning to discover, but because I think we need to see the implications of that. We need to be responsive to many different type of talent and to solve distribution problems so that audiences can become familiar with films that go in new directions. It is far more difficult to judge talent in this hybrid form than in drama or music just because of all that's possible.

Those sensitive to the needs of narrative filmmakers may be insensitive to what is being attempted by someone using the film as an essayist or a personnel journalist. Because of this diversity, it is essential not to become institutionally centralized and monolithic, but to enlist the aid of various regional groups and of talented individuals.

After three-quarters of a century of commercial constriction, it is essential to open the field wide now, when the drive and enthusiasm are present in the young. It is not a matter of trying to breathe some life back into a gasping art form, but of helping to channel the energies of those already deeply committed to the field—of making it possible for them to do what they already want to do.

The young filmmakers have already played a classic joke on the industry. After all those years of advertising about the expensive production values and the casts of thousands, Hollywood is now forced to imitate the rougher, faster techniques of the impoverished filmmakers, whose energy and originality have made it impossible for us to accept the glossy, luxuriantly wasteful moviemaking of old Hollywood. The studios are now trying to imitate chance and spontaneity and improvisation, and they can't get the spirit of it. The old ways of working have already been overturned, but the old distribution systems and systems of exhibition still have a stranglehold on the means of reaching the public.

The new artists in the field need help in learning about films, in making them, and in getting into theaters so they can make a living. The crucial area will soon be distribution, for there is already an extraordinary body of work.

What is inspiring to those of us who have knocked at foundation doors for a \$5,000 or \$10,000 grant for a young filmmaker, or, as the case may be, an aging one, is the amount of work filmmakers have managed to do on so little money. It's getting to be just about time for that work to reach a large audience.

I don't believe there is any way for this to come about without help from the National Foundation; there is nowhere else help can come from.

Mr. BRADEMAS. Thank you very much, Miss Kael.

I was struck by your statement that the new artists in the field can help learn about films by making them, and by getting in theaters so they can make a living, and I have a couple of questions that derive from that observation.

I was reading in the current issue of the latest issue of the Saturday Review a very interesting essay by Stanley Kaufman who, quoting Mr. Stevens in the American Film Institute survey, reports that there were in 1971-72 nearly 2,500 teachers of film and allied subjects at some 600 schools in the United States, and some 25,500 students in those courses, with over 50 of those schools giving degrees in film.

Then Mr. Kaufman asks, "What so far has been the effect of all this education in filmmaking?" and remarks that production is the most important aspect of those study programs, and concludes that all the film education has really not helped the new art very much.

His point is there has been a great advance in technical sophistication but not very much of an advance in marrying the acquisition of technique to some commitment to art.

Now, in view of that rather pessimistic judgment on the impact of education in filmmaking, and in view of your observation that the new artists in the field need help in learning about films, I wonder if you could expand a little bit.

In other words, does formal education in filmmaking—and I realize you did not address yourself to that—really make a significant impact?

MISS KAEL. I think there is no doubt that familiarity with filmmaking makes a great impact. The reason so many very brilliant students are turning to it is that they have seen some great films that have inspired them. That is the reason that people have become involved in every other art. It is very difficult to assess how much production courses in college do, because often they go to students who are very young who will not fully commit themselves to the medium, but that is all right, that has happened in every other art form.

I think also there are already several hundred short films made by young filmmakers in America that a large audience could accept if these films reach theaters, and I think if that happens, these people will go on into feature work. The crucial step now is of course between the short inexpensive film and the feature film, but I think the work is already ready for an audience.

I have seen dozens of films that I think could show in theaters all over the country and that people would be prepared to accept, but so far they have not made that step into theaters so it is all kept at university level, and we cannot see yet how far it will go.

MR. BRADEMAs. What suggestions, in view of your observation of the crucial area of distribution, would you have for enabling us to break that apparent barrier?

MISS KAEL. I would say it is very important to get the theaters to show some of the short films of young American filmmakers. For one thing, just as playwrights need to see their work with an audience, filmmakers need also to see their work with an audience, to see what happens, what their films mean to people, where they make contact. It is not enough simply to show them to groups of other film makers at colleges, you have to make the step beyond, or else in effect we are trying to subsidize generations of cripples because they will never be able to make a living.

They have to be able to make contact with more people and the only way they can find out where they are going to do that and what it means to them and how they can advance to get into theaters.

Now there is no reason why those short films can't show in theaters now except the theaters are so unimaginative and they don't want to cut down on the number of audiences they can get in; they prefer to take subsidized travel shorts, or preshorts than look for something that their audience might respond to. Audiences now frequently hiss at theaters when the short comes on because it is so stale and bad.

MR. BRADEMAs. Just one other question, Miss Kael. Have you any suggestions, now that Mr. Stevens and Mr. Heston of AFI are at your side, for ways in which the American Film Institute might usefully contribute to resolving some of the problems that you have been discussing?

MISS KAEL. Well, I don't think they are involved in this particular problem of distribution, although I could be wrong about that. Perhaps they are approaching it in other ways. Just one word on this:

I think what has happened thus far is that the Hollywood filmmakers have observed the techniques of the experimentalists instead of the experimentalists being allowed to extend their own techniques, and I think that is the pattern we must break.

I mean Hollywood is observing and commercializing the art that is being discovered by young people and instead we must help the artists expand it themselves because this way it simply is being turned into something old and stale.

I am sure Mr. Stevens can speak more directly what the institute is doing on this.

Mr. BRADEMAS. Thank you. I have other questions, but I want to be sure my colleagues have an opportunity to put some to you.

Mr. Hansen of Idaho.

Mr. HANSEN. Thank you, Mr. Chairman.

You made reference in your testimony to the necessity at this point to, as you say, open the field wide now and I gather that some of your responses to the chairman's questions deal with means of opening up the field.

Let me ask you, What roles has the endowment played in this process and what role do you think it can play in the future in helping to open up the field as you put it?

Miss KAEI. Well, now as I understand it, they have partly subsidized regional film study centers. They have subsidized film makers, they are helping film makers to teach in training programs in the summer and in some places throughout the year. They are helping them to get into television stations to work there.

I mean all this prepares the way for a new audience because as we know the movie audience is very young and certainly the audience for anything new in movies is going to be young. The older audience comes out as we know for "Airport" and for "Love Story," they will come out perhaps for "Lost Horizon," but what we are really thinking of is the young audience that really cares about film as an art form and I think all of this preparation at the college level throughout the country makes a difference.

I think it is going to train their eye and open their minds enough to accept new work in the form. You see, I don't think there is any doubt that the old Hollywood system of movie making is dead. You feel it in the theater when you look at an efficiently made production line movie. Now your whole response pattern is dead.

Just as some schools of art disappeared, the Barbison School—some come back in a different form, perhaps satirized later or treated differently, the old Hollywood movie is essentially dead. It is trying to maneuver around to capture some breath of life from somewhere and meanwhile it is stifling the possibilities where the young people who really have the life. There has to be a whole way that they can move in and take over, because the old system is really a shell.

Mr. HANSEN. Let me raise a question about some of these trends. This follows the similar question I raised to the authorization hearings I believe 5 years ago when we had another distinguished panel before us discussing films and art forms.

I raised the question then about what was the apparently very high popular area of the "X" rated films, and asked about future prospects in terms of trends or changes in response. I think Mr. Lane was one

who made an observation that at that time there were the signs of change, that this was becoming somewhat passe and that there would likely be changes in public tastes in the next few years.

Now I have not followed that closely, I have not discovered any lessening of popularity. What would you have to say about the recent changes, if any, in public tastes with respect to these films and the likelihood of any future changes?

Miss KAEI. It seems to me those films, since they are generally uninteresting aesthetically reach a rather limited audience that goes to a great many of them. Now this audience does extend throughout the country just as the old system of burlesque houses did. These films reach their own audiences; and this is a democratic system, I see no objection to that.

I think they want those films, I can't imagine why they should not have them, and I don't think those films do any harm. I don't think they really overlap too much with the work we are talking about. It is true that young filmmakers and artists in any field explore somewhat beyond the mores of the community often, but they don't go into the areas of most "X" rated films which are simply strictly made for a rather small audience for specific purposes.

Even if some of them make a few million dollars, those are the fluke ones. It is a rather small field and I think really outside any esthetic considerations.

Mr. HANSEN. You say most of the newly created and innovative work extended into other areas of film making?

Miss KAEI. Yes. I don't think that area is terribly interesting to young film makers because it is so limited. The audience for those films want something very regular and simple and basic and quite mechanistic in general. They don't want experimentation on the screen, they are the most reactionary audience esthetically.

Mr. HANSEN. Thank you very much.

Miss KAEI. Surely.

Mr. BRADENAS. Mr. Meeds of Washington.

Mr. MEEDS. Thank you very much, Mr. Chairman.

Miss Kael, first may I thank you for your prepared statement. Some of your remarks are very remarkable.

I would like to ask you as one of the leading film critics in the United States, what generally has been the caliber of filmmaking in the United States? How does it compare with what we were doing 10, 20 years ago? This new innovation that you are talking about, the young people and the innovations, what effect has this had?

Miss KAEI. I have been reviewing 20 years and this last year was the most exciting year I have ever covered. There were more films of different types, more interesting films from all over the world as well as from this country than I had ever seen before. I think this whole development of interest in films is really international, but because people who were involved in most other countries are not middle class and don't have any means even of making an 8-millimeter, 16-millimeter film have not seen as much from other countries, but film is an emerging art in all the emerging nations.

I mean there are African filmmakers who are excited about the possibilities—Indians, everyone. What has happened in this country, I think, is that for the first time the most brilliant people are in-

volved in film making. If you look at short films now that are made in the colleges, the change is simply amazing over 5 years ago or 10 years ago.

Five years ago the films were like freshmen compositions, they were very routine and they were rather the same all over America and Canada.

Now the diversity is almost alarming. I mean suddenly minds become brought into this whole area. So I would think that within the next few years there is almost no way of stopping a kind of esthetic revolution, but where that revolution can really affect the lives of people, where it can reach the people it should, that is what we need to help.

Mr. MEEDS. How many the foundation and the industry expedite what you describe as happening? In other words, as I view it, Mr. Brademas asked the question about 22,000 young people in school learning about filmmaking. We would be lucky if 1,000 of those people are truly creative.

Miss KAEL. Fewer than that.

Mr. MEEDS. Well, I say—

Miss KAEL. Twenty-five can make a renaissance.

Mr. MEEDS. That will be the difference. So let's settle on 25. Let's take your figure.

How do we find those 25 people and how do we lead those 25 people with this act if we want to, or should we?

Secondly, how do we go about it?

Miss KAEL. Yes. Trust the instincts of the people who work with them at the different colleges. That is about the best you can do. If you look at say 300 short films on weekends, as I have sometimes done, it is amazing how the ones with talent just absolutely stay with you for the next 10 years and how you can spot the film by that same person again 10 years later. I think if you trust in the judgment of a great many people, if you have a canopy of people, the talent will come forward as it does in the other art forms, but those people do need help.

I think the grants to the individual filmmakers are perhaps the most important thing, they do need the availability to films, they do need to be able to study, because they have to have some mind to bring to bear on their filmmaking. Part of the problem now is that a great many of them are getting involved in filmmaking so young they have nothing to say on film, but those who want to get into it later particularly may need \$3,000 or \$10,000 to live on that year and to make a few short films with and that can be the crucial year of their lives.

There is no way to find out what your talent is unless you really try it in film and for that you do need a few thousand dollars.

Mr. MEEDS. Thank you very much.

Miss KAEL. Surely.

Mr. BRADEMAS. Miss Kael, I just have one other question following your response to the questions of my colleagues.

You have said in effect, if I understand you, that it would be difficult to stop the rise of the promising new filmmakers in the United States. One of your colleagues, Mr. Serris, has suggested that rather than subsidizing new untried filmmakers, we ought to be providing Federal funds for some proved masters of the medium. I raised this question,

both because it is an interesting one to me, and secondly, because it does have bearing on the program of the American Film Institute to encourage the new filmmakers. Do you have comments to make on that?

Miss KAEEL. Yes. I think that if a man say is 75 and has made great films and can't raise money for one now, I mean it is tragic. I am not sure that it is necessarily our tragedy, however, that we can help him because he probably needs an enormous amount of money because men of that age have only worked on large budget films, they can't go out with 16-millimeter equipment and shoot a film for \$5,000 or \$10,000. They need a few million and I think that is out of our terrain.

I think people of a certain age possibly must solve their own problems, heartless as that may sound, but young people we cannot expect to solve their own problems, because it is impossible for them.

Mr. BRADEMAS. Please just remain at the table, we may come up with another question for you.

We are now very pleased to turn to Mr. Charlton Heston. Mr. Heston, we are very pleased to have you before the subcommittee, both because of your distinguished acting career and because of the responsibility you have with the American Film Institute, and your earlier responsibility with the National Council on Arts.

[Mr. Heston's prepared statement follows:]

STATEMENT OF CHARLTON HESTON, CHAIRMAN, BOARD OF TRUSTEES, THE AMERICAN FILM INSTITUTE

My name is Charlton Heston; I am currently Chairman of the American Film Institute. Last Fall I completed a six year term as one of the Councilors of the National Council on the Arts. I thus have good reason to thank this committee, and the Congress as a whole, for what you have done for the arts over the past six years, and to urge you to go on doing it for at least three years more.

During the last decade, the country has come to recognize that the arts are a significant part of our national life, and their support a proper function of government. The Congress and each successive Administration has responded to this, first by creating the National Endowment for the Arts, and then by providing it with slightly larger budgets each year as its goals are reached and new ones staked out. I believe the American people support this policy, and I know the American artist does. In both identifies, I thank you.

If it is appropriate to respond to the growing need on the part of our countrymen to have the arts function in their lives, it is also necessary to recognize that, of all the arts, the one most significantly of our time and our nation is film. This is not to denigrate the other arts. Architecture and painting have shaped the world's culture for two thousand years, the novel and opera for two hundred. A national culture cannot exist without them, or their sister arts as well. Of all the arts the youngest is film. Born in this century, it has come to dominate it culturally. More than any other, it can leap national boundaries, break through language barriers. Indeed, it has done so. People, everywhere, see more film in a year than they read books or listen to music or look at paintings in a decade. I am not saying this is good or bad, simply that it is true. Film is the art form of the Twentieth Century.

If it is the art of our time, it is also the art of our country. American artists have contributed more significantly to world cinema than they have to any other art form. We share with England the language that remains essentially the lingua franca of film. The pre-eminent artists of American film significantly shape the work of the great filmmakers of all nations, while American financing and film technology remain dominant. In a very real sense, American films speak for our nation more clearly, communicate more tellingly than any ambassador we can send to the rest of the world.

I freely admit some bias in these observations. Since, as an actor, my work is largely in film, I am naturally preoccupied with its creative potential and proud of its heritage. Since the bulk of my civic service has been in organizations

devoted to film and those artists who work in it, I'm concerned with its future in this country. Nevertheless, I do not think I have overstated the importance of film among the arts of the world, nor its place among American arts. I think it was because of this that the only Presidentially-mandated project specified to the National Endowment for the Arts when it was first formed was the creation of an American Film Institute. As a result of this mandate, we exist, here in Washington at Kennedy Center, and at our Center for Advanced Film Studies in Los Angeles. I believe we are beginning to fulfill our function in serving the past, the present, and the future of American film. We do so, of course, at your pleasure.

I spoke earlier of the firm basis of public support for the arts which has accompanied the government program of funding. I think it's reasonable to suggest that much of this growing public approval for the whole idea of a federal arts program is due to the highly visible results of the work being carried out through the National Endowment in film. Unlike other equally worthy artistic endeavors which inevitably appear to somewhat narrower constituencies, the work of the Film Institute is rooted in a mass medium appealing to all Americans.

Thus, I think it is almost axiomatic that the success of government funded film activities over the years will determine in large measure the general public's acceptance of federal assistance to the more selective arts.

I say this not to challenge the just claims of the other arts, but simply to emphasize the importance of continuing to sustain the National Endowment's activities in film, primarily through its grants to AFI.

And while I recognize that there is fierce competition among all the arts for limited Federal dollars, I am disturbed by the fact that the share allotted to film seems to be dropping, rather than rising, as the years go by.

In 1968, 1969 and 1970, motion picture and television film projects received ten percent of all the monies allocated by the National Endowment for the Arts. In 1971, however, film received only 7.2 percent of the funds granted by the Endowment, and in 1972 the percentage to film dropped to 6.8 percent. The figure for 1973 may well be substantially less.

Certainly it would seem to me that the medium which has a wider and more enthusiastic support from all Americans than any other should receive a stable and substantial share of all funds allotted to the arts by Congress. I believe you would thus be serving the larger interests of the entire arts program, as well as responding to the reasoning that led you to create it.

I am well aware of the many voices clamouring for a share of the public dollar, and of the desperate priorities against which these claims must be measured. It may seem strange to plead for the arts when children are hungry, and families homeless. I submit that the feeding of the spirit has a priority, too. I believe the programs you have funded have done that. If they are continued, I think our country will be richer for it.

STATEMENT OF CHARLTON HESTON

Mr. HESTON. Thank you, Mr. Chairman.

Gentlemen, Miss Kael has made me apprehensive lest I seem to be speaking to you from the grave, but I will try and do this with as much vitality as I can muster at this hour.

Because of my current position with the American Film Institute as well as the 6-year term I just completed on the National Council, I have doubly good reason to thank this committee and the Congress as a whole for what you have done for the arts over the past 6 years, and I hasten to urge you to go on doing it for at least 3 years more.

During the last decade really the country has come at last to recognize that the arts are a significant part of our national life and that their support is indeed a proper function of Government. The Congress as well as each successive administration has responded to this, first by creating the National Endowment for the Arts, and then by providing it each year with a slightly larger budget as its goals are reached, and new ones are staked out.

I am confident the American people support this policy and I know that the American artist does. In both identities, I thank you most sincerely.

Now, if it is appropriate to respond to the growing need on the part of our countrymen to have the arts function in their lives, it certainly is also necessary to recognize that of all the arts, the one most significantly of our time and of our Nation is film. Now this is not to denigrate the other arts. Architecture and painting have shaped the world culture for over 2,000 years, the novel and opera for more than 200.

A national culture cannot exist without them, or their sister arts as well. Of all the arts the youngest is film. Born in this century, it has come to dominate it culturally. More than any other, it can leap national boundaries, break through language barriers. Indeed, it has done so. People, everywhere, see more film in a year than they read books or listen to music or look at paintings in a decade. I am not saying this is good or bad, simply that it is true. Film is the art form of the 20th century.

If it is the art of our time, it is also the art of our country. American artists have contributed more significantly to world cinema than they have to any other art form. We share with England the language that remains essentially the *lingua franca* of film.

The preeminent artists of America film significantly shape the work of the great filmmakers of all nations, while American financing and film technology remain dominant. In a very real sense, American films speak for our Nation more clearly, communicate more tellingly than any ambassador we can send to the rest of the world.

I freely admit some bias in these observations. Since, as an actor, my work is largely in film, I am naturally preoccupied with its creative potential and proud of its heritage. Since the bulk of my civic service has been in organizations devoted to film and those artists who work in it, I'm concerned with its future in this country.

Nevertheless, I don't think I have overstated the importance of film among the arts of the world nor among American arts. I think it was because of this that the only presidentially mandated project specified to the National Endowment for the Arts when it was first formed was the creation of the American Film Institute. As a result of this mandate, we exist here in Washington at the Kennedy Center and at our Center for Advanced Film Studies in California.

I believe we are beginning to fulfill our function in serving the past, the present and the future of American film. We do so, of course, at your pleasure.

I spoke earlier of the film basis of public support for the arts which has accompanied the Government program of funding. I think it is reasonable to suggest that much of this growing approval for the whole idea of a Federal arts program is due to the high visible results of the work being carried out through the National Endowment in film. Unlike other equally worthy artistic endeavors which inevitably appeal to somewhat narrower constituencies, the work of the Film Institute is rooted in a mass medium appealing to all Americans.

Thus, I think it is almost axiomatic that the success of Government funded film activities over the years will determine in very large measure the general public's acceptance of Federal assistance to the more selective arts, to all the arts.

I say this not to challenge the just claims of the other arts, but simply to emphasize the importance of continuing to sustain the National Endowment's activities in film, primarily of course through its grants to the AFI.

And, while I recognize that there is fierce competition among all the arts for limited Federal dollars, I am disturbed by the fact that the share allotted to film seems to be dropping, rather than rising, as the years go by.

In 1968, 1969 and 1970, motion picture and television film projects received 10 percent of all the moneys allocated by the National Endowment for the Arts. In 1971, however, film received only slightly more than 7 percent, 7.2 percent, of the funds granted by the Endowment, and in 1972, the percentage to film dropped to 6.8 percent. The figure for 1973 may very well be substantially less than that.

Certainly, it would seem to me that the medium which has a wider and more enthusiastic support from all Americans than any other should receive a stable and substantial share of all funds allotted to the arts by Congress. I honestly believe you would thus be serving the larger interests of the entire arts program as well as responding to the reasoning that led you to create it in the first place.

I am well aware of the many voices clamoring for a share of the public dollar and of the desperate priorities against which these claims must be measured. It may seem strange to plead for the arts when children are hungry and homeless. I submit though that the feeding of the spirit has a certain priority, too. I believe the programs you have funded have done that.

I think our country will be richer for it.

Thank you.

Mr. BRADEMAS. Thank you very much, Mr. Heston.

Let me ask you a question about the observation you make with respect to the fact that the percentage of funds allocated by the National Endowment of the Arts to films has declined in recent years.

You know that President Nixon has proposed a doubling of the budget over last year for both the arts and the humanities. My question may be rhetorical, but do I take it if that budget is doubled or in any event substantially increased over last year's, you would hope that film generally, but the American Film Institute in particular, might share in that increased funding?

Mr. HESTON. It would be a consumation devoutly to be wished. I am hopeful that that would be the result. Naturally, I do not make the determination. That determination is made in the National Council, of which I am no longer a member. I would certainly be grateful for any comment the honorable gentleman might care to make in the proper quarters.

Mr. BRADEMAS. Could you give us your judgment, in view of your knowledge of the work of the AFI, of what you think the AFI might suitably constructively do if you were to be allocated larger sums of money in the next 2 or 3 years?

Mr. HESTON. All of our programs could be expanded. For example, we are just undertaking an annual conference with representatives of the film schools of the various colleges, and universities of which there are more than 600, which have film programs of some kind. We feel that we are in a position to allow them to teach their students more effectively.

We are undertaking filming national size packages which could be rented or sold or distributed in a variety of ways to those schools. Naturally, such packages take more money than we have. We have only taken one very experimental package which was made possible by a small private grant from one of our trustees. The one we have made already consists of a seminar in which some of our fellows which are all graduates of undergraduate film schools at other universities analyze a sequence from Alfred Hitchcock's "Psycho," and analyse this editing of the sequence which is projected in extreme slow motion.

One of our instructors at the center comments on the reasons for Hitchcock's editorial choices. Such a teaching package would be enormously enhanced by Hitchcock's own comments. Hitchcock, perhaps preeminent among the directors of the world, is an extremely effective communicator and his comments in such a situation would be extremely instructive and would make a very useful and highly attractive package.

We envision similar teaching packages involving the work of other directors and we could use a lot of money very constructively in that way.

There are film preservation programs that could use more money. The theater we are about to open next month here at the Kennedy Center, American Film Institute theater, was made possible by a private grant from Jack Warner, but it is only a 224-seat house, and we expect that it will be seriously overcrowded most of the time. We hope some day to have a larger and more permanent structure.

That would be an example of where we could spend our money. There has been consideration of special film projects I would think most advantageously in the area of the short film which I think Miss Kael correctly speaks of having fallen in to neglect.

A series of short films could be made to celebrate the bicentennial on various aspects of our revolutionary period by fellows or perhaps by some of the already established young film makers of whom she speaks.

Our program of grants to individual film makers, of course, could be enormously expanded as Miss Kael has testified.

I would disagree with her on one thing. In terms of the film's eventual distribution, it can be an enormously cheap and economical art form but beyond question its raw materials are the most expensive of any art form that ever existed. Even a 16-millimeter film takes several thousands of dollars. I think any examination of funding of film as an art form is to begin with that basic fact, the enormous expense of the raw materials.

If you contrast what it costs even a young filmmaker working in a gas station and making a super eight experimental project in cinema verite on weekends, it will take him several thousand dollars to do the film and then he has not even begun to approach the enormous barrier, again which Miss Kael identified, of distribution. There is simply no effective distribution other than through movie houses and television networks which connect you with the audience.

Film, like theater, cannot exist in a closet. You can't show a film to your friends, it really is not a film until you find some way to distribute it.

The cost of making film, the cost of funding young film makers is enormous. I could outline readily almost any size program if we get additional funds, I assure you.

Mr. BRADEMAs. Let me just ask you one other question, Mr. Heston, and that has to do with the extent to which the motion picture industry, as an industry, is now beginning or failing to begin to supply substantial contributions of private funds to the work of the American Film Institute.

Mr. HESTON. I pick the latter choice. I think the film industry is beginning to respond in a most heartening way to its responsibility to make significant financial contributions to the American Film Institute. We have, I think, quite substantial grants each year from the networks. The studios have made contributions as I specified some important private grants.

Only yesterday we received word that one of the major distributors is turning over a significant part of the proceeds of the first day's release of one of their important films next week to the American Film Institute, and this is significant in that it will involve not only the contribution of a large part of the distributor's share, but of the exhibitor's share too.

Heretofore the exhibitor has been reluctant to contribute but now through what we call Film Day, which is a plan whereby on a given day a proportion of the proceeds of all films exhibited in every movie theater in the country, will go to the American Film Institute. This has finally become a reality after several years of complicated planning. We are beginning a program of contacting the less important but nonetheless significant suppliers' companies that sell editing equipment, lenses, display boards, even concessionaires.

Significant officers of the large companies are writing directly to these men and we are confident that this program of solicitation will be very productive.

I think we can be very proud of what has been done, especially in the last few months.

I must take the opportunity to express my gratitude and delight at the enormously high caliber of the board of trustees we now have. In addition to, of course, our enormously able director, Mr. Stevens, and the gentleman on my right, Mr. Jack Valenti, who is one of our trustees, our board includes several company presidents, two television network presidents, professors from universities. It is a remarkably diverse and enormously able group of men and I think they deserve much of the credit for the remarkably improved showing we have made in the last few months.

Mr. BRADEMAs. Thank you very much, Mr. Heston. I might just say in that respect that, as a supporter of the National Arts and Humanities Endowments, as you know, and also as a supporter of the American Film Institute, I have in earlier years been critical of what I have perceived to be inadequate support coming from the motion picture industry for the work of the AFI. And so I would only say that the more support you can generate from that source, the easier you make our task here as legislators. So I am encouraged by what you tell us.

Mr. HESTON. I think your criticism was entirely valid in the past. I think in our infant years it was necessary for us to prove ourselves not only to the American public, but to the American film industry. There had never been a film institute in this country.

As all the testimony tended to illustrate, film has only recently been accepted seriously as an art form and we viewed the commercial film

making structure as a somewhat dubious project. We had to prove ourselves. We had to show that we could provide a valid bridge between the existing structure of film making and distribution, and the universities and the young emerging film maker.

I think this is an enormously important part of our function although it is implicit perhaps. Film has also attracted young people. While Miss Kael is correct in saying it is doing so now in larger numbers, I think that was always true.

Griffith began in film as a very young man. So did Wells. So did Hathaway and Ford. It is a medium that attracts young men. For one thing, it is physically very demanding and it once was possible when 600 films a year were made for the energetic experimental maverick filmmaker to go out and somehow fight his way into the studios, find a way to get his films made. This is more and more difficult. It now is necessary to provide some structure that will serve as a bridge from the closet experiments to the theaters and television stations which are the only possible forum in which film can exist.

Mr. BRADEMAS. Thank you very much.

Mr. Hansen.

Mr. HANSEN. Thank you, Mr. Chairman.

Let me also extend a warm welcome from the subcommittee and to express appreciation for your testimony.

I would like to ask you to comment on the impact of television on films. You remember years ago when television came into being many movie houses closed down and there was great apprehension that this may be the end of the movie industry, but it has had the effect more obviously of transforming the movie industry, the film industry.

I am wondering now to what extent the future role of television and of the movie houses, the films that are shown in the regular theaters, are compatible and what impact have these changes made on the production techniques and on the opportunities in each of these areas for further creativity, further expansion.

Mr. HESTON. That is a very large question, Mr. Hansen. I will try and respond.

In my years as president of the Screen Actors Guild, I frequently had occasion to testify on the desperate and traumatic economic changes that television brought to the American film industry. From a time in the forties when the American people bought 80 million tickets a week to American movie houses, their pattern of theater-going has shrunk to an average now, I think, of 17 to 18 million a week, which is a drastic change.

To a large extent, of course, this pattern of going out to the movies as we used to do when I was a boy, has been replaced by the habit of turning on the television. Where once you used to go every Thursday, sometimes twice a week just to the movies, sometimes not even entirely certain what was on at your neighborhood theater, just in that way most people turn on television. They will say, "Well, let's see what's on the television."

Although the economic impact of this on the professional filmmaking structure has been enormous, I am not certain that its net creative result has not been for the good. Just as 60 years ago the American theater, the stage, provided the time passing entertainment, not much of it perhaps of an enormously high caliber for the American people.

Then when movies came in, people went to the movies to pass time. Now, I am not denigrating this, we all have to pass time in that way sometimes.

When television came, television took over that function from the movies. Of course, television is film, too, but your question had to do with the impact on the movies, but which I presume you meant to movie houses. There are thousands of fewer movie houses now than there were 20 years ago. They show fewer films and they tend to run them somewhat longer. Again, as Miss Kael said, they almost never show shorts.

Audiences perhaps have gotten out of the habit of short films. Short films don't seem to be successful on television, either, but this is not necessarily a pattern that could not be changed.

I think, though, that the result of this is that while far fewer films are made and thus filmmakers have little or no opportunity to learn by doing as John Ford and George Stevens and William Wyler and Eisenstein and Griffith were able to learn, nonetheless, the overall quality of film, I think, arguably is rising. There certainly is a greater diversity of film made now.

I think no man could give you an honest answer as to what is going to happen to movie theaters. I cannot conceive of a time ever coming when no one will go out to the movies. The audience in movie theaters is very young now, and I think that is probably because it is young people who don't have their own homes who tend to want to go out a great deal at night. I think there will always be some kind of a public movie theater where films are exhibited to large audiences, but there is an enormously existing potential ahead, perhaps very directly ahead, for some development of the cable television, the subscription TV networks.

There are more of these in existence than people imagine. There are some very significant experimental programs being done around the country right now in cable television which, if successful—and I think they eventually will be beyond question—will provide opportunity for an even greater diversity, maybe a solution to the distribution problem Miss Kael identifies correctly as central to the filmmakers' problem.

Your home within a dozen years may well have not a 29-inch screen, but a 4- by 5-foot screen, 2 inches thick which hangs on the wall like a picture, and if on that home screen you have a choice of 10 channels on which you can even call up a program of your choice at a time of your choice, then the opportunity for filmmakers of all kinds will be enormously enhanced.

The work we are doing at the American Film Institute in training young filmmakers not only to make narrative films, story films, but to make educational films, films on how to cook, how to tie flies, how to paint, how to embroider, the study of Greek—it literally staggers the imagination to think what could lie ahead.

This is why I think it is essential that the programs we are really only beginning to establish be not only continued, but expanded to meet what could be an enormously enhanced need for film, consumption of film.

Mr. HANSEN. Well, implicit in your response is an indication of enormous potential for the television, including the cable industry,

in the development of film. Now in response to the chairman's question, you made reference to the discovery by the film industry of the value of the American Film Institute and the growing support.

Let me ask about that discovery if it has taken place within the television industry and of the level in the trends in support of the American Film Institute by the television industry, including cable television.

MR. HESTON. Yes. Two of our trustees, as I said, are presidents of television networks. Both of them have through their networks made substantial contributions not only of their own formidable executive abilities but of their company's funds. You must bear in mind that the American Film Institute is very much interested in film for television.

I think we have to realize that the separation is an increasingly artificial one. Live television is now a very small field, it is largely concerned exclusively with news, of course, sports, current events, and some talk shows—and probably too many talk shows—but other than that, television is a consumer film in exactly the same way that movie theaters are.

Network television, appealing as it inevitably must to the least common denominator of public taste, since it is sustained by moneys from advertising companies who pay for the commercial which is of course the support of commercial television, only require a certain kind of film and its quality is fairly low.

But the potential I described in answer to your previous question that exists with the evolution of the cable television, another whole field of cassette television which is highly experimental at this point, but it can't be overlooked.

The kind of films these media as they develop will require is enormous, both in quantity and in diversity, and enormously diverse as to quality.

MR. HANSEN. Thank you, Mr. Heston.

Thank you, Mr. Chairman.

MR. BRADENAS. Mr. Meeds.

MR. MEEDS. Thank you, Mr. Chairman.

Mr. Heston, I am, as the chairman says, struck by your statement about the drop in the percentage of funds available to the American Film Institute. As I understand it, it has gone from 7 percent to 6.8 percent this year. It held at 10 percent for 3 years and then dropped in the fourth year to 7.2 percent, and then this year to 6.8 percent.

Two questions: First, do you have any idea of why this is happening?

Second, are there any overlapping activities with the American Film Institute's activities within the Endowment?

MR. HESTON. Yes. The Endowment has created a public media program which serves certain regional film commissions and certain film and television projects in which the endowment has become interested independent of their funding of the American Film Institute. Since this happened during my tenure on the Council, I can speak of it perhaps with some knowledge.

As to the reasons for the decreasing allotment to film, and I would specify incidentally that that allotment is to the entire film program of the Endowment, the share of the American Film Institute is smaller still.

Mr. MEEDS. Including the public media programs you are talking about?

Mr. HESTON. Yes, the percentiles I cited refer to the entire public media including the Film Institute grants. The Film Institute shares are smaller than that.

I could, of course, only answer subjectively as to why the share for film overall is so small a share of the public arts dollar. It is a tricky and intangible question and I can only answer it in those terms.

I think the more established arts, the older arts—opera, symphony orchestra, museums—were clear targets for public funding. When the Endowment was created, it first was quite a small budget, I think \$4.8 million the first year. Everyone was very new at it and we thought, well, here we have got this money; now who will we give this money to?

Counselors representing the various artistic disciplines would say, well, my gosh, the Minneapolis Symphony has an enormous deficit, \$125,000, that is a good group.

Isaac Stern was then on the Council, a dedicated artist and a highly eloquent communicator and Isaac used to plead most resourcefully for a variety of musical programs. I remember he once spent 15 minutes persuading me why we should give \$8,000 to a chemist in Rochester who wanted to analyze the varnish of the Stradivari violins in the hope that if he succeeded in doing this he could reproduce them. I voted for the grant and I think it was a good idea.

What I am suggesting is that it was easy to see ways to spend money in music. There were 50 symphonies around the country that needed money. Every art museum had programs it wanted to get underway. Every large repertory theater, every opera company under a deficit. Every university had poetry programs that wanted money.

But when it came to spending money for film, all we had was the American Film Institute which has just been created and very properly we were kind of moving with slow steps, uncertain how to go or even where to go.

I think a pattern was set up that, well, we will give some money here to the American Film Institute. We have to be careful because they might not spend it right, they don't know what to do. Meanwhile, other programs were establishing understandable precedents in responding to their genuine and perfectly valid means.

I think over the years it just became axiomatic that the music program, the drama, the dance, every ballet company operates at an enormous deficit inevitably. All these needs just seemed to have higher priorities than film.

I urgently suggest that this is not true and that indeed film priorities and utilities to the arts programs as a whole as I suggested, the work done in film as a result of grants to experimental film makers, to the American Film Institute's programs is perhaps as advisable and as capable of generating public enthusiasm for the arts as a whole as any other artistic funding.

Mr. MEEDS. Thank you very much.

Thank you, Mr. Chairman.

Mr. BRADEMAs. Mr. Heston, thank you very much. Your testimony, as you can see from the questions put to you, has been most stimulating and helpful.

Mr. BRADEMAs. We are very pleased now to hear from an old friend of this subcommittee, George Stevens, Jr., the director of the American Film Institute.

Mr. Stevens, we are glad to have you with us.

STATEMENT OF GEORGE STEVENS, JR., DIRECTOR, AMERICAN FILM INSTITUTE

Mr. STEVENS. Thank you very much, Mr. Chairman.

The ideas which Miss Kael and Mr. Heston have expressed, many of them are the purposes and goals of the American Film Institute and our function as an institution is to attempt to execute and achieve some of those purposes, so I will attempt to be quite specific in my testimony.

When we testified before you 3 years ago, the American Film Institute was virtually an infant—barely 2 years old. Quite obviously at that time there were few accomplishments that we could report to you. We had our hopes and we had our aspirations and we had a great many plans, but in those early stages, it was impossible to predict the performance.

Three years later, I can say with conviction that the American Film Institute has come of age. We now have a tangible set of accomplishments behind us. Our record of success is substantial, and I might add that we are achieving our goals even though our annual spending has remained static for the last 3 years.

I believe I can best spend this time with you today by touching briefly on some of these accomplishments, and also by noting some of the things we intend to do in the future if we are able to grow.

First, however, I would like to urge the Congress to extend its authorization for the National Endowment for the Arts and Humanities, the endowment. Your program of funding for the arts is having an impact on this country and its promise for enriching the lives of the American people is vast. This promise takes on added importance in times when people are searching for meaning in a period of rapid change. All the arts, not only film, deserve the same generous consideration you have given them in the past.

As you are well aware, the American Film Institute is the one organization conceived and brought to life by the National Endowment for the Arts, and we are therefore especially concerned that the bill before you receives full support.

The American Film Institute and its many programs depend upon Federal funding for existence, for it is this money which assures our continuity, provides the base for our operations and enables us to generate substantial supplementary funding from private sources.

The concept of a national film institute is, therefore, predicated on continuance of the Federal funding contained in the authorization act which you are considering.

I think the best way I can state the American Film Institute case that your money has been well spent with us is by comparing where we were 5 years ago, when we began, with where we are today.

Five years ago there was no coordinated plan for preserving the great motion pictures of America's past. Our cinematic heritage was in disarray, with countless thousands of important films lost and decaying. While film preservation programs existed at the Museum of Mod-

ern Art in New York, at the Academy of Motion Picture Arts and Sciences, at George Eastman House in Rochester and at the Library of Congress, there was little effective coordination of their activities and a virtual absence of funds for preservation.

Today, through the American Film Institute's archives program, all of these institutions are working together and more than 9,500 films have been preserved and deposited in the American Film Institute collection at the Library of Congress.

Incidentally, these include the original negative of "The Birth of a Nation" and John Ford's "Stagecoach," items which were thought to have been lost forever.

Five years ago, there was no plan for cataloging the films of the past, no reference work to provide information on all films produced in America. Today, because of a special grant from the Humanities Endowment, the American Film Institute catalogue is in print with the first two books of a 19-volume series, and this first set has been praised for its utility by scholars, critics and educators. We hope to have the feature film volumes completed by the Bicentennial. Time-Life is making a beginning in this area.

Five years ago, there was no place for independent film artists or budding professionals to look for production funds. Since then, AFI has provided more than 100 grants to aspiring film makers in motion pictures and television, with a total investment of more than \$750,000.

Five years ago, internship was a word for the medical profession alone. Today, AFI provides, with the help of the film and television industry, a comprehensive intern program where young men and women can work and learn alongside such accomplished directors as Arthur Penn, Sam Peckinpah, Elia Kazan, George Roy Hill, and Mike Nichols.

A key element of AFI's scheme of things is its leadership in training the film makers of the future. Our chief activity in this area is the AFI Center for Advanced Film Studies, located in California. Talented young men and women study there on 2-year fellowships under the tutelage of some of America's most renowned film makers, and several graduates have already made their mark in professional life.

Five years ago, there was no organization to bridge the film industry and the Nation's colleges and universities where film is being taught. Today, we are providing a necessary link between educational institutions across America and the commercial industry, including a new advisory committee composed of leaders from this growing field of university film education.

Five years ago, a national cultural center was being built in Washington without any provision for the showing of films, the art by which America has made its greatest cultural impact upon the world.

Next month, on April 3, the American Film Institute's repertory film theater will open at the Kennedy Center. This theater, for which we raised the construction funds privately, will operate 7 days and nights a week throughout the year adding a new and highly welcome cultural resources to our capital.

And this, like all of the Institute's programs, is designed for national impact. We are already working with cultural organizations around the country to share our programs and our experience to help other cities in their efforts to mount outstanding film programs for their citi-

zens and increase the availability. I hope that the members of this committee and your families will visit and enjoy our new theater in the Kennedy Center.

This is a sampling of what we have endeavored to do, and succeeded in doing, in these past 5 years at the American Film Institute. Frankly, I would be more satisfied with our progress so far were it not for the fact that there is so much more than has to be done.

It is not enough to preserve great films of the past at the Library of Congress in Washington. Our goal must be to provide copies for study and enrichment to universities and organizations throughout America.

It is not enough to create a prototype repertory theater for Washington. We must stimulate the creation of similar theaters and outlets all over this Nation and provide them with the films that we are privileged or will be privileged to view here at the Kennedy Center.

It is not enough to create a film school in California. Our goal must be to extend to the new university film schools the unique experience and special knowledge from this advanced academy.

It seems to me that we will have failed in our mission if we are unable to deliver the product of our programs to citizens in cities and towns across the country. People are increasingly influenced and preoccupied by the media and the coordinated programs of the American Film Institute provide a very high leverage means of helping institutions and individuals to work steadily toward the enrichment of these pervasive cultural and social experiences.

I believe we can succeed in this larger effort. It will take a great deal of time and obviously substantially more money. But, with the type of support Congress has already given us, I am confident of that future. Thank you.

[Additional data follows:]

PROFESSIONAL ACCOMPLISHMENTS OF SOME OF THE FILMMAKERS HELPED BY THE AMERICAN FILM INSTITUTE

ROBERT KAYLOR

Recipient of one of the first grants for AFI's public television projects, Kaylor was recently singled out by the National Society of Film Critics to receive the first annual Richard and Hinda Rosenthal Award in Cinema as a director who has not yet received due public recognition". Kaylor's film "Derby" was selected as one of the ten best films of 1971 by Vincent Canby, Judith Crist, Andrew Sarris, John Simon, and Gary Arnold.

TOM MOORE

Directed the Broadway hit "Grease" on leave from his first year at the Center for Advanced Film Studies. He completed his Center fellowship in one year and a film "Journey" and is presently in London staging a road show of "Grease".

TERRY MALICK

A graduate fellow. Wrote the screenplay for Paul Newman's "Pocket Money". He has independently produced, written and directed his first feature film "Badlands" starring Warren Oates and Cissy Spacek. Malick has given a percentage of his share of the picture to the Center as a donation to The American Film Institute.

DWIGHT WILLIAMS

A former AFI intern was named first assistant director on the new Palomar International production for 20th Century-Fox, "Gordon's War". There are relatively few black first assistants.

STAN TAYLOR

Came as an auditor to the Center for Advanced Film Studies from the Free Southern Theater in Mississippi. As an intern he worked with Sam Peckinpah on "Junior Bonner". His AFI short "Blood's Way" was shown at Filmex and later at the Four Star Theater to qualify for Academy Award consideration. Charles Champlin described the film in the *L.A. Times* as "a remarkable, compassionate first work;" The *Hollywood Reporter* as a "fine piece of work from a filmmaker of distinct talent." Stan became the first black member of the Script Supervisors Union on the basis of work on "Lady Sings the Blues" and has now been hired as assistant to producer Robert Papazian at American International Pictures.

RICHARD MYERS

Produced "Deathstyles" on an AFI grant. The *L.A. Times* review on its opening in Los Angeles praised Myers' "gift for giving universal meaning to an intensely personal, highly abstract vision of life . . . That Myers works in the Midwest is much to his advantage, for better than any experimental filmmaker on either coast, he is able to capture the chaos that infects mainstream America." "Deathstyles" received first prize at the 1972 Ann Arbor Film Festival.

JOHN HANCOCK

The *New York Times* reports that John Hancock, an early grantee who made the AFI Academy Award nominee "Sticky My Fingers, Fleet My Feet", has turned to baseball as director of an \$850,000 feature entitled "Beat the Drums Slowly".

KEN LAURENCE

A graduate Fellow of the Center (he was Ken Lubber then) completed a feature film, "Howser", from a script written during his fellowship period. The *Hollywood Reporter* commented, "No one who sees 'Howser' will doubt that Laurence is a promising new filmmaker".

MATTHEW ROBBINS

Former AFI intern, grantee, and Center Fellow sold his script, "The Sugarland Express", to the Zanuck/Brown Company for production this spring. Robbins (and his partner Hal Barwood) have been signed by Zanuck/Brown to write the screenplay of "MacArthur".

GERALD QUINN

A Center fellow is completing a production of "Mrs. Uschyk" for which he received some special financing from Pandro S. Berman. Quinn also teaches film production at the University of California, Berkeley.

DAVID SMITH

Graduate Fellow and former AFI Intern, is participating as cameraman on a filmic expedition to the Far East sponsored by West German television. During his fellowship period, he was director of photography on the feature film "Psycho Cycles" for Damocles Productions and cameraman on five TV documentaries for West German television.

TIM HUNTER

Graduate Fellow and oral historian whose Center Film "Devil's Bargain" was selected for the Edinburgh International Film Festival, is now teaching contemporary American film at the University of California, Santa Cruz.

BRUCE DAVIDSON

His second AFI grant film "Isaac Singer's Nightmare and Mrs. Pupko's Beard", was shown at Filmex and on WNET and WGBH.

IRVIN GOODNOFF

A Center fellow in his second year. Took time off to serve as film editor on a feature film, "Thirteenth Pig", for producer-director Mark Lawrence.

TOM RICKMAN

Former Center Fellow has written screenplays at 20th Century-Fox, i.e., "The Laughing Policeman" for Stuart Rosenberg and "Kansas City Bomber". He also adapted a play, "The Hands of Cormac Joyce", for the Hallmark Hall of Fame and has written an original screenplay, "W.W. and the Dixie Dance Kings". His Center film, "What Fixed Me", was shown in the Whitney Museum "New American Filmmakers Series" and on WNET and WGBH.

RODERICK YOUNG

Came from Watts workshop as an auditor to the Center for Advanced Studies and recently served as cinematographer on Columbia release "Wattstax".

ALBERT GLOVER

"The Music Lesson", his first-year production at the Center, has received the CINE Golden Eagle award, was awarded second place in the student category in the Chicago International Film Festival and won a prize at the Monterey Independent Filmmakers Festival.

BRUCE BAILLIE

His feature length film "Quick Billy", produced on an AFI grant, was part of a week-long retrospective of his work at The Museum of Modern Art in New York.

SCOTT BARTLETT

The AFI independent filmmaker award production "1970" was shown at Filmex.

NEIL SENTURIA

A directing Fellow at the Center for Advanced Film Studies, Neil has been called to New York on leave of absence from the Center to direct "Good Night, James Dean, Wherever You Are", a new play being produced by Arthur Cantor.

STEVE CARVER

Graduated AFI Fellow. Produced trailers for Roger Corman for a year and is now directing "The Arena", a Corman feature being shot in Spain.

NELL COX

Her AFI grant film "A To B" has been selected for a special woman's program in the "New American Filmmakers' Series" by the Whitney Museum; also toured to the Smithsonian.

FRANK DANDRIDGE

AFI intern with Mike Nichols and Center Fellow is associate producer to Leonard Freeman and is involved in developing a black-oriented television series for Freeman and will direct "Carleton Rhoades, M.D." for Norton Simon-Talent Associates.

Mr. BRADEMAS. Thank you very much, Mr. Stevens.

Let's begin by talking about money for a moment. You heard me put the question to Mr. Heston a moment ago about his hopes with respect to any increased share that the AFI might enjoy from the proposed doubling of the budget for the arts that the President has recommended.

I take it that you are not in disagreement with him in hoping that the AFI would get some more of that money. What I would like to know is, how much more money do you think you could constructively use and how would you propose to spend it? Would you spend it by expanding existing programs, or by moving into new fields?

Mr. STEVENS. When the National Endowment set out a study with the Stanford Research Institute, which led to the creation of the Film

Institute, and my joining it to establish it, the Stanford Research Institute advised the Endowment that the desirable budget for an American Film Institute in 1968 would be \$8.5 million. The present budget is \$3 million.

I would say that we should grow with considerable speed toward that figure which was projected by Stanford Research 5 years ago. I think that the major share of this money would have to be Federal money, and I think we could substantially increase the private funds that we will be attracting.

The use of that money would be to extend the basic facilities and abilities of the American Film Institute across the Nation.

I think what was said earlier about films no longer being centered in one geographic place is destined, and will inevitably become increasingly true. People are already making films throughout the country. The applicants for our grants come from many States and the specific programs, the training programs collaborating with universities in every State and extending the knowledge across the country, and from the Kennedy Center extending the availability of films, increasing the distribution of new films, films which do not yet have an audience—that is the kind of area where it just takes substantial money, because that is a process of communication and movement.

Mr. BRADEMAS. Do I take it that you are hopeful that you are going to get significantly more money than AFI has in the past years?

Mr. STEVENS. Yes, I think it is much easier to do that now that we have evidence of what our capability is. I think there was a cynicism from the film industry as to whether or not we would be able to achieve what we were setting out to do.

I think they now realize that the institute is valid. Also, there is younger leadership that has come into the film industry. I would say in terms of private funding, I would not find it interesting to run an American Film Institute which is dominated by the film industry. I think the idea of Federal support for this kind of an effort is awful important.

Mr. BRADEMAS. I have just a couple of other questions, Mr. Stevens.

You spoke in your statement of the archival work of the AFI. I don't think that there is any present Federal law that requires a film maker, or a company that owns the film, that is copyrighted, to make available a print of that film to the Library of Congress.

Am I correct in that assumption?

Mr. STEVENS. I believe in the copyright process the Library of Congress is entitled to request it. Due to the high cost of film prints, it can be a long, costly color film, several thousands of dollars. Sometimes that is not fully implemented, but more it is being implemented.

Mr. BRADEMAS. One other question. Could you restate for the benefit of the committee the specific mission or purpose as you see it of the American Film Institute, and then indicate what kind of distinctions you see between the public media program of the National Arts Endowment and the AFI program.

Mr. STEVENS. The purpose of the American Film Institute is to advance the art of film and television in the United States by preserving and expanding its achievements of the past and nourishing new talent for the future.

The distinction between what we are doing and what the public media program is doing, is not as clear as it might be.

I think it is evolving in our work with Nancy Hanks. Primarily they are increasingly reserving to themselves the function of making grants to organizations around the country. They have ascribed to us the responsibility for the archival function and to making the grants to individual filmmakers which I think is a wise choice on their part in the latter instance, because our organization with many professional people involved, both as trustees and advisers on the filmmaking panels, are able to make decisions on grants to individual film artists without the kind of direct pressure that might affect a Federal agency.

Mr. BRADEMAs. Thank you very much.

I yield to my colleague, Mr. Hansen.

Mr. HANSEN. Thank you, Mr. Chairman.

Let me also welcome you back to the subcommittee, Mr. Stevens.

It is always a pleasure to see you and to acknowledge the help that you have given to this subcommittee over the years.

My question relates also to the archival function of the institute. If the institute had accomplished nothing else than the work that it has carried out in the preservation of these early old films, it would have justified its existence and all the support that has been furnished to it.

Let me ask what the future holds. A great deal of important work has been done in the past few years. Is this a project that you can see coming to an end at some predictable time, or will this be a function that will have to continue as far as we can see into the future?

Mr. STEVENS. The retrospective part of it will come to an end approximately \$10 million from now. I don't know at what point in time that will be, but the simple task of transferring from the fragile nitrate film which will deteriorate, transferring that onto permanent acetate film, is estimated by our staff and the National Endowment staff that at least \$10 million is required to complete that work.

Then we will get into the question of television. The preservation of what has been created in the past for television which is now also in disarray but it does not have the same urgency that film had if urgency can be a relative matter, because there were 50 years of filmmaking and they did have that special problem of nitrate film.

Mr. HANSEN. Is the technology at a state now that the films that are being produced are not susceptible to the deterioration that the early ones are?

Mr. STEVENS. That is right. They are not. There still remains the task of making sure they are collected. As the point made by the chairman, that most films are copyrighted, films can be obtained by the Library of Congress, but many of the films that Miss Kael was referring to earlier, and films which are of conspicuous importance in the history of film because they are the avant-garde films that are made outside the structure, again the cost of an individual filmmaker who has found \$3,000 to make a film which may be a very important film, to find another \$1,000 to make preservation negatives to send to the Library of Congress is a cost that he himself will not incur.

Mr. HANSEN. Let me ask one further question relative to the bill and its proposed authorization levels and what we hope will be the levels of funding by the Congress.

I think, as you are aware, a good share of the increase, that is the proposed increase, for the next fiscal year, and I assume beyond that point, is to be earmarked or otherwise designated for activities that have some special relevance to the Bicentennial observance and I would ask you in what way do you believe the work of the American Film Institute can implement that objective?

If a lot of the money is to be used for that purpose, we have to devise means of making the most effective use of it and I would hope also at the same time carrying out fully the long-term objectives of the Institute, that is making the work that we do as part of the centennial observance, also an important part of the continuing program of the Institute.

Mr. STEVENS. Frankly, Mr. Hansen, I think that depends a great deal on what criteria are established for what is a Bicentennial project. I have heard everything qualifying from bilingual signs for restrooms to more specific projects relating to the history of our country. I would say that if we could assure that the motion pictures that have been created in the first half of this century are preserved for all time, we could complete that task by 1976, I would find that a very impressive Bicentennial project.

It might also be considered how directly must it relate but if these new artists that we have heard discussed earlier who are creating new forms of film and have no outlet for those films, if as part of that celebration we could bring to the rest of the country the films of new creative people. This, again, relates, I guess, in part to how the funds will be allocated and the discussion earlier between the chairman and Mr. Heston, the question of what proportion of funding to film comes to mind.

I recall that when the legislation for the National Arts and Humanities Act was written, I was new to Washington at that time and I saw the act and films were not among the list of about 15 arts which were encompassed in the act. I then had the opportunity to call that to the attention of then Senator Humphrey who I believe was leading that bill in the Senate and he acknowledged readily that films certainly should be among the arts.

When the bill came out that was revised 2 weeks later I noted that films had been added and fashion design had also been added. I see Mr. Javits was under some similar pressure from the garment district.

I have great respect for Nancy Hanks and the main problems she faces and I offer this not in any way as a criticism of what she is undertaking, but we do tend to downgrade and disregard film. Film in all of its possibilities—film on television, film on cable, film in motion picture theaters, films in schools, films in factories, and that it is down around 6 percent of the arts endowment budget.

It is a very serious question and I state this not in the benefit of the American Film Institute, but to the broader purpose of what is called there in the endowment the public media program.

The Washington Post had a Sunday story on the Ford Foundation recently and it had a pie chart of how it has helped all the arts. They had symphony and dance and the little piece of pie for film was so small that they could not get the number 2 percent into it, it had to be led in with an arrow, and lest I sound ungrateful, I will say that

over 1 percent of that 2 percent has come to the American Film Institute.

But it is a matter of degree and it is a matter of how we regard this extraordinary medium of communication.

It is an art form. It can be enhanced, the vastness of it. It is great. These 609 universities, they need some kind of sustenance to help develop people who are more able to communicate, who will be more interesting communicators. To all of the other specific things that were indicated in this testimony, I think that it is important for the Congress to consider the relative importance of these media to the other arts.

Mr. HANSEN. Thank you very much.

Thank you, Mr. Chairman.

Mr. BRADEMAS. Mr. Stevens, I just have one final question before our final witness.

I wonder if you could tell us a little something about the operations of the Center for Advanced Film Studies in California—particularly how you go about deciding who receives the fellowships, which I understand are 2 years in length, and whether or not the students who receive them make any contribution, or are they full fellowships?

Mr. STEVENS. The Center for Advanced Film Studies has 40 people studying on the premises and I hesitate to emphasize that the idea is that the knowledge gathered there radiates out across the country. It is not a place simply for the people there at the particular time and with increased funding, that will radiate more quickly.

We select the fellows from about 400 applicants—the number goes up each year—first by reading their written applications, secondly by sending for their film work and spending some of those weekends that Miss Kael described looking at several hundred films over a weekend.

It is true that talent somehow comes to life on the screen and you can recognize it. Then of the say 30 or 40 finalists, we invite them to the Center to meet with the faculty and be interviewed.

Additionally, each individual applicant of those final 40, they are interviewed by a professional filmmaker who offers an independent opinion.

From them, we choose 20 and they are now asked to pay a \$2,500 annual tuition. Since many of them are in their late 20's or early 30's, we have a policy which enables them to take a loan and repay that tuition beginning 3 years after they graduate.

We are fortunate in attracting really the top of the young people in the United States. I am sure the chairman will appreciate that we have two Rhodes Scholars who have been fellows at the Center. We have people who many of them have graduated from university film schools, but some very interesting people have not had that academic background.

One in particular came from the Free Southern Theater in Mississippi. It is a very impressive and serious group of people.

One further example. The man who was working at Newsweek, had been working for Newsweek in Biafra, covered North Ireland, very experienced journalist. He resigned from Newsweek at the age of 30 and enrolled as a paying customer at the film studies center for a 2-year course so that he might change his profession from the printed word to the moving picture.

Mr. BRADEMAs. Thank you very much indeed.

Our final witness this morning is an old friend of the Chair, and indeed of most of the members of this subcommittee, who served President Johnson in positions of high responsibility and now serves as the president of the Motion Picture Association.

We are very glad to see Mr. Jack Valenti with us.

Mr. Valenti, we will be glad to hear from you. As they say on the floor of the House, we yield you such time as you may consume.

STATEMENT OF JACK VALENTI, PRESIDENT, MOTION PICTURE ASSOCIATION OF AMERICA

Mr. VALENTI. I will be most brief, Mr. Chairman.

Perhaps I should cite first something of the shape and form and dimension of the film industry in this country. We call it an industry for reasons which are unknown to me, like you are making ball bearings or something. But it is traditional to call it that way, and I will not break the tradition at this point.

You should know that one-half of all the revenues of the American film industry come from abroad, from markets beyond the realm of our own shore, and that if those markets were lost or shrunk or diminished in any way, I doubt seriously if the American film industry could survive. People don't realize that.

Miss Kael rightly said this is an international medium: it is not insular, it has no borders, it is all over the world, both creatively and customerwise.

In the more than 85 countries that receive American films, I dare say it is the most wanted American export dominating 60 percent of the screentime in the world. Although this is not the Finance or the Ways and Means Committee, I say that today when the dollar is under assault by bankers and businessmen all over the world, I think the nourishment of that dollar is the principal objective of the American Government.

The American industry provides this country with more than \$220 million in surplus balance of payments, which I think is the greatest vitamins that you could give the American dollar. So it is important to this country from that aspect commercially.

Film has many faces, as we all know; and as Miss Kael and Mr. Heston so eloquently put it, we should examine them all.

First today, those between the ages of 12 and 24 comprise 55 percent of all the theater-going audience for motion pictures today. And 73 percent of all the customers today are under the age of 30. I think it bodes well for the future of film to note that the ages 20 to 29 will be the fastest growing segment of our population.

That number of people in that particular age bracket will have increased from 1970 to 1980 by 67 percent. It is healthy to note that because it gives some continuity to those who believe in film. I think it is true.

While I do represent, I think, Miss Kael's position; and I think I might say I have been taken over the coals by some other critics as applauding her as the finest film critic in America; and even when she scorches me, I find it pleasant.

Miss Kael was right in the sense there was an organized industry and/or groups of people who live beyond, as it were, the dimensions of the village in which the American film industry operates, but nonetheless, as one is speaking for the establishmentarian, I suppose the largest producer-distributors in the world, I share most heartily her belief in the need to give more aid and more comfort and more sustenance to young filmmakers, because today film is the virtual literature of the creatively curious and of the committed, most of those are young, they are mostly in colleges, they are mostly seeking ways to find themselves involved in film.

I think that Mr. Heston was right when he said above and beyond the commercial aspects of TV and the theater, there is a whole new world still to be explored of educational films, of training films. I think many in those fields are reaching for film with the same passionate intensity that once reached for books and for print.

I don't think there is any question, Mr. Chairman, that the best days of film are yet to be lived, and some of those glorious days are going to be lived in what we think quite mechanistically is now educational film for lawyers, for doctors, for teachers, for sociologists and mothers, and whatever, to give a sense of immediacy and interest in what would be kind of dull and jobs that are stained by tedium.

So, I think we have to consider that as part of film.

I think film is an art, just a pure art form, pure and simple. Some of the people on our board, like M. L. Thayer, a great filmmaker whose only commitment to film is as an artist would make a picture. It does not need to tell a story, but it is part of him and what he thinks about the world. It is not narrative and it is not a weekly TV series, but it is as important as anything else.

To those who continually feed on our own industry make film as a pure art is not something to be given a little worse to it all.

I see all of this bearing on this subject because I believe that if there is going to be a continuous endurable future to film, it must come from the people who create film. While I think it is wonderful to have executives to sell them and critics and institutions, in essence though the future of film is going to lie with the people who create it—the actors, writers, producers, directors. This is why I think there has to be a place like the American Film Institute, a seedbed, if you will, of where this sort of creativity can be sustained, and where people who don't have any money and who have a bleak future can find some place where they can get bread and board together while they are trying to learn their craft.

As the best among us will say composing and completing a film is the most tormentingly difficult job that you could possibly imagine because it is a collaborative medium, it draws on all the art forms—music and art and the written word and the marvelous actors and so forth. Being collaborative, it demands a special kind of talent. A writer can go off by himself and a sculptor can take a chisel and a piece of steel and do something, but as far as film is concerned, you must work with other people. It takes a special kind of talent, I think.

So, I think that what the American Film Institute is doing is being the preeminent structure in the community today and from it, I think, will as George Stevens said, radiate out new kind of creative

seedbeds, but it must be sustained and it has to be sustained, I think, by the National Council on the Arts, and the Endowment because there is really no other continuing sources.

I might point out, Mr. Chairman, I do not often take even mild issue with my colleagues, but I think the record should show that the organized industry that I represent was indeed the very first contributor to the American Film Institute, and without it there would have been no American Film Institute.

In the early days in the birth of this very important creative source, the organized industry gave one-fourth of all the funds sharing with the U.S. Government and the Ford Foundation in private sources this kind of contributions. But, as George Stevens says, more is on its way because the American Film Institute has proved itself.

So, I think, if we are going to continue this kind of creative seedbed, it is so very important for the young people to learn their craft and then to spread this craft. In all the aspects of filmmaking, it is absolutely crucial that the AFI get the kind of money that it needs, larger than it has now, and indeed, so it can spread itself around this country.

Mr. BRADEMAS. Thank you very much, Mr. Valenti.

I just have one question to put to you and then I do have a final question I want to put to Miss Kael before we conclude.

You will recall that Miss Kael remarked upon how the film industry, the establishment if you will, was really learning from the experimental work of the younger filmmakers rather than the other way around. If that were to be the case, clearly the established film industry has a vested interest in seeing a lively and thriving and vigorous and diverse group of younger filmmakers.

I wonder if you could give us any generalization on how sensitive you perceive the established filmmakers are to this particular problem?

Is my question clear? In the first place, do you agree with Miss Kael; and in the second place, if you do, do you think that people in Hollywood understand the problem and want to see that the garden keeps flowering?

Mr. VALENTI. As one who spent a great deal of his life in politics, I would say, do I believe what Miss Kael said? Yes and no. I do believe most of the things that she said I do agree with. I would not put upon the organized film distribution business the onus of shutting out young filmmakers, nothing could be further from the truth, but the old Hollywood we all talk about generically died in 1951 when the Department of Justice broke up joint ownership of owners and theaters. It famished, exhausted, expired and it is a new kind of a film world now as she pointed out.

I think that the established film industry is eager to learn from young filmmakers. They want to embrace them because you don't live in a world where a government or a critic or anybody can order somebody to see a film. As I have told prime ministers of foreign countries that believe that you can wave some wand to have a film distributed and exhibit to applauding throngs, I say many times you would have to arrest people and subpoena them to go see a picture. People go see movies they want to see, there is no known formula

that would cause people to open a film in a theater and then have people go see it. I do believe Miss Kael is right.

I do believe there are audiences for a number of these films and I think public television may be one of the showcases for this kind of film where the size of your rating is not the password to whether or not you get on the network or not.

But, this is nothing, Mr. Chairman, that can be decided easily because it deals with the economics of the marketplace, it deals with the erratic behavior of moviegoers and what they want to see and what they won't want to see.

Finally, I think a lot of what the organized industry has wanted to do has been limited by its own ill health from the time in 1965 to 1971 when the organized industry lost a collective \$450 million in the red which does not leave much for contributions to worthy causes.

I think at this time and place, and I think Mr. Heston and Mr. Stevens have certainly understood that there is a new source of enthusiasm, a new belief, a new credibility that has been infused in the AFI and the organized industry—I think today is very much behind it and I think that its own contribution both in talent, time, and money, would increase.

Mr. BRADEMAS. Thank you very much.

Mr. HESTON. Mr. Chairman?

Mr. BRADEMAS. Yes, Mr. Heston?

Mr. HESTON. Could I amplify?

Mr. BRADEMAS. Of course.

Mr. HESTON. I hope to amplify, at least attempt to respond additionally to your question.

I detect a certain unease behind your question; to wit, if Miss Kael's implication that the established film industry, the professional filmmaking community, sucks up the talent of the young experimental filmmaker and provides in return little or no opportunity, then this surely is an unhealthy relationship and hardly to be encouraged.

I don't think it is a one-way relationship in either direction, I think there is a great deal of cross-pollination. You have to begin by bearing in mind that film as Mr. Valenti said is the most collaborative of arts, perhaps the most technically complicated of arts. When they are making a film, it is a creative experience of enormous difficulty.

It also could be compared on another level with an amphibious landing. The logistics of making a film are enormously difficult. All the necessary arts and crafts which you must somehow become expert in, are equally daunting to the beginning filmmaker.

Indeed, you can take an 8-millimeter camera and go out on weekends and make a nonanthropomorphic film which can be enchanting and instructive and highly stimulating—perhaps simulating to professional filmmakers. Such a filmmaker can and often has arrived at something that can be enormously useful to those filmmakers—I try these days to avoid words like "established," but to those successful filmmakers. I don't use "successful" only in the commercial sense or the critical sense, but successful in what is the only final success for film and that is communicating to an audience.

There are filmmakers that are revered around the world by other filmmakers that are almost unknown and will remain unknown to the public at large. This does not mean that the work of these filmmakers—Corosaru for example, Bonuell, young American filmmakers

like Braverman—are not valid artists, simply that their work is perhaps more important in this cross-pollination process.

I don't find it unhealthy or reprehensible that Mike Nichols and Sam Peckinpah observe perhaps unconsciously not only ideas, techniques from the work of these men. For example, I think some of the best work done in film in the last 10 years is done by the makers of television commercials, a form of film which we all tend to deplore because of the cross economic purpose it serves, but it is nonetheless true that some concepts of editing, of the extremely brief spans of time in which images can remain on the screen and still register with an audience were developed by these filmmakers.

I think the relationship, learning and teaching in both directions, the experimental filmmaker whose capacity under any kind of distribution system to reach a large audience is inevitably limited by the highly specialized nature of the film form he is exploring, is nonetheless useful to the filmmaker whose work will appeal to a larger audience, to a world audience.

Similarly, it is simply inaccurate to imagine that this young experimental filmmaker can somehow apprehend through his skin how long it is going to take to shoot 11 pages of script with 13 people and two sets and how many trucks you need to load the equipment necessary to support a 40-foot dolly shot or how to edit a film or how to type a script even.

I find this kind of interrelationship between a variety of filmmakers not only necessary to the development of film as an art form, but a very important function of the American Film Institute to provide a forum where they can readily meet and exchange disciplines.

Mr. BRADEMAS. Mr. Hansen.

Mr. HANSEN. Thank you, Mr. Chairman.

Let me also welcome you, Mr. Valenti.

I would like to ask you to define more completely what you mean when you talk about the film and the film industry. As I listen to you, I am very much intrigued by some of the potential that you see in films as an educational device, as well as an art form. The reference was made by Mr. Heston earlier to one of the new techniques for which I see enormous promise, and that is the cassette technique which is lending itself rather readily to the videotape technology.

I am wondering if, when you talk about the film industry, you include the videotape technology within the industry. Is this viewed as something that is part of the industry, an extension of it, an additional means to reach, as it most certainly will, into the millions of homes that have television sets, but don't have movie projectors; or is this a form that is developing and will likely be developed outside the movie industry?

Mr. VALENTI. Mr. Hansen, if I knew the answer to that, I would set myself up as a consultant because you are dealing in the dimly lit corridor where the light at the end of the tunnel is not yet perceivable.

The cassette, in my judgment, is a long way down the road because while the technology is here, the cost factors are still quite formidable. Indeed, there are several different kinds of cassettes. There are film cassettes and videotape cassettes. There is a disc set which operates off a lazer needle as you do a record and that kind of technology has not yet been made compatible with each other. Until that is done, I think you will not have mass distribution of cassettes.

My own feeling is though that whatever can be put on film or tape or on any kind of apparatus which allows it to be transformed in a visual image somewhere is part of what I call the film community in America.

I think cassettes somewhere down the line—who knows, 1985, 1990—may very well become a very important factor in watching images on a screen or something like that.

I am really talking about something far more immediate, Mr. Hansen. I am talking about the use of film in our lives, in the education of our young people, in the education of our craftsmen and our professionals. The surface has been barely scratched there and there may develop a whole new cadre of filmmakers who will make their marks, as professors make their mark in a classroom, of being great educators except they don't use the blackboard and they don't use a piece of paper. They use a film in order to do it.

I think that is a whole new arena where I think young filmmakers may go. Some of the people being produced at the American Film Institute and in the various colleges and in the avant-garde settings around the country may very well find in this great medium, and who can say that it is not more valuable.

Mr. HANSEN. Do I gather from your response that the lack of compatibility and at least some degree of standardization within the videotape technology is a major barrier to its development and wide distribution and use?

Mr. VALENTI. I think it is a big factor, Mr. Hansen. I think that if you both had a 33 $\frac{1}{3}$ RPM record and you could not play it on your instrument, you would not sell as many records; the very fact that every 33 $\frac{1}{3}$ has a place to play it, it is all compatible.

That will come with time, though, because right now we don't know what is the best medium, we don't know how it is going to be developing. I think the cassette's no longer a man's fist on the horizon now, but it is there and at some point in time—and I am not omniscient enough to make a prediction at what point in time it will become a factor, but meanwhile, I think the cable television and in addition to the theaters in this country, I must also tell you something you may not be aware of that the theater itself, the four-walled theater, is growing at the rate of about 225 new theaters being built every year in shopping centers, and what they call duplexes, quadriplex, triplex theaters with a common lobby. It is a very lively and thriving industry right now.

Mr. HESTON. Mr. Hansen, I hope Mr. Valenti will forgive me. While he is absolutely correct in saying that the present resolution of the comparability of the hardware involved makes videotape cassettes a thing for the future, the second part of your question, about the use of videotape and its function in the film community, is a far more immediate thing.

There are at least three of the television series shown every week on prime time television, network television made in the studios that are made on videotape and I would suspect within given the technical solution of two or three more specific problems about that definition and editing capability with videotape, that tape will eventually replace film as the raw material out of which movies are made.

I think that is perhaps very soon to be upon us, because it has many advantages of economy and editing capability.

Mr. BRADEMAs. I think Miss Kael would like to be heard on that point, Mr. Hansen.

Miss KAEL. Yes. I would like to be heard on a related point. I think perhaps we have given a little bit too much attention to the American Film Institute and not to some of the other possibilities for disbursing money in this field and disbursing it wisely.

Partly because the American Film Institute is a teaching organization as well as a disbursing organization and an educational institution disseminating information around the country and partly because it is in Los Angeles and so is in a sense in the heartland of the industry, I think we should be careful not to put all our eggs in one basket, because to be truthful, there is a sense in which people who work in Los Angeles begin to think in terms of the industry and of the old ways of doing things.

It is true the older directors are very eager to reach the young audiences, but they can also be a very corrupting influence on young filmmakers without meaning to be, simply because they train them to think big, to think in terms of a grandiose city that has been the Hollywood approach to movie making.

So I think it is very important that we should also encourage other institutions around the country so that we will develop other ways of attracting film because there is a tendency I think if you work in Los Angeles to think in terms of theatrical film. I don't mean to demean any of the activities there, but simply to say we should not consider that the only institution nor should we allow film as an art form to get in the hands of a centralized authority, such as that, because that has happened with no other art form and in a country this large, that could be rather dangerous.

Mr. BRADEMAs. Thank you.

Miss KAEL. Thank you.

Mr. BRADEMAs. I think your point is very well taken, and although I have not asked Mr. Stevens about it, I would be distressed if he were to be in great disagreement with you. Let me just linger on that point a moment, because I am, as I have indicated, a long supporter of the work of AFI, but I am nonetheless aware of some of the apprehensions that it is located on the west coast—and Mr. Stevens and I have discussed this. I am aware also that there are those on the east coast who cannot see that far across the other side of the continent, and I think that is part of the point at least that you are making.

My question, Miss Kael, was this: How much impact do you think a film critic has?

Miss KAEL. On certain films, we can make a life or death difference. On certain large films, we make just about no difference. A big budget film that has saturation advertising, people are either going to go to it, or not, depending on whether the subject and the stars appeal to them, or there is some chemistry in the public that makes them go to certain films, and it is quite inexplicable sometimes, but on films by artists on new films, I think we make all the difference, because generally the most interesting films, the most exciting new innovative films are small budget films, where a young director took a grant or an older man finally got a chance to try out something he always wanted to do.

That film may present an immediate difficulty, the distribution may have no faith in it, the public may not be drawn to it, it may present

the kind of complexity that turns people off and that is the real function of the film critic, to mediate between the film maker and the public when a work of art is at stake.

The most exciting thing for me is when I see something new on the screen and I think I can help that film reach an audience, and it does not take very many critics to make that difference. In some cases, I know two or three of us have been able to turn a film into a financial success so that that film maker could go on working, and if we had not used criticism that way, he would have been doomed.

Mr. BRADEMAS. That may make relevant, then, all the more my last question. I have been looking with great interest at your recent book, "Deeper Into Movies," and I noted that you said in a review, back in October of 1970, that something has gone terribly wrong with the movies.

In your testimony here this morning, however, you remarked that last year, but which I take it you meant 1972, was one of the most exciting years ever for films in the United States. Do I take it that things are looking up a bit from your point of view?

Miss. KAEL. Yes, and by the end of the book, I come to that conclusion.

Mr. BRADEMAS. I have not gotten that far yet.

Miss KAEL. I think that by 1970 there was a kind of stalemate. I think that what has happened is that television has taken over the old Hollywood factory system and it is not only on the series and movies made for TV giving us the material of old movies, but giving us the old television techniques and that is part of why when audiences go to a theater now they generally want something much more unusual, something much more personal.

They want to see the personality of the director and real creative expression on the screen and somehow or other within the last few years, enough people have broken through those old barriers, have broken through the old techniques and have brought some new kind of personality and detriment to the screen, so that suddenly we have a few dozen people, some of them who are trained in film schools, like Francis Ford, Capola, others who have come through the standard ranks of the industry who are bringing a new kind of vitality to the screen, and I think for the first time there is real diversity on the American screen.

Three or four years ago, it became just like going to wash yourself in the same bar of soap every time you went to a movie whereas now, you have no idea what you are going to get.

Mr. BRADEMAS. That is indeed, I think, an encouraging note on which to conclude our hearings, and we on the subcommittee want to thank all of you, Miss Kael, Mr. Stevens, Mr. Heston, Mr. Valenti, for having given us the benefit of your time and your views.

The Chair would like to reiterate that the last day of hearings on this legislation will be in New York City, on Tuesday next, at 9 in the New York Cultural Center, the former Hartford Museum at which time we shall hear from representatives of the foundation and business worlds.

We are adjourned.

[Whereupon, at 12:05 p.m., the subcommittee adjourned, to reconvene at 9 a.m., Tuesday, March 20, 1973.]

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES ACT AMENDMENTS

TUESDAY, MARCH 20, 1973

HOUSE OF REPRESENTATIVES,
SELECT SUBCOMMITTEE ON EDUCATION OF THE
COMMITTEE ON EDUCATION AND LABOR,
New York, N.Y.

The subcommittee met at 9 a.m., pursuant to recess, at the New York Cultural Center, New York, N.Y., Hon. John Brademas (chairman of the subcommittee) presiding.

Present: Representatives Brademas, Hansen, and Peyser.

Staff members present: Jack G. Duncan, counsel; Christine Orth, assistant to counsel, and Yvonne Franklin, minority legislative associate.

Mr. BRADEMAS. The subcommittee will come to order for the purpose of receiving further testimony on the proposals to extend and amend the National Foundation on the Arts and Humanities Act of 1965.

The chair would like to express at the outset of these hearings the appreciation of our subcommittee for the use of this building, the New York Cultural Center, and in particular, the chair wishes to express appreciation for the cooperation our subcommittee has received from the staff of the center, particularly from Mr. Mario Amaya and Dorine Mariott in making arrangements for the hearings, the last of the hearings that this subcommittee has been conducting on the arts and humanities.

We have heard already from administration witnesses in support of increased Federal appropriations for the arts and humanities. We have heard as well from the State arts and humanities councils and from representatives in the fields of the theater, opera, and the film and the chair would observe that all of the witnesses we have heard have expressed support for the basic thrust of the legislation today under consideration, H.R. 3926 and H.R. 4288.

We felt it appropriate, having heard from representatives of the administration and from performers and others concerned with the arts and humanities, to round out the picture we have gained of the status of the arts and humanities by hearing from representatives of private sector, in particular with respect to their efforts to encourage and support the arts.

We are very pleased this morning to hear from three distinguished witnesses, Mr. W. McNeil Lowry, vice president of the Division of Humanities and the Arts for the Ford Foundation, Mr. Amyas Ames, chairman of the board of the Lincoln Center for the Performing Arts

and chairman of the Partnership for the Arts, and Mr. Goldwin McLellan, president of the Business Committee for the Arts.

Our first witness this morning is an old friend of this subcommittee and has made outstanding contributions in support of the arts in the United States. We are very pleased to be able to welcome Mr. W. McNeil Lowry.

The chair would like, before Mr. Lowry testifies to ask unanimous consent to insert in the record, as part of the hearing transcript, the text of the remarks of our distinguished colleague—a member of this committee and one of the earliest sponsors of the arts and humanities legislation—the Honorable Frank Thompson, Jr. of New Jersey, in the House of Representatives on March 8, 1973, together with an article about Mr. Lowry by Jean M. White as published in the Washington Post.

The chair would simply observe that Mr. Thompson has very nice things to say about Mr. Lowry and the chair would wish to associate himself with those remarks.

Mr. Lowry, we are pleased to have you with us.

[The document referred to follows:]

THE FORD FOUNDATION'S LOWRY

Mr. THOMPSON of New Jersey. Mr. Speaker, it was with great interest and pride that I read a splendid article by Miss Jean M. White in the Washington Post of March 4, 1973. The title of the piece is "The Modern Maecenas in America."

Miss White's sensitive and perceptive article is the story of the Ford Foundation's magnificent contribution to the arts and of the work of the man who administers that program, W. McNeil Lowry.

Sixteen years ago the Ford Foundation trustees made their decision to move into the arts with a 5-year exploratory program with the budget of about \$2 million a year. Mr. Lowry, who is known as "Mac" to his hundreds of friends, made the preliminary studies necessary and persuaded the trustees of the foundation to embark on the program which Mac has administered since.

I had known of Mr. Lowry for a number of years before I had the good fortune to meet him in 1957. I was, as you remember, working on the legislation which eventually passed creating the National Foundation on the Arts and Humanities. Mr. Lowry visited with me, helped me to refine my ideas and advised me in virtually innumerable ways. He supported strongly my deep belief that the Federal Government should take a major role in supporting the arts and humanities. Mac Lowry persuaded me that there should be a delicate and continuing balance between Federal support of the arts and private support. I am proud to say that with the help of my friends Representative John Brademas, Representative Al Quie, Senator Claiborne Pell of Rhode Island, Senator Jacob Javits of New York, and many others that this has come about. It would not have been possible, I believe, without Mac Lowry's support and advice.

Miss White's article tells much of the story of Mac Lowry's magnificent work. It also describes him as a human being in an accurate and sensitive way.

I am proud to say that since 1957 Mac Lowry has not only been a constructive and trusted advisor, but has become one of my closest personal friends. He is a totally admirable man, and it is my sincere belief that the Ford Foundation's wonderful generosity could not have been better handled, or indeed, as well handled by any other person. I realize this is a strong statement, but over the years I have gotten to know virtually everyone in the private sector connected with philanthropy in the arts. There are many splendid persons involved, but Mac Lowry stands head and shoulders above all of them.

The Ford Foundation is to be congratulated and thanked with deep gratitude for its generosity and especially its wisdom in choosing Mac to administer its great arts and humanities program. I look forward not only to my personal relationship with Mac Lowry, but even more to working with him in the future in the interests of the arts and humanities in the United States.

Miss White's article follows:

THE FORD FOUNDATION'S LOWRY

(By Jean M. White)

New York.—A few years back the Museum of the City of New York opened an exhibit of 600 portraits of famous people by Cecil Beaton, who tries to distill the essence of a subject in photographic character studies.

Coming around the corner of an L-shaped alcove, viewers suddenly found themselves confronted with a face blown up five times life-size—a roundish, slightly cherubic, classic (which is to say ordinary) American face, Midwestern perhaps, kindly, shrewd, appraising. It must have been a bit overwhelming for many of the viewers, particularly when they tried to place W. McNeil Lowry in that exhibit of famous people drawn mostly from the world of arts and entertainment.

"Mac" Lowry has a very important place in that world, perhaps five times life-size. Since 1957, he has dispensed a Ford Foundation largesse of more than \$250 million to the arts—the richest bounty by far in the United States and perhaps in the history of patronage of the arts with the medici and Renaissance Popes.

Inn the shorthand of the popular media, he has been called "Mr. Arts," "the man who runs culture," and, by some critics an "arts czar."

"Mr. Beaton must have taken 75 photographs that day," Lowry recalls. "Some one must have told him this man should look like a cardinal or a Pope, more likely a Pope. He was very patient. He criticized only the cut of my suit."

Beaton must have found it difficult to distill the aura of power in the presence of this slightly short, slightly rumped man who still has the bearing and language of a college professor from an early career. There is no trace of an arts tyrant or czar. This is the modern Mæcenas, a middleman of organized philanthropy, a philanthropoid, a professional fundsmen who tries to give away the donor's money efficiently and, if possible, imaginatively.

When New York magazine listed the villains and heroes of the art world (Lowry recalls that John D. Rockefeller III made both lists), it cast Lowry in the role of villain for pouring millions into Establishment Art.

"There is no way to be in this post without getting both plaudits and criticism, sometimes intemperate and inaccurate," Lowry says. "I didn't mind being put under the villains. I can look at myself in the mirror and see a villain. But it was the reason (for it)—millions to the art establishment. It must have shocked the hell out of the establishment."

That criticism still rankles Lowry. At a mellow 60, he now is cast in the role of philosopher of the art of arts philanthropy, and it is one suited to his character and temperament.

But the charge of toadying to the arts establishment does rankle. For Lowry sees himself as a populist of the arts. He speaks of "opening his pores" to artists and artistic directors. To him, they are the most important part of the arts, not the organizations, companies, museums, groups.

Lowry's official title is Ford Foundation vice president for the humanities and arts (H/A as it is shorthand at the Foundation). It is a job that is bound to make someone unhappy.

A professional philanthropist has to say "no" to some applicants. Everyone thinks his cause is the most worthwhile, the most important, the most deserving. There are certain to be disappointed egos.

As one observer puts it: "You can't give \$10,000 to every well-meaning, or even well-deserving, applicant."

What the Ford Foundation has done so well and imaginatively in its patronage the arts is to cluster grants around an idea—resident repertory theaters, helping young professional artists of proven potential at a stage in their career when they need public exposure and critical attention, and strengthening key outlets for that talent. It has not staged talent hunts nor given money to build auditoriums as playpens for amateur art activity.

Under Lowry, the role of the Ford Foundation's arts program has been much more than that of a grant giver. He has "energized" applications—the word is Lowry's. As far back as 1963, the Ford Foundation gave a \$7.7-million bonanza to ballet long before the brushfire of enthusiasm for dance was generally recognized. There were no applicants for such grants then.

Also, without applications, the Ford Foundation sent writers like poet Robert Lowell and novelist Philip Roth to spend a year with theater and opera companies in the hope of bringing new talent to the field of playwriting.

Lowry points to the lively ballet stage and the resident repertory theaters—which freed actors and playwrights from the harsh “hit or flop” economics of commercial Broadway—as the two notable successes of the Ford Foundation’s greening of the arts.

“If we had done nothing else, these would have justified our efforts,” he says. But he has had to say his “no’s.” Even when you have \$250 million to dispense, you have to say “no” to some applicants. Supporters of modern dance feel neglected by the Ford Foundation and argue that a disproportionate share of money has gone to ballet. Others say Lowry played favorites and slighted the American Ballet Theater for George Balanchine’s New York City Ballet. The Ford Foundation arts program has been criticized for being too insular, whimsical, eccentric, too safe, not experimental, unimaginative, not socially conscious.

And there have been failures as well as successes. One critic reviewing works produced for contemporary opera by young composers under Ford grants totaled the scoreboard at “seven up, seven down.”

“This is risk capital,” Lowry emphasizes. “If we want a string of unbroken successes, we should be doing something else. This is one advantage that we have over a government agency that is under public scrutiny.”

The returns on an investment in the theater, dance, or music are intangible. No one can say that a Ford Foundation grant has produced a great novel, a smashing theatrical success, or master painting. Lowry would be the last to claim this.

“It is obvious that without the Ford Foundation and the National Endowment for the Arts there would be, as there always has been, theater, painting, architecture, music and dance,” he says.

“How can anyone take credit for a Suzanne Farrell or a Balanchine or a leading ballet company. We never made any artist.”

Suzanne Farrell, former reigning ballerina of the New York City Ballet, was a young dance student in Cincinnati paying \$2.50 an hour for lessons at a commercial studio when she won a regional scholarship under a Ford Foundation program and began training at the School of American Ballet.

“If she had stayed where she was, she probably would have satisfied a mother’s ambition for grace and training and perhaps become a competent teacher,” Lowry points out.

Even those who criticize Ford Foundation grants to the arts have to admit that they have not been frivolous. One of these who feel Balanchine and the New York City Ballet have been favored ended up by saying: “But, thank God, somebody is giving money to dance.”

Perhaps the impact of the Ford Foundation’s program for the arts best can be measured in term of what the grants have meant for the cultural vitality of a single community. Here, in Washington, it has meant nearly \$12 million in direct grants, without parceling out shares in national programs.

The list is impressive for anyone who has gone to a play, a concert, an opera, or a ballet performance: Arena Stage, \$2.5 million (plus \$300,000 regranted through the National Endowment for the Arts); Washington Theater Club, \$250,000; National Symphony Orchestra, \$2.5 million; Washington Opera Society, \$446,990; National Ballet, \$628,000; Kennedy Center (for construction), \$5 million.

Lesser grants have been to the Corcoran Gallery of Art, \$25,000 for scholarships; Library of Congress, for a catalog of American prints, \$12,500; Freer Gallery, catalog, \$23,700; and the Institute of Contemporary Arts, \$375,000.

Throughout history, the arts always have lived a precarious, marginal existence, subsidized in large part by sacrifices of the artists themselves. “The Medici did it cheap. They put money in the artifact and squeezed the artist,” Lowry says of some of his predecessor patrons of the arts.

Unlike Europe, where municipal and state governments often give generous support for orchestras and ballet and opera companies, there has been almost no public monies for the arts in the United States until recent years. The National Endowment for the Arts was established only in 1965 and last year, in a sudden spurt in federal appropriations, achieved a budget of \$30 million.

It was back 16 years ago, on March 11, 1957, that Ford Foundation trustees made their decision to move into the arts with a five-year exploratory program on budget of about \$2 million a year. It was Lowry who convinced them that the arts were not merely a frivolous embellishment but a legitimate concern in their charge “to advance human welfare.”

It was an historic decision: the first national arts program established in the United States.

At that time, "Mac" Lowry was education director for the Ford Foundation. A former English professor at the University of Illinois and a former newspaperman, he had written a few unperformed plays and helped start Accent, a small literary quarterly. He was not a flamboyant salesman making a pitch for the arts. What he did was make the usual foundation study and marshal persuasive facts. ("The facts intrigued the trustees," he recalls. "They had not thought it could be done for the arts.")

The first five grants were on a modest scale and totaled about \$850,000. There was a demonstration project to test whether the appetite for live theater still existed in small towns where stock companies and vaudeville once flourished. Another program helped young opera singers make debuts in concert halls where they would receive critical attention.

The early grants set the tone for the \$250 million largesse to follow in the next 16 years. Ford Foundation grants now average around \$17 to \$20 million a year, about 10 percent of the Foundation budget.

"It was not I alone," Lowry says, "I met no opposition from the trustees once I had gathered the arguments to support the arts. I didn't overtake a position. A position overtook me."

In those early years, Lowry talked to hundreds of artists and artistic directors across the country and spent a quarter of his time on the road "opening his pores."

"Like Diogenes, I was scouring the land, not looking for an honest man, but talent and ideas," he says.

In the third year of the arts program, the budget was upped to \$3 million when a public outcry was raised over a work commissioned by the Metropolitan Opera under a Ford grant. The outcry only stiffened the resolve of the trustees to stand behind the arts program.

The Met had received Ford funds to commission some new American operas and had chosen the late Marc Blitzstein for one commission. He hit on the theme of Sacco and Vanzetti, the two avowed anarchists executed in the '20s, and immediately the Met—and Ford Foundation—came under attack and were accused of endorsing Blitzstein's choice of theme. Blitzstein was to die, leaving the opera unfinished and unproduced.

"We never commission specific works," Lowry emphasizes. "The last thing we want to do is dominate style or repertoire. If we weren't like Caesar's wife, above suspicion, in this regard, this organization could have a monolithic influence, something like giving a Good Housekeeping seal of approval. This could be a great seduction. We could seduce ourselves and artists, who would think: Ah, the Ford likes the style of X, Y, or Z and I'll get a grant if I do it that way."

It has been a cardinal rule for Ford Foundation art grants over the years. When the Foundation moved into its new building, executives could choose art for their office walls from a pool carefully selected not to include the works of contemporary American artists. A New York art critic decried this. But the selection was deliberate to avoid any hint the Foundation liked a particular artist or style.

But it is not always easy for a donor to disassociate himself from a gift of money. A couple of years ago the Foundation gave a grant to three entrepreneurs to arrange concerts for modern dancers in large halls for greater public exposure.

When Yvonne Rainer, who once tried to include a nude male dancer wearing only an American flag as a scarf in a Smithsonian Institution concert, appeared with her troupe, she ran background film that many viewers classified as blue movies. A critic complained that he didn't expect to go to dance festivals sponsored by the Ford Foundation and be subjected to such trivia used for shock purposes.

"The trustees weren't nearly as shocked as the critic," Lowry wryly notes. "I never heard a word from them. We gave money to three producers to stage modern dance concerts. Once a director or a theater receives a grant, we never say anything to them. We leave the decision to the professional. Apparently, Miss Rainer surprised even the producer and had not rehearsed the number."

In the first years of the Ford's experimental stab at an arts program, Lowry decided that he would have to set priorities. "With only \$2 million to spend a year, we couldn't just scatter it about or we would have had no impact," he says.

The first two priorities emphasized young talent for professional careers in music, theater, and the dance and strengthening the key artistic groups and institutions through which that talent is displayed. Last year McGeorge Bundy, the

president of the Ford Foundation, added a third priority; helping cultural organizations achieve financial stability.

To do this, the Ford Foundation has set up "cash reserve" grants to help theaters and dance and opera companies wipe out deficits to be free to plan for future seasons without being strapped by a chronic shortage of cash for current expenses. Money from the box office falls behind payrolls and rehearsal costs at the time needed most.

Seven years ago, the Ford Foundation committed \$80.2 million to assist 61 symphony orchestras. All but four (one went out of operation) met the challenge of raising matching money. Now Washington Post music critic Paul Hume reports that the nation's symphony orchestras are "not just surviving, but thriving."

Philanthropy can't be run exactly like a business. But the Ford Foundation is hardheaded and tough-minded in its programs. When the Kansas City Philharmonic raised only \$132,000 of its \$1-million allotment in matching grants, it was dropped from the program.

For a man who has helped give away \$250 million, Lowry has no illusions about the magical properties of money when it comes to the creative arts:

"If there is one thing that I want to make loud and clear, it is this: The limit on art and artists in the United States is not money. It is talent.

"Why did Houston get a theater from the Ford Foundation? Because Nina Vance was there, that's why. Why did we light on Philadelphia to support a ballet company? Not because Philadelphia deserves ballet more than Pittsburgh but because Barbara Weisberger was there with the Pennsylvania Ballet Company. More is needed than just wanting a theater, opera company.

"Money won't do it alone, I'm glad I'm not Miss Hanks (Nancy Hanks, chairman of the National Endowment for the Arts) and don't have to pretend that it will. It's a legitimate aim for the government to try to expose people to the arts, to support festivals, tours. We don't. We have made choices of priorities. We don't aim to bring theater or ballet to every state or town."

As for another foundation's report calling for a resident theater in every American city of more than 400,000, Lowry dismisses the goal as "ridiculous, smacking of a world almanac."

Lowry welcomes competition from the federal government in patronage of the arts on a national scale.

"They are going to outstrip us soon, thank God," he says. "I am glad to trumpet to the world that the Endowment has reached a \$30-million budget. We've just been in longer."

But he also sees danger that the private patron may relax his generosity now that federal, state, and municipal governments are making arts grants.

"Historically, it has been the private patron who has given the major support to the arts, perhaps 90 per cent," Lowry points out. "If the private patron were to turn his or her back, it would be disastrous."

Lowry works on the 10th floor of a Manhattan office "greenhouse" near the United Nations Plaza. The headquarters building of the Ford Foundation, opened in 1967, is a granite, glass and garden structure. Offices overlook a giant interior garden with southern magnolia, red ironbark, evergreen pear, cryptomeria, and sharp-leaf jacaranda selected to flourish in office temperature.

The architect designed the glass-walled offices overlooking the garden and each other to achieve a "sense of community." Lowry, a private man, likes to work within the privacy of his conventional walled office with a view of the Manhattan skyline. It is a brown study with a large-topped working desk to receive voluminous reports, studies, facts, figures.

There is a lovely 18th-century Japanese screen in the outer office of Virginia C. Lavelle, his administrative assistant. On the walls of his office are two Ben Nicholson paintings and post-Raphael drawings of the loggia of the Vatican—all selected from the art pool offered to Ford Foundation executives when they moved into the new offices.

Over in a conversation area of chairs grouped around a low table, "Mac" Lowry talks about the arts. He takes measured pulls on a Salem cigarette as he measures, weighs, collects, and sorts through his thoughts. Sometimes he slips into a slightly rotund, rolling style that is academic compounded by foundationese. ("My colleagues sometimes tell me: 'Mac, give it to us in one sentence.'")

He still recalls his boyhood days in Kansas; points out that he was born near the then geographical center of the United States, located about 80 miles northwest of his Columbus (Kan.) birthplace; remembers hearing about how his

grandfather cried when McKinley defeated William Jennings Bryan. He roots his populism in the arts in the political populism of his Kansas family.

By now, Lowry is the senior executive in point of service at the Ford Foundation. In the midst of a shifting foundation style, Lowry is a defender of the old traditions of organized philanthropy.

"Humanist is an old, old word. It means to discriminate, to make choices," Lowry points out.

Lowry and his wife, who keep an apartment in the East 60s in Manhattan and a country retreat in Putnam Valley "up the side of a mountain at the end of a dead end road," still go out three or four nights a week for plays, concerts, exhibits.

"The results of what we have accomplished with the Ford arts program will not be clear until long after my death," "Mac" Lowry says. "I think in long prospective terms. An artist can't do that."

Following is a listing of where Ford Foundation arts money went in fiscal years 1957-72. Totals are in millions:

Regularly budgeted programs

Music	\$37.7
Theater	32.1
Dance	22.5
Visual Arts	12.7
Film	2.6
Other	10.6

Specially budgeted programs

Symphony orchestra program	\$80.2
Lincoln Center and constituents	29.7
Kennedy Center	5.0
Other	7.9

STATEMENT OF W. McNEIL LOWRY, VICE PRESIDENT, DIVISION OF HUMANITIES AND THE ARTS FORD FOUNDATION

Mr. Lowry. Mr. Chairman and distinguished members of the subcommittee, I am honored and privileged to respond again to invitations from your committee and others in Congress concerned with the National Foundation on the Arts and the Humanities. On this occasion I shall, in my prepared statement, cover only a few points about the theme of this day's hearings, "Financing the Arts in America," which by definition, I suppose, means not only how the arts are now being financed but how in the future the arts must be, or hopefully will be, financed. The bulk of my testimony I shall leave to answering the questions of the distinguished members of this subcommittee.

Before proceeding, and in view of the remarks made by the distinguished chairman, however, I ask your indulgence of a personal expression. I cannot forego the opportunity to voice my deep personal satisfaction over a most conspicuous example of cooperation between public and private sectors in both exploration and action concerning great issues facing the American society.

It seems to me after nearly 20 years spent in helping to organize one large institution in the private sector that the cooperation to which I have referred has always been and will always be the genius and the shield of our particular republican society. The understanding, indeed the generosity you, your colleagues and your predecessors have shown to my institution and to me as one of its representatives have produced a vital mutual interaction for many years, including

those years when a National Foundation on the Arts and the Humanities was only a sketch on a drawing board.

Mr. Chairman and members of the subcommittee, I support, without reservations, the reauthorization and a large increase in appropriations by the Congress for the objectives of the National Foundation on the Arts and the Humanities. I do so for many reasons. Just one of those reasons will appear in my analysis of how the arts in America are being financed, a subject, as most of you know, which has long been studied in the Ford Foundation and is now being analyzed on a systematic and exhaustive basis by a large number of persons of many disciplines and skills under the direction of my colleague, Richard C. Sheldon.

Just a few words on the parameters surrounding the facts I shall attempt to contribute. As we all know, the arts in America can include or exclude many activities, indeed activities often funded by the National Endowment for the Arts, the Ford Foundation and other private foundations, and by other donors.

As I shall treat their financing this morning, the arts should be taken to mean substantially all the fully professional nonprofit performing groups or companies with annual expense budgets of approximately \$100,000 or more. The artistic institutions embraced are in theater, opera, symphony, and dance. Film is not included, nor is the commercial theater. Absent are presenting, rather than performing, organizations like the Kennedy, Lincoln, and other centers. Excluded also is the host of semiprofessional or amateur groups with limited seasons and highly restricted budgets, important as some of these are.

The facts and trends to be noted nevertheless cover the years 1965-71 for nonprofit theater, opera, dance, and symphony organizations with annual budgets above \$100,000, and therefore will reveal a basic pattern for the nonprofit performing arts as a whole, once all economic and statistical analysis can be completed in this study and later and supplied to the press, the public, the Government, and most importantly, the directors and managers of the groups themselves. Even when we have reached that point, bear in mind that the basic patterns for museums of fine arts will not have emerged from this particular analysis.

How have the nonprofit performing arts, as I have chosen to systematize them, been doing financially over the 6 years, including the 1970-71 season? First of all, total income has more or less kept pace with the inevitably increasing expenses of these organizations. The season 1970-71 was a particularly good one in this respect, though it is too early to tell whether this is a trend or a momentary aberration.

In dance, opera and almost equally the professional theaters, earned income has also kept pace with the growth rate of total expenditures, though not in the symphony field. Since there are limits to lengths of season, house capacities, and to some extent, to ticket prices, this particular balance in growth rates is noteworthy of itself. But, as you have already guessed, for total income growth to match total expenditure growth, contributed income had to more than double while earned income went up by about 55 percent. Eighty percent of the increase in contributed income came from private sources.

The orchestras shared in this increase in contributions. Their overall situation is different because they had a smaller proportionate increase in earned income than the other three art forms.

Let me try to specify these and other trends from the season of 1970-71.

The expenditures of substantially all groups in theater, dance, symphony and opera—including the large budget of the Metropolitan Opera—were roughly \$150 million.

They earned about \$92 million. I shall be rounding figures throughout.

They had unearned—almost all contributed—income of \$65 million. Of these \$65 million, \$8.5 million came from Federal, State, and municipal sources.

Of the \$65 million, about \$48.5 came from the private sector, with private patrons, directly or through local family foundations carrying 82 percent of the weight and national foundations 18 percent.

After using both unearned and earned income, there remained a net deficit of a little more than \$2 million for the entire group in 1970-71, which the invasion of capital turned into a small plus of \$381,000.

May I trouble the subcommittee with a few notations on how, over the 6 years, the nonprofit performing arts got to the 1970-71 volumes I have summarized?

Many persons have wondered whether the growth rates in current dollars have kept pace for all sources of income with those of expenditures. They appear to have done so—about 10.5 percent in each when all four fields are taken together. They have done even better in opera and ballet. Indeed, in these two fields, the growth rate in earned income kept pace with the growth of all expenditures, not in dollars, but as a rate, of course.

This is all somewhat less drastic news than many of us were guessing about in 1967 and in 1968. But even so, what does it say?

A nonprofit artistic organization is a particular operation with particular goals and particular restraints. It shares one of its restraints with other types of institutions, say, a college, in that it cannot earn its way by collecting ticket sales—or, for the college, collecting tuition charges. If it did, it would not have the goals and characteristics this distinguished subcommittee, the President, the distinguished Chairman of the National Endowment would want to spend the public's money on. It would not have the goals and characteristics to which private patrons and organized foundations wanted to devote funds.

So, at any time, the last 6 years or any other, the company or group begins a season knowing that it cannot earn its way without income we called "unearned," though the trustees and managers of the group may feel the word a kind of misnomer considering the backbreaking efforts they must put in to get both contributions and sales at the box office.

If one starts, therefore, with an intrinsic and necessary deficit against earned account, it may be heartening to know that at least the growth rate of all income is matching the growth rate of all expenditure. But, having started that way, the manager also realizes that equal growth rates on both sides of the ledger mean more numbers of dollars each year to fill the gap.

The large number of theater, orchestral, operatic, and dance groups—with variations, of course—have been doing that, hard as it has been. How will they continue to do so? It depends on the unflagging persistence of the private patron, and it depends on a very large

increase in public tax funds. I shall make a very brief comment on each of these.

In the 6 years through 1970-71, expenditures for just those performing groups I have defined rose from \$92 million to \$159 million, or more than two-thirds. Suppose they do the same in the next 6 years, without very large and fundamental changes in the patterns of support now existing. Then private patrons outside the national foundations would have to contribute not \$40 million—as in 1970-71 just to these groups—but \$66 million, and only to these artistic groups. I am not talking about other activities in the performing arts and, of course, not about the visual arts at all.

My other comment is that public contributions even to these groups have had a steady growth rate in these 6 years, and for this many persons deserve congratulations—this and other committees of Congress, the President, the Chairmen of the National Endowment, the Governor of New York and his legislators, and many others. But, if this has exceeded in proportion as a growth rate, that of private patronage, it is because public contributions to these organizations have been relatively so small, and private sector giving relatively so large.

It is extremely important to the arts in America and to the society as a whole that very large increases in congressional appropriations to the National Endowments come, not only, for example, to do all those worthwhile things about which Miss Nancy Hanks spoke to you on March 6, but to put her agency more nearly into the position of the Arts Council of Great Britain, say, while the heavy balance in the financing of the arts still falls on the private sector, at least for a transitional period.

If anything like 80 percent of the increase in contributions to the arts has in the past 6 years come from private sources, the question is how long private sources can and will continue at this rate? I know that the chairman of this subcommittee and many of its other members and many other Members of Congress are not only anxious about this question but have shared that anxiety publicly, as Chairman Hanks herself has done and Deputy Chairman Straight as well.

So have officials of the Ford Foundation, of course. We are here to talk about organized public philanthropy in the arts, not organized private philanthropy, but so many of our goals are in common that it might be worthwhile to illustrate differences in ways of reaching them. One of these differences may have been implied by a witness before this subcommittee in Washington, the president of the University of Nebraska.

About a month before his appearance in Washington, he appeared in my office at the foundation. Appealing to a native Kansan, perhaps, he told me that he had a loose federation among four Midwestern States that wanted to do something to expose the public, particularly the young public, to the arts, and in the course of doing so, among other things, to bring in 13 performing groups outside that area. He named them. I told him that 12 of the 13 had at one time or another in their history had been kept in existence by the Ford Foundation's initiative, though generally in company with individual or other private patronage, with or without legal matching.

I explained that the very important objective of touring or importing performances seemed to us to suit more exactly Federal and State

arts councils or local or regional patrons, at least while many of the performing companies come to the Ford Foundation, with its modest budget in the arts, when in need of really significant financial leverage.

My caller appeared quite able to understand two homely things I said. First, the Ford Foundation could hardly choose to meet itself coming and going 12 times through partial assistance to one regional project. Second, one could not make eggs, however golden, without geese.

We were all very glad to hear from Miss Hanks on March 6 that the ceiling on her grants to the kind of artistic resources I have limited myself to in this discussion is now approximately \$150,000. I look forward, as I am sure Chairman Hanks does, to such significant Federal support of the arts that while helping them expand or show across the country, the National Endowment can also make even more significant regular contributions to the artistic groups themselves, and this was my point of the contrast with the Arts Council of Great Britain.

I am not talking about what some call "the arts establishment" groups. The ones we have been concerned with are barely established, and they depend on the persistence of the private sector and on increased public support to become so.

Before responding to your questions, I would like to share with you what looks like a hopeful note about these artistic organizations. Though they reach out for and accept from the Ford Foundation, the Endowment or others what might be termed technical assistance, they are well managed. And, they manage an operation that is very well and intrinsically fixed in its species orientation.

What I mean is that nothing over the past 6 years appears so constant about these operations as the exact proportions of their operating expenditures. The directors or managers can choose only the total of their expenditures, in other words, the scope and momentum they can realize. Perhaps they have an annual budget of \$250,000 or one of \$1 million. Expenditures rise but by a constant figure. Once their choice is made, the nature and proportion of its components—personnel, production costs, administrative costs, and so on—are fixed. It is on the income side that the variations occur.

I realize that these facts by themselves do not cover all the manifold and intangible qualities of artistic and administrative management. They at least suggest confirmation of what many of us have long known. The adjective "artistic" does not mean that public and private money is more exposed to recklessness or vagaries of temperament.

Mr. Chairman, I shall be glad to address myself to any questions the distinguished subcommittee may have about the subject matter of these hearings, the National Endowment for the Humanities, or anything you may think to be within my competence.

Mr. BRADEMAs. Thank you very much, Mr. Lowry, for a most helpful statement.

Let me ask you, when do you think the economic analysis, which I understand the Ford Foundation is undertaking with respect to the nonprofit professional performing arts, is likely to be in hand for the benefit of the public generally, and those of us who are concerned about these matters?

Mr. LOWRY. We have just passed a very difficult watershed, which is to reprogram, after a great deal of work, a computer that was made not

for research analysis, but also to put into it many things which will give an economic analysis to these raw data that only now we are able to get. This has been and will be a most complicated procedure.

Our hope is that this can be completed and the report given to you and other members of the public, as the arts organizations, sometime in the fall, perhaps in November.

What I would like to point out is that it started out to be a 5-year. We are going to add a sixth, and seventh, and so on. We shall keep it up as a data bank. But, because we were not sure that there was not some slight difference in 1970 and 1971, we made it a 6-year.

I would say, Mr. Chairman, sometime in October or November.

Mr. BRADEMAs. I have heard your statement with great interest. I would ask if you could capsule what you perceive to be the difference in the appropriate roles for the National Arts Endowment and public foundations, as distinguished from private business contributions, with respect to the arts?

Mr. LOWRY. Do you mean foundations like the Ford?

Mr. BRADEMAs. Right.

Mr. LOWRY. I think the differences are real and yet, will, from time to time, shift. Let me explain what I mean. The National Foundation program, like the Ford Foundation program, can lever a great deal of private funds by the patrons and others toward quality groups, of all the activities of various kinds. It has a flexibility. It knows that it cannot take on a national mandate to do, for example, all the kinds of touring and supporting things that the National Endowment helpfully supports, all the things that title I and title III did.

We knew that long before there was a National Foundation for the Arts and Humanities or title I and title III. In other words, we would like to be the kind of responsive, flexible leverage or choice in our normal operations and leave to the public sectors the actual maintenance.

Public sector support didn't grow that fast. So, as you probably know, at the beginning of 1970, 1971, and 1972 we began a program of cash reserve grants to help stabilize organizations around the country, not with operating support but to help them with any short-term liabilities and to build up, for the first time in the performing arts in the United States, a kind of working capital reserve over 4 years.

This has already had 42 or 43 grants and we are not through. This looks like the activity of a national institution taking a national responsibility. If the National Endowment had had the funds and the intent to do such a thing we might not have done it. Miss Hanks has testified and, I think, Mr. Straight also, and many members of the Endowment, to the way this worked.

The way we did it is we left an incentive on the actual annual operating funds to the local supporters by the patrons and also, if they can come in, as they do, the National Endowment. Here our roles got a little reversed, but, in the main, that delicate balance to which the gentleman from New Jersey to whom you referred, in his statement of March 8, between the public and private sector is not yet a delicate balance if we mean a weighted, equal scale.

The danger is, and you have testified to this and other members of your committee and Congress have testified to this, that the private sector will say there is so much attention given to public support we

can lie down and they can't. Their money could go to anything they want but the operations of an organized, private foundation helped them to suggest where that money should be aggregated.

Mr. BRADEMAs. You are aware, I am sure, Mr. Lowry, that Senator Pell of Rhode Island, chairman of the Special Senate Subcommittee on the Arts, and I have introduced legislation of which both Mr. Peyer and Mr. Hansen are cosponsors, that would have the effect of authorizing \$200 million a year for the arts in fiscal 1976. How do you feel about that?

Mr. LOWRY. I am so aware of it that I am still recovering from my delight in reading of it, sir.

Mr. BRADEMAs. I am gratified to have your endorsement.

I have just a couple of other questions, but first, an observation. I take it by your response to my earlier question that even if we were to move in the direction represented by that bill or by the administration's proposal—which would mean a doubling of authorizations for the next year—do you still feel that both private business and foundations like Ford must be active in supporting the arts?

Mr. LOWRY. I certainly do, and particularly private individuals.

Mr. BRADEMAs. I am sure you must be aware that one of the problems, that has come to the attention of the subcommittee in our hearings, has been the propriety of the administration's proposal that there should be set aside certain funds to be given priority if projects are connected in some way with the observation of the Bicentennial. I would be interested in any comment you may have on that proposal.

Mr. LOWRY. Mr. Chairman, who can be against the Bicentennial? Certainly not the Ford Foundation. Certainly not myself. Certainly not any other American. I have talked very briefly both to Chairman Hanks and Chairman Berman about how they see this, and I believe that Miss Hanks said specifically in her statement to your committee that she would hope that many of the projects that she would be doing anyway, or recommending to the National Council, would be projects in the artistic tradition of the United States, somewhere between 1776 and 1976, and would therefore look pretty much like regular program projects.

I would hope this is true. I think there are very many great things that could be done about the Bicentennial that would cost money, but I don't think that to slow down the momentum of direct operations in either the arts or humanities by finding funds for the Bicentennial only there, if they have to be strictly interpreted, is exactly the right tactic at the moment.

There is a great deal of climate in this country which our foundation, myself personally, my staff and many others in the private sector have been pushing to emphasize or congratulate the growing State, Federal, and in some cases, municipal support of the arts. That shouldn't be stopped.

The danger may be that in one way or another we don't know what we are talking about when we get a certain sum of money into the National Endowment and you have indicated one possible confusion about the Bicentennial. The other danger, of course, is that the private patron would say the Government is going to do it all.

Even if, in 1974, your, Senator Pell's, and your colleagues' bill is passed, and even assuming it is appropriated at the \$200 million rate,

considering the proliferation and expansion of activities of the National Endowment for the Arts in a truly thoughtful way, that \$200 million itself is still going to require the great participation of the private sector.

Mr. BRADEMAs. I would just ask you one other question which has been on the mind of my colleague from New York, Mr. Peyser, and my colleague, Mr. Quie from Minnesota, who is not here. There has been some criticism voiced that the State of New York receives too large a proportion of the funds of the National Arts Endowment and that some amendments might be in order that would provide that the moneys be more equitably spread across the Republic. What do you think about that?

Mr. LOWRY. In the spirit of the same wondering by the gentlemen to whom you referred, the first fieldwork done in 1957-58 by the Ford Foundation on the Arts was done in 175 communities of the United States. The concentration of the outlets for the artist, not where he was born but where he goes, is, as you know, a result of social, economic, ethnic, and other forces and there is not much that can be done about that.

I happen to believe and, in fact, our grant records show that there are important artistic leaders and therefore groups, companies, and institutions are in many other places besides New York. But, there is no doubt that if the National Endowment for the Arts never gives the kind of attention to particular groups, companies, institutions, or others in New York just because they are in New York any more than the Arts Council of Great Britain would be forbidden to give so much of its funds in London; OK, somebody else is going to have to find those geese before there are going to be any eggs.

That is an equivocal answer because, as a former Kansas Populist I go both ways.

Mr. BRADEMAs. You are still a Populist.

Mr. LOWRY. Yes.

Mr. BRADEMAs. Thank you, Mr. Lowry.

Mr. Peyser, from New York, in whose State we are meeting today.

Mr. PEYSER. Mr. Chairman, thank you very much, and I do want to welcome you and my good friend, Mr. Hansen, to the city of New York where the arts are still one of the very active and key parts of our community life.

Mr. Lowry, I appreciate the testimony that you have given. John sort of stole a question of mine that I have been asking during the hearings, but now, based on your answer I have got to ask it anyway. It deals with the money for New York City and New York State.

I am sure that you and the members of the group present this morning are well aware that New York State spends in excess of 10 times the amount of money of any other State in this country for the arts and, as a result, we have developed here, in New York City, a great concentration of the arts.

It is my opinion as a layman in this area that the money that comes into the arts in New York City has an effect throughout this country. It isn't just as though the money comes into New York City and that the arts developed here stay in New York City. My feeling is that many of the programs headquartered in New York City reach out to the whole country. This is not to say that I want to eliminate the funds

that are available in the Endowment to the Arts and Humanities for other States, but, I do want the money to go where the programs can be best used and have the greatest national input.

If you were faced with the option of an amendment that said money should be distributed more broadly throughout the country and not have this concentration in New York City, would you think that would be a good amendment for the future of the arts and humanities?

Mr. LOWRY. If it was done as a piece of legislation and done only geographically I would not. I will say, and this also is a further answer to one of the chairman's questions, that when one finds a theater director in San Francisco or in Houston, of all places, and a great ballet company in Philadelphia, one should pay as much attention to those if they have that kind of quality as anything else.

But, that would not be the effect of a kind of amendment you are talking about. The selection of qualitative standards and artistic leadership would have to be done if the Congress permitted, if the President permitted, and should be done by the councils and panels and staff of the National Endowment, but a straight geographical amendment that just said so much in each State regardless, that is populism but it is not about art.

I will say that, if anything, the National Endowment has been spreading its activities very, very largely all over the United States geographically anyway without such an amendment, and I don't hear anything different in the testimony of Miss Hanks. But, as you say, sir, particularly individuals, not just groups, because there are important groups elsewhere, particularly individuals that are used for this spreading often are found here, or Los Angeles, or San Francisco, and if you trade their genealogy you will find they come from places like Kansas, I would like to say.

But, where they have found their outlet is different and a straight geographical thing is not about art.

Mr. PEYSER. Thank you very much.

Mr. BRADEMAS. Mr. Hansen of Idaho.

Mr. HANSEN. Mr. Chairman, I might note, first of all, no reference has been made to Idaho. I will join in the effort of my colleagues to try to get the largest possible appropriation and then I think we can discuss how it could best be utilized. Our big battle is not going to be one of authorizing because I expect our committee judgment will be accepted by the Congress but in Appropriations, in a climate where many of the programs are suffering from hold-to-line budgets or cutbacks. That is going to be our big problem.

Let me express my personal appreciation for your very important contribution to these hearings. You have placed in clear perspective this whole matter of financing certain portions of the arts and given us a look a few years ahead, and thereby raised a challenge which is a challenge not only to the Congress and public bodies but to people across the country.

Recently, in the Washington Post, I believe, you were quoted as saying that the Ford Foundation, since 1957, had contributed something on the order of \$80.2 billion to the orchestra. In the same article Paul Hume made the observation that the symphony is now not only surviving but is thriving. I would like to ask you, first of all, if that

is the case? I assume much of it is due to the support of the Ford Foundation, but do you share that judgment generally?

Mr. LOWRY. Generally, yes, but may I say that in the two times before 1956, when we carried to the Board, at its request, because this mammoth symphony program could not have been got out of a small budget of this division, a proposal and diagnosis about the major metropolitan orchestras we said what we are out to do, since you gentlemen have asked for it, is to try to structure a program that will give those symphonies the same fighting chance for survival 10 years from now that they have today. In other words we did not have millennial goals and say these symphonies are going to be OK because of this program.

In fact, while they raised the endowment matching part of it we also gave most of them about \$100,00 a year toward their maintenance drive which we had never done before. We gave all of them some, but some of them \$100,00 a year on an average.

All but five of the orchestras succeeded in matching.

Their difficulty in keeping up the increased need for annual operating support is still quite great. Some of them might regard Mr. Hume as a little bit overstating the case. What also happened in these same years, perhaps because they are the oldest formal organizations in the arts, is they did not do as much to increase or diversify their audiences except in very important services that they gave free, like the New York Philharmonic in the Park, and so on.

They have got a little bit more to do there about bringing up their earned income. Let us say, I think they are healthier than they were in 1966. I don't think they are thriving. Was that the word?

Mr. HANSEN. That is the word he used.

Mr. LOWRY. That sounds as if everything is okay. They are working very hard to do the thriving. Yes, in the main they are doing it with four or five tragic examples where they failed.

But, I couldn't quite say they were thriving. I would say they have got the same battle they have had. They are going to have more money from income, from indowment, and that is great, but it won't do the job by itself.

Mr. HANSEN. In your testimony you limited your analysis of the financial needs to the orchestra, the opera, the dance and the theater.

Mr. LOWRY. Opera, dance, theater and symphony.

Mr. HANSEN. Did you indicate in your judgment as to where each one falls in general ranking between relative prosperity and poverty. Which is the best off and which is the worse off?

Let me say that in the testimony in the hearings we had 3 years ago I was struck by the dire circumstances of the dance. I gather that we made a little progress since then. I assume, not nearly enough. Who needs the most help now?

Mr. LOWRY. The question is bound to be addressed to an institution which, since 1962, when our program in the arts stopped being exploratory and started engaging in operating support and therefore had a larger budget, helped to stimulate, and in some cases, to bring about with a great deal help from the private sector and more recently, from the New York State Council and the National Endowment what you could call institution building in two fields, the resident professional theater, which some people call repertory theaters and others

call regional theaters—we call them resident professional companies because we don't care where they are. We care what the leadership is—and in the ballet field.

At one time or another the Ford Foundation has helped every completely professional ballet company and a large proportion, at least on a one-time basis, of all theaters.

When we started there were 12 so-called winter stock companies. That was back in 1957. Now the momentum that is being shown the most is in ballet, but it lives in constant cash flow crises.

The audience has expanded. The appetite all over this country for ballet, even what is not professional, is amazing. The momentum has been great and they have kept pace, as I have said from Mr. Sheldon's figures, on a growth rate basis with their total expenditures just in ticket income. But it was because they were going like this.

Modern dance—perhaps this is what you were told a few years ago—largely with two or three companies as exceptions, exists when a director-choreographer has some funds to tour and he has them most now from the State councils and National Endowment, and he can call his people together. He doesn't have a year-round seasonal situation.

The National Endowment, therefore, and public support of modern dance looks more significant and is more significant in the 6-year period I was talking about than anything else; the National Endowment, the New York State Council, public money. But those companies largely exist just when they go on a paid-for tour.

The resident professional theater companies need more and more money. But the opera and ballet have been attracting and holding audiences. Resident professional theater companies have. They have grown, some of them, at a certain scale. They can't say their growth rate of all income exactly matches the growth rate of their expenditures because they too are finding momentum.

You see, you have got me going among a bunch of very difficult situations. I would suppose that the completion of the establishment of theater and dance as an art form and a group of outlets for practitioners perhaps takes No. 1 priority, if you include ballet, which is very, very expensive. Opera will always be a very costly thing. It is amazing that it continues to find supporters, but it does. The orchestra is about the same.

If you are asking me about these four, we have not talked about the creative film or art museums.

Mr. HANSEN. Thank you very much, Mr. Chairman.

Mr. BRADEMAs. Mr. Lowry, I want to fire one or two quick questions at you before you go away.

Could you tell us briefly where most of the private contributions you cite come from? That is, you cited an 80-percent figure in contributions.

Mr. Lowry. As they are reported on these very elaborate data sheets and checked and rechecked before they are put into the computer, Mr. Chairman, we call them local-non-government and this can mean a private patron's gift. Sometimes that gift actually, as far as we can tell from the form, might have been a check written through a private family foundation. Local-non-government is what we are talking about and that is largely, as you know, the private patron, whether he does so directly or through a foundation that he has.

The other big thing in the private sector, of course, is the national foundation and then the corporation after that.

Mr. BRADEMAs. I should be grateful if you could make available to the subcommittee any preliminary breakdowns of those figures that you may have, so that we can get some idea of, for instance, the relative percentage of funds given by private business corporations in the United States to support the arts, as distinguished from foundations like yours.

Mr. Lowry. Mr. McLellan probably will do more of a satisfactory job in that respect. I will say to the staff, since we are not out to scoop our own report, we have really given about as much as we can at this point to the members of the subcommittee staff. We shall make breakdowns for their background which, of course, would be for the members of the committee. We won't issue it to the press.

Mr. BRADEMAs. We will treat the information as Senator Ervin is treating the information from the FBI.

Mr. Lowry. I will do so. I have not had the pleasure of reading the prepared statement from Mr. McLellan. I may get a good deal, and you may too, get a good deal of edification from that.

Mr. BRADEMAs. There are many other questions but there are two other witnesses this morning and perhaps, Mr. Lowry, you will let us write you a letter with two or three other questions and give us a response in writing?

Mr. Lowry. Yes, of course. Thank you very much. I always enjoy appearances before this particular committee.

Mr. BRADEMAs. We are next very pleased to hear from another friend of this subcommittee, Mr. Amyas Ames, chairman of the Partnership for the Arts and chairman of the Lincoln Center for the Performing Arts.

Mr. Ames, we are very pleased to have you with us. If you will, briefly summarize your statement and we will put it in the record in its entirety.

STATEMENT OF AMYAS AMES, CHAIRMAN OF THE BOARD, LINCOLN CENTER FOR THE PERFORMING ARTS: CHAIRMAN OF THE PARTNERSHIP FOR THE ARTS

Mr. AMES. Thank you.

[The statement referred to follows:]

AMYAS AMES, CHAIRMAN,¹ PARTNERSHIP FOR THE ARTS

A NATIONAL CONCERN

A simple fact of economic life in this country is that we are inflating the price of everything . . . the inevitable result of doing so many things at once. In each separate activity, rising costs must be paid for, or the activity stops. For this reason the government helps aircraft manufacturers by paying a higher price for each plane; highway builders are helped by being paid more dollars for each mile of highway; corporations are able to pay the rising salaries of workers by charging higher prices for the product; the higher cost of education, and of local and national security is paid out of larger budgets for the city, the state and the nation.

This is not the case with the arts. The same higher costs cannot be passed on in higher ticket prices, for the immediate effect would be to diminish the activity, to exclude the very people who care the most. The arts—dance, music, theater and

¹ Chairman Lincoln Center Inc., New York Philharmonic.

painting—have been for the whole community through the recorded history of man. But now, our communities are beginning to be denied the arts. It is no longer possible for the private sector, through gifts of generous persons, to bear the public burden of inflation and so, without quite realizing it, we have been killing what our society loves.

THE POLITICAL STIRRINGS

But there are signs that love for the arts is so deep, so widespread throughout our communities, that this human issue is becoming one of the important political developments of the 1970's. There is a struggle going on in this country between those who want mammoth buildings, endless concrete highways, and complete mechanization and those who ask that more attention be given to the human quality of our living—to how people live, to the arts and humanities. That the arts are gaining political strength is shown by the following: Mayor White of Boston found that in his city 92% would approve spending \$1 million for "Summerthing", a city activity in the arts; Governor Rockefeller, for the first time in any state, has included the arts in a "deficiency appropriation", raising annual support for the arts in the state to \$15 million; President Nixon, in a strictly controlled budget, has more than doubled the request for support for the National Endowment for the Arts from \$38 million to \$80 million; Senators Pell and Javits and Congressmen Brademas, Quie, Thomson and Hansen have submitted legislation to Congress asking for \$100 million in 1974, \$150 million in 1975 and \$200 million in 1976 for the National Endowment for the Arts and a like amount for the humanities; and Ira Koger, head of the Partnership for the Arts in Florida, where aid for the arts has been minimal until now, polled the state legislators and found a clear majority of both houses committed to support the arts. Of the two-third who answered the questionnaire, none were opposed.

POLITICAL STRENGTH

We would not be surprised by this. Although there are those who have thought that the arts were only for the rich, today the arts are becoming increasingly available to everyone, they are being presented and performed everywhere. This is so, to an important extent, because of the public support of the arts by The National Endowment and the State Arts Councils. This support of the arts all over the country and in all communities is a very American phenomenon and we should be proud of it.

We are finding through community research, etc. . . . that differing income groups all consider theaters, concert halls, and museums to be of high importance to their community. Furthermore, the poor, middle-class and affluent are equal in the extent of their enthusiasm for cultural activities. And this is true in the city and country regardless of social background or age. I think . . . In the New York City schools where absenteeism in public high schools rises to 28% in some classes, it drops to 5% for arts activities.

NEW DEVELOPMENTS

To further emphasize this point, let me mention a few of the new developments at Lincoln Center, for whether it be in our work in the schools or on our plazas and stages, we find this same remarkable breadth of interest in the arts: in the Mostly Mozart Festival—which plays the music of the great classics in August with near capacity audiences averaging under 30 years of age; in The Community Holiday Festival where Consolidated Edison Company supports our presentation of local performance groups from all parts of the city, including Puerto Rican, Black and Chinese-American groups; in Soul at the Center, a festival which brings the best of Black experience to the stages of Lincoln Center in the spirit of the communities' common bond through the arts. And finally there is the Street Theater Festival supported by United Brands where each summer street theater groups from as far away as California come to New York and perform on the Plaza at Lincoln Center for all to see.

THE ISSUE BEFORE THE COUNTRY

You have only to see the enthusiasm, etc., the joy on the faces of these musicians, actors and audiences alike to know that we are concerned with a matter of the human spirit, and isn't that what the arts are all about? Simply stated, the issue before the country is: what priority do we, as a people, want to place on the

human spirit? How much do we care, as a people, for the great artistic treasures of our heritage and the new and vital artistic expressions now growing in communities across the country. I would . . .

AN ECONOMIC BASE FOR THE ARTS

The arts also have value for the community in added jobs for citizens and opportunities for business and industry. The New York State Commission on Cultural Resources has done research to show the true value of the "non-profit" arts to that state:

"Non-profit cultural organizations employ 33,000 people—as many persons as the State's steel industry.

"The operating expenditures of non-profit cultural institutions, \$350 million, are more than half the operating expenditures of the State's agricultural business.

"Arts and cultural institutions in New York State have a total estimated value of more than \$6 billion of assets, properties, and holdings, equivalent to the national holdings of General Motors Corporation".

The arts swell the tourist industry, which is a \$3.5 billion activity in the State. The salaries of those working in the arts are taxed and all those buildings and activities are customers of the local trades. It is only as we gain such knowledge about every State and city that the true economic value of the arts becomes evident.

THE PRACTICAL NECESSITY OF AID

All of this points to the wisdom of setting a high priority for the arts. But how big is the problem—what kind of support is needed and how much would it cost? Let me cite two examples, one local to New York and one national. The following table shows the rising dollar gap at Lincoln Center—a group of performing arts companies selling $3\frac{1}{2}$ million tickets annually; also playing free concerts in the parks of the five boroughs of the city, and reaching 600,000 schoolchildren:

THE MOUNTING CRISIS FOR THE PERFORMING ARTS AT LINCOLN CENTER

[In millions of dollars]

	Costs	Loss (after operating income)	Government aid (State and Federal)	Private aid
1970-71	47.7	13.1	2.3	10.8
1971-72	51.8	16.8	1.6	15.2
1972-73	55.0	18.0	2.5	15.5
The outrage of inflation—loss up		4.9		
The inadequacy of Government aid—up only			.2	
The unbearable increase in demand on the private sector—up				4.7

The drives for private aid in 1972/73 will raise an all-time record of \$13.2 million from loyal people, foundations and corporations—a sign of how much the community cares—but the two year extra burden of \$4.7 million is unbearable. The result will be a reduction of assets of about \$2.3 million for the performing art companies at Lincoln Center for the third year in a row. There can be no sharper definition of crisis. The inevitable consequence will be a curtailment of performances or the art companies will disappear. The demands on the private sector have finally gone beyond the potential of private giving—too much of the community burden of inflation has been placed on too few. This condition can force decisions to cut back, decisions not in the public interest. Our government must help to bear the community-imposed burden of inflation or the arts will become second-rate in this country.

The second example, a study of the operations of the 28 major symphony orchestras (see Exhibit on following page) shows the same forces at work nationally. The community-imposed burden of inflation is forcing a steadily widening gap (see Chart) between the costs of orchestras and the available income. This gap was \$10.8 million in 1972, or 15.2% of operating costs. Federal aid of \$3.3 million and state aid of \$4.1 million failed to close it, with the inevitable result of curtailment, second-best decisions about quality and the threat of bankruptcy.

In this case also, the community burden of inflation has been placed on too few and the cumulative effect is becoming unbearable. This is showing in the record:

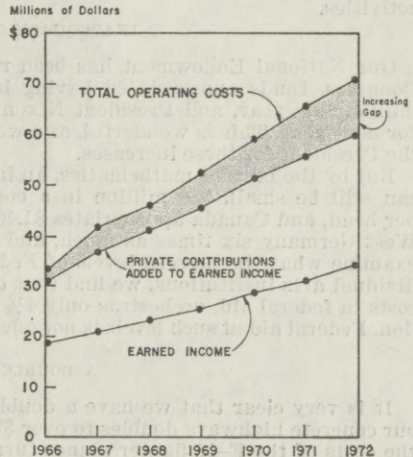
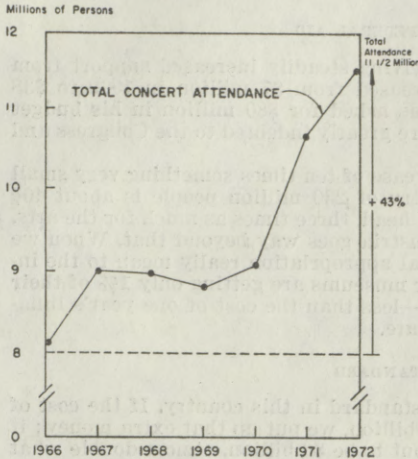
THE GROWING FINANCIAL CRISIS OF THE 28 MAJOR AMERICAN SYMPHONY ORCHESTRAS

Since 1966, number of concerts played has grown by one-third...

... Total attendance has risen 43 percent...

Total operating costs have more than doubled...

... And the orchestras' financial gap after private support has continued to increase sharply...



Figures have recently been compiled by the American Symphony Orchestra League covering the operations and financial situation of the nation's 28 major symphony orchestras for the year 1972. This information updates the data base used in our report, "How To Resolve the Growing Financial Crisis of the American Symphony Orchestras," dated April 1972.

The new figures reveal a continuation of the trends identified in the report: that is, rising attendance at concerts, increasing operating expenses to satisfy this growing demand, and a sharply increasing financial gap after private contributions (see chart). In fact, the relationship of this financial gap to total operating expenses of the 28 orchestras has been steadily rising—from 7.2 percent in 1966, to 12.7 percent in 1971, to 15.2 percent in 1972. Federal aid for the orchestras totalled roughly 4.5 percent of total expenditures last year, up slightly from the 3.5 percent level experienced in 1971.

On balance, analysis of the 1972 data confirms the basic premise of the report that the orchestras face a growing financial crisis that seems unlikely to be successfully met by relying on increased support from the private sector alone, important through it is that private support continue to increase significantly. (In 1972, private contributions to the 28 orchestras rose a scant \$100,000, while the orchestras' total operating costs grew by \$5 million, or nearly 8 percent.) While the 1972 experience reinforces the need for private support, it also underscores the importance of sharply increased Federal funding for the nation's symphony orchestras if they are to remain a healthy and viable national cultural institution.

PRIVATE CONTRIBUTIONS TO THE 28 MAJOR SYMPHONY ORCHESTRAS

[In millions of dollars]

	Amount	Increase
1966.....	12.0	
1969.....	21.0	+9.0
1971.....	26.7	+5.7
1972.....	26.8	+1.

It is almost a miracle that private giving has increased \$14.8 million in seven years, but people care and it happened. However, in 1972, operating costs of these 28 orchestras were forced up another \$5 million and, in spite of hard drives for funds, only an additional \$100,000 was raised. In every city across the country the limits of such giving are being reached.

The inflationary rise in costs is an outrage to all the arts in all communities and must be accepted as a public responsibility to be borne by state and federal governments, just as they bear the rising costs in so many other public oriented activities.

INADEQUACY OF FEDERAL AID

Our National Endowment has been receiving steadily increased support from Congress, funds appropriated having increased from \$7 million in 1969 to \$38 million this year, and President Nixon has asked for \$80 million in his budget for next year. This is wonderful, and we are greatly indebted to the Congress and the President for these increases.

But by the laws of mathematics, an increase of ten times something very small can still be small. \$80 million in a country of 230 million people is about 40¢ per head, and Canada appropriates \$1.40 a head, three times as much for the arts, West Germany six times as much, and Austria goes way beyond that. When we examine what the present levels of Federal appropriation really mean to the individual arts institutions, we find that our museums are getting only 1% of their costs in federal aid, orchestras only 4½%—less than the cost of one year's inflation. Federal aid at such levels is *not* adequate.

A DOUBLE STANDARD

It is very clear that we have a double standard in this country. If the cost of our concrete highways doubles to over \$76 billion, we put up that extra money; if the costs of the F-14 fighter planes turn out to be \$6 billion, almost double what we planned, the planes are built; if state colleges in California, where Governor Reagan gives no support to the arts, etc. * * * increase by \$257 million over what they were ten years ago, the State pays the extra; if the cost of a moon shot doubles, we go to the moon, not half way to it, but if the costs of a concert double in ten years, if the costs of art institutions double, as does everything else, we take no action appropriate to the crisis. The crisis is of our own making. We have an artistic trust held in common by all, and we are failing in that trust. We are letting beauty atrophy and we must do something about it.

A PROPOSAL

Now I have here * * * what we should do is now clear. We have learned a lot about governmental aid in the last few years and we have some hard facts to go on. First we must determine what are the true needs of the arts and decide what part of that need should be met by government aid. What we must do is to set the goal at a level that will accomplish what we want to accomplish. That is the American way etc. * * * We did it in the sciences and we reached the moon, we can do it in the Arts and Humanities.

In setting the appropriate level of aid, we do not want the government to take over the arts, we do not want bureaucracy to deprive us of excellence. So our proposal sets certain standards of adequacy and amount to ensure that the artistic enterprise of our nation is healthy, but left in private hands.

(1) *Standard of adequacy*

The first standard is one of adequacy. What constitutes "meaningful aid" is a matter of judgment and varies, depending on the arts activity and its location. Since we are killing our finest art companies with inflation, the very act of setting a higher priority for the arts demands an investigation of the needs caused by inflation. A determination of adequacy should be a fundamental of the process of granting aid. It is wrong and not in the public interest that present legislation fails to request such a determination.

For example, a standard of adequacy is found in the report of the two associates of the Management Consultant firm of McKinsey & Company who examined ten years of operations of twenty-eight major symphony orchestras of the country and recommended that, at least for those symphony orchestras, Federal and State aid must be increased by three or four times if they are to be healthy.

(2) *Standard of amount*

But a limit is needed so that private initiative is not reduced and so that the total costs to the government be controlled. So it is proposed that, with suitable flexibility of application, the total of Federal and State aid should not exceed the amount of private support. This would mean, for most established art companies that at least three-quarters of the support for the art activity come from the private sector—admission and ticket sales, gifts from individuals, corporations, foundations.

(3) *Standard of quality and community interest*

The third standard concerns quality and community interest. It is proposed judgment that aid for the arts would be in the form of direct operating support to those art activities that, in the judgment of our national and state arts councils and the judgment of advisory committees, qualify under the following four factors: (1) the quality of the art company; (2) its public service activities; (3) the contributions received from the private sector; and (4) most important—the needs of the institution in providing its overall services for the community.

A PRINCIPLE FOR AMERICAN AID

Such general guide lines for governmental aid essentially leave the judgment to people in the local communities—what they support becomes worthy of help from government, and conversely if quality drops or audience interest lags, or private financial support drops, the art activity, judged by its devotees, will fail to qualify for support.

SPREADING OF AID

Central to this whole proposal is the concept that we appropriate sufficient funds so that the wonderful work now being done by the National Endowment for the Arts and by some of the State Arts Councils in spreading aid for the arts broadly throughout all communities and peoples can be continued and at an adequate level. By appropriating sufficient funds we can do that and still accomplish the purpose we must set for ourselves which is adequate aid for the primary arts institutions of this country.

THE COST OF ADEQUATE AID

The cost of federal aid adequate to support the arts has been estimated to be \$200 million or roughly 10% of the \$2 billion spent on the non-profit arts by the American people. Figures carefully compiled by New York State—the first state to ask for such information—shows that the people of that state spend \$350 million each year on non-profit art activities. Even after this is reduced a third, by taking out the 21 largest art companies on the ground that they are unusual to New York, this would indicate a national level of \$2.8 billion of spending on non-profit art activities. So \$200 million for the National Endowment for the Arts would be less than 10% and only adequate if state aid were substantially increased. If analysis of a highly qualified arts institution, strongly supported in its community, indicates genuine need, such aid should be forthcoming—certainly the American people should be satisfied with no less practical a solution.

Let me point out that \$200 million of Federal aid is less than 1% of what we spend on concrete highways each year. That means that if the total highway program (\$24 billion) were to be delayed three days, the arts could have the money. It is equal to the cost of only ten fighter planes, and the cost of one aircraft carrier would pay the bill for five years. We construct single buildings that cost three times as much, but the money I speak of is not for machinery, concrete or steel—it is for people, it is for the arts and the arts are of the human spirit.

"A CUP OF CLAY"

In closing, let me draw on the writings of Ruth Benedict, who in her "Patterns of Culture", makes the point that the study of simpler cultures may make clear social facts that are otherwise baffling, and tells of a Californian Indian Chief who said: "In the beginning, God gave to every people a cup, a cup of clay, and from this cup they drank their life." "They dipped in the water," he continued, "But their cups were different. Our cup is broken now."

Ruth Benedict commented on these words: "Our cup is broken" by saying "Those things that gave significance to the life of his people, the domestic

rituals—the succession of ceremonials in the villages, they were gone, and with them the shape and meaning of their life”.

We cannot allow the death by attrition or what gives meaning and value to our lives.

Mr. AMES. I would like to point out at the bottom of the first page the language that says, the arts—dance, music, theater, and painting—have been for the whole community through the recorded history of man. But now, our communities are beginning to be denied the arts. It is no longer possible for the private sector, through gifts of generous persons, to bear the public burden of inflation and so, without quite realizing it, we have been killing what our society loves.

I think you will see this documented as we move into the report. On the second page I would like to add Congressman Peyser's name because I know he is on the legislation.

I think, as we work and try to gain a national unity of approach to these problems, it becomes impossible to avoid a conviction that there is a strong current flowing with us. The movement for the arts is all across the country and it is for real. The reason, I believe, is shown in the first paragraph on page 3, which I would like to focus on.

We are finding through community research, that differing income groups all consider theaters, concert halls, and museums to be of high importance to their community. Furthermore, the poor, middle-class, and affluent are equal in the extent of their enthusiasm for cultural activities. And this is true in the city and country and regardless of social background or age.

There is information being prepared on this and I have had the privilege of seeing some preliminary reports on it which will shortly be out. It perhaps explains the real political strength which the arts are showing just because the arts are for everyone.

On page 4, let me read the paragraph, The issue before the country. You have only to see the enthusiasm, the joy on the faces of these musicians, actors, and audiences alike to know that we are concerned with a matter of the human spirit, and isn't that what the arts are all about? Simply stated, the issue before the country is: What priority do we, as a people, want to place on the human spirit? How much do we care, as a people, for the great artistic treasures of our heritage and the new and vital artistic expressions now growing in communities across the country.

I would like to emphasize the next paragraph. In New York we have 33,000 people working in the arts, which is as many as in our steel industry. The total of these nonprofit institution activities is \$350 million, which is more than half the expenditures of our agricultural business. The assets of \$6 billion, that is buildings, properties and holdings, are equivalent to the national holdings of the General Motors Corp.

The tourist industry in New York, and I am only citing New York because it has carefully prepared detailed figures, is a \$3½ billion activity; that is, the tourist industry. When people come down to see us from Syracuse or Buffalo they bring their wives or husbands because they want to go to a show or see a museum. The arts are definitely a strong economic factor in our community and should be given more attention.

Turning to the figures at the bottom of page 5 will show you what I know most about, which is the combined operation of all the performing arts companies at Lincoln Center. You can see the cost go from \$47.7 million to \$55 million in 2 years. Those costs are about 70 percent payroll for performing artists and people who support them. We work in a climate where around us the settlements for wages are going up. This is $7\frac{1}{2}$ percent a year for the 2 years, just mathematically.

Whether it is the mailman, the policeman or the worker, settlements are being made at a higher rate than this and that increase in cost is essentially a translation of the impact of inflation on the arts in this country. You will see the effect in the loss, the "outrage of inflation" of \$4.9 million. I am using that work "outrage" in its classical sense. Inflation does outrage the arts.

Government aid is up only \$200,000 over the 2 years so that there is an unbearable burden of \$4.7 million which has been thrown on the private sector. That is the burden that is hurting and even killing the arts.

At the top of page 6 you will see that drives for private aid in 1972-73 will raise an all-time record. This is private contributions just to Lincoln Center and just here in New York of \$13.2 million. It is the sign of how much the community cares. The 2-year extra burden of \$4.7 million is unbearable, and has resulted in over \$2 million being deducted from the assets of these particular companies each year for 3 years.

This condition can force decisions to cut back, decisions not in the public interest. Our government must bear the community-imposed burden of inflation or the arts will become second rate in this country.

On the next page there is a chart which was prepared by two associates of McKinsey & Co., who came in to examine the 28 major symphony orchestras, and you have seen this information in a report prepared last year. It is now updated. The point of all this information is evident in the shaded area in the right-hand chart.

I really want to emphasize as strongly as I can that there is a cumulative negative effect in this struggle to meet inflation. The evidence of the battle going on is shown in the shaded area it shows graphically what has been called the increasing "degravation gap."

If you will turn to page 7 you will see what these 28 major symphony orchestras have done. They raised \$12 million in 1966 and \$21 million in 1969, 5 years later, an increase of \$9 million. By 1971 they were raising \$26.7 million, but the rate of increase has declined. Finally, in 1972, you see the cumulative effect of trying to meet an unreasonable burden, the public burden that is being thrust on these art companies.

The inflationary gap has risen by \$2.5 million, but they have only raised an additional \$100,000. That deficit is taken away from their working-capital. I think you know about my conviction of the inadequacy of Federal aid. It isn't an obscure matter. If you take the case of a museum you will find that only 1 percent of Federal aid is coming to it. That is a definition of inadequacy. One percent is something but certainly, in a country like this, and in a time of real crisis, it isn't good enough.

In the case of the orchestras, and of Lincoln Center, the Federal aid was $4\frac{1}{2}$ percent. Four-and-a-half percent is not adequate.

So, it is very clear that we have a double standard in this country. If the cost of our concrete highways doubles to over \$76 billion, we put up that extra money. If the cost of the F-14 fighter planes turns out to be \$6 billion, almost double what we planned, the planes are built. If colleges in California, where Governor Reagan gives no support to the arts, increase by \$257 million over what they were 10 years, the State pays the extra. If the cost of a moon shot doubles, we go to the moon, not half way to it, but if the costs of a concert double in 10 years, if the costs of art institutions double, as does everything else, we take no action appropriate to the crisis. The crisis is of our own making. We have an artistic trust held in common by all, and we are failing in that trust. We are letting beauty atrophy and we must do something about it.

Now, I have here a proposal. I would like to go through it, if I may. We have learned a lot about State and Federal aid. I think what we must do is to set the goal at a level that will accomplish what we want to accomplish. That is the American way. We did it in the sciences and we reached the moon. We can do it in the arts and humanities.

In setting the appropriate level of aid, we do not want the Government to take over the arts, we do not want bureaucracy to deprive us of excellence. So our proposal sets certain standards of adequacy and amount to insure that the artistic enterprise of our Nation is healthy, but left in private hands.

Since we are killing our finest art companies with inflation, the very act of setting a higher priority for the arts demands an investigation of the needs caused by inflation. A determination of adequacy should be a fundamental of the process of granting aid. It is wrong and not in the public interest that present legislation fails to request such a determination.

The second standard is one of amount. A limit is needed so that private initiative is not reduced and so that the total costs to the Government be controlled. So it is proposed that, with suitable flexibility of application, the total of Federal and State aid should not exceed the amount of private support. This would mean, for most established art companies that at least three-quarters of the support for the art activity come from the private sector—admission and ticket sales, gifts from individuals, corporations, foundations.

The third standard is one of quality and community interest. It is a judgment that has to be made by State art councils and by our National Endowment. There are four points qualifying and let me just speak to each.

The quality of the company, I think, goes without saying. But, in regard to public service activities, there is a point often overlooked. Most of our art companies are doing an important percentage, whether it is 20, 30, or a higher percentage, of their activities which are really public oriented and the Government is getting a bargain in giving them support because of the extent of their public activities. It should be one of the things that is judged.

It seems appropriate that contributions received from the private sector must be maintained and this should be one of the factors of judgment.

Most important, the institution that is carrying on the performing arts or other art activities has a problem as a going organization and the need of that institution in providing its service to the community should be a determining factor in setting the amount of aid.

I believe there is a principal for American aid. Such general guidelines for governmental aid essentially leave the judgment to people in the local communities. What they support becomes worthy of help from Government and conversely, if quality drops or audience interest lags, or private financial support drops, the art activity, judged by its devotees, will fail to qualify for support.

I think you know how strongly I believe in the spreading of aid. It is very widely spread by the National Endowment and that principle is right. We must have sufficient funds to spread aid widely but we must recognize that there are two parts to Federal aid. One is the general need of the community to participate in the arts. That must be funded. The other is the support that is needed for the fine quality institutions because that is where excitement in the arts comes from. It is quality that matters and certainly this country is affluent enough to be able to take care of its best at the same time that it is caring for artistic activity widely through the country.

If analysis of the needs of a highly qualified institution, I am reemphasizing what I already said—that is strongly supported in its community, and qualifying to all standards indicates genuine need, such aid should be forthcoming. Certainly the American people should be satisfied with no less practical a solution.

I would like to just mention that \$200 million is something this country can afford.

I then would like to read the last paragraph because the issue is this big.

In closing, let me draw on the writings of Ruth Benedict, who in her *Patterns of Culture*, makes the point that the study of simpler cultures may make clear social facts that are otherwise baffling, and tells of a Californian Indian Chief who said: "In the beginning, God gave to every people a cup, a cup of clay, and from this cup they drank their life. They dipped in the water," he continued, "but their cups were different. Our cup is broken now."

Ruth Benedict commented on these words, "our cup is broken," by saying,

Those things that gave significance to the life of his people, the domestic rituals—the succession of ceremonials in the villages, they were gone, and with them the shape and meaning of their life.

We cannot allow the death by attrition of what gives meaning and value to our lives.

I would like to close, sir, with a very strong support of the thrust of the bill and to say the full funding of \$200 million is a great issue in this country and one that should be strongly fought for from all States and all communities. Thank you.

Mr. BRADEMAS. Thank you very much, Mr. Ames, for a most valuable and eloquent statement. At the outset I would like personally to express my own appreciation to you and the Partnership for the Arts for the leadership that you and that organization have given to encouraging a greater investment of the Federal dollar in support of the arts. I think it is fair to say that Senator Pell and Senator Javits

and my colleagues, Mr. Quie, Mr. Peyser, Mr. Hansen and I, as well as Mr. Thompson and others who have supported the legislation to provide for \$200 million annually by 1976, would not have been able to move in that direction had it not been for the stimulus and encouragement that you and the Partnership for the Arts have given.

I want to personally and publicly express my appreciation for your leadership. Second, I want to congratulate you on your initiative in your other capacity as Chairman of the Lincoln Center in having brought Mr. Papp and his organization over to the Lincoln Center. I happen to be a great admirer of his and, indeed, he was one of our witnesses, as you may know, last week before this subcommittee, on this legislation.

I would like, in that connection, to ask you a question about a problem I read in the papers that you and he face, that of gathering enough manna to make your enterprise possible. Do you get any money from the State of New York for the Lincoln Center?

MR. AMES. Yes; we do, but not for that purpose. Funds have been very small in relation to our total budget. A sharp line of distinction has to be made between Lincoln Center and the performing arts companies that make it up—the Metropolitan, the Philharmonic, the City Center ballet and opera, the Chamber Music Society and, in the future we hope, the New York Shakespeare Festival, when we raise this money. They get substantial help from the State.

Lincoln Center, as a separate entity, does get help but not in substantial amounts.

MR. BRADEMAs. Do you anticipate getting any assistance for Mr. Papp's entourage from the State of New York?

MR. AMES. Lincoln Center will not. The New York State Shakespeare Festival, as a constituent of Lincoln Center, does expect to and I would hope, because here is an opportunity to have really strong institutional theater, that the city, State and, I think, the Nation will help. As Mr. Lowry pointed out things effectively done are of national interest, and I think the State and the National Endowment will support the New York Shakespeare Festival.

MR. BRADEMAs. I am glad to hear you say that. I also want to congratulate Governor Rockefeller on the leadership he has shown in generating more State support for the arts—even as I am very critical of Governor Reagan for not having shown any leadership in this connection. I would hope that we would see both Democratic and Republican Governors as well as State legislators urging a greater investment of State tax dollars in the arts.

I want to ask you two other quick questions. Among the standards that you suggest whereby we could judge whether to provide Federal dollars for the arts is that of adequacy. But, I put this question to you as a kind of devil's advocate. Will not be definition in terms of adequacy inevitably—especially in the context of your observation that priority ought to be given to establish the institutions of excellence—mean a definition in terms of what is adequate to maintain existing institutions, to maintain the status quo, as distinguished from supporting new activities in the arts? Do you follow my question?

MR. AMES. I do. I do not think so. I think it is only that we must appropriate enough money first to take care of activities in the arts broadly through the communities. That is being done.

Mr. BRADEMAs. Does that mean existing institutions?

Mr. AMES. I am thinking more of the general things like street theater and the various things the National Endowment has supported which are felt in all our communities, and making a distinction between them and the primary art institutions.

Turning to the primary art institutions which also must be examined for their need and adequacy, the extent to which any one of these institutions develops new things, and perhaps the New York Shakespeare Festival is a very good example, that is a cause for additional funding and that kind of an activity, strongly supported by audiences, strongly supported by the private sector in raising substantial money, and by corporate aid justifies the Government support so that the Government will be leaning on the local knowledge and local support to justify its activity.

I see no reason for thinking it will only support the status quo because if we only support the status quo in the arts it is not going to be very likely.

Mr. BRADEMAs. In light of your report on the financial status of the 28 major symphonies in the United States and what you take to be the increasing financial gap, what do you make of the statement of Paul Hume, the Washington Post music critic, "that the Nation's symphony orchestras are not just alive, but thriving?"

Mr. AMES. I think Mr. Lowry mentioned that they are in good condition. They are alive and fighting, but it is a really rough fight. They are thriving. You can see that in the audience chart that is in here. With a 43-percent rise in audiences, they are thriving. If you go into Central Park and see an unbelievable 90,000 people—that is a third of a mile of people—you have to acknowledge that they are thriving.

The unfortunate thing is the more they thrive, the more definite it is that without aid they are going to die because their income is about 50 percent of their total expenses. We have pushed cumulatively on the private sector to raise this fantastic amount of money. That source has been pushed to the point of diminishing return.

If we now let inflation go on adding to this burden, there is no question that this very much alive and very exciting period in symphonic music, as far as its public interest is concerned, will suffer serious results.

Mr. BRADEMAs. Finally, if you could, just state briefly how you found the reaction across the country to the goal of \$200 million annually for the arts by 1976?

Mr. AMES. This drive is about 3 years evolving and one of the remarkable things about it has been that out of each State there is developing a leadership. There is a very strong movement in California of the Partnership for the Arts for California. There is just organizing in Florida a very strong pulling together of the art activities.

In the past there has been a tragic conflict between art institutions, museums, orchestras, operas. Each one has thought the other to be a competitor, in part because they were competing for the private dollar from perhaps the same people. The truth is that just as you put all your shoe stores on one street, they are all supplementing each other and their enemy is not each other. It is steel, concrete, other lobbies, and other demands on the American priority. The truth is that although not every State, as these things move irregularly, but to a re-

markable extent, the spirit is there to pull the art companies together into a common effort. I think that is the foundation, if I am responsive to your question, of the strong political movement that we see developing.

Mr. BRADEMAs. Thank you very much, Mr. Ames.

Mr. Peyser.

Mr. PEYSER. Thank you, Mr. Chairman.

Mr. Ames, I am certainly delighted to hear and to have read your entire written testimony. I would like to state a point and then ask you where we can go from here.

Last week I was involved in a mediation effort between the AAU and the NCAA. This is in the sports world, which is almost totally removed from the art world. After my mediation attempt failed, I introduced legislation to take an affirmative action in this matter of amateur international athletics.

We held the first hearing yesterday in Washington on my proposed legislation and we will be holding hearings again next week. The reason I am mentioning this is that from the time the story came out last Wednesday of my attempts at this mediation, and then the introduction legislation on Thursday, my office has been inundated with the media, and people from all over the country responding to this particular attempt by saying: we are with you, let's go, let's get other people involved, this is long overdue.

Frankly, we are delighted and amazed that this happened. Typical of this, I was speaking last night in Schenectady, N.Y. I thought I delivered a very stirring message which had nothing to do with the NCAA or AAU. At the end of my talk the members of the press who were there from upstate New York came over and I was sure they wanted to get some other gems of wisdom on my talk. They said, "Now let's get some information on this NCAA program." That is what they were interested in.

Since we have begun our hearings on the Endowment for the Arts and Humanities which is a program I support very strongly and want to see grow in every way it can, I have not, received communications or comments from the public, other than one letter that was from the art editor of a chain of newspapers.

The public response on this effort, from my own point of view, has been extremely limited, if not nonexistent. It would seem to me that one of the things we need, because you speak of political clout in here, is a stimulation of the public by men like yourself who are in leadership positions in the arts field.

I guess what I am saying here is merely that men like yourself who are in these top leadership positions can do something among the public to let them know that they can improve the situation of the arts if they, the public are willing to get a little involved by either writing a letter or making a phone call.

Perhaps this is one of the areas that you and your associates can direct yourselves to.

Mr. AMES. First of all, I hope I can get a copy of the remarks you just made because this is the name of the game. Let me say I am concerned about the lack of communication. The press has been almost unbelievably a supporter of the arts and I believe that your experience with the NCAA is part of the same support. It is an interest in

the human spirit and where there are these opportunities to affect people's living we are going to get this response, and the press are very sensitive to this.

But, the truth is we have not yet got to the point where the coverage of these hearings has been brought home to many people yet.

My testimony was not written solely to this committee. It is hoped that with some modification it will become a document to be used in each State by the Partnership of the Arts, to go to each leader of the arts and will multiply understanding of the issues out into all the boards, all the employees, all the artists. The story will come through to the Senators, the Congressmen, the Administration how deep the feeling is across the country.

I think you will see this come right out of the country but we really have been holding back until the appropriate time.

MR. PEYSER. I appreciate that and I hope this effort really goes forward in that area. I think it can be developed by men like yourself far better than it can by those of us who are in the House.

I have one other question, Mr. Ames, and this deals with the second paragraph on the first page of your testimony where you say, "The same higher costs cannot be passed on in higher ticket prices." In the Lincoln Center, can you give me an indication of what the price range for performances would be?

MR. AMES. The range is over a very wide area. They run up as high as \$17.50 at the opera for prime locations but they start with a large number of schoolchildren brought in free. They also have rush tickets for \$1 when there is availability and they start at the level of \$3.50, \$4, and \$4.50. A lot of the tickets range into the \$6.50, \$7.90, and \$8.90 area.

For instance, the City Center and Philharmonic are around that \$7.50 and \$8.90 area. We are playing to packed houses on most occasions.

MR. PEYSER. I recognize that one of the problems for the average person who wants to go to the theater in New York or to the ballet or something of this nature is the cost. I am continually amazed that you have as many people at the theater, and I am wondering if a lot of them are repeaters, who have higher income and who are traditional theatergoers.

To go to the theater in New York is a very expensive operation and it has grown more so in the last 10 years. The cost of theater has been fantastic in its percentage increase, but I recognize the realities we are talking about.

I feel that one of the areas we can reach through subsidy is the commercial theater. We heard Edwin Albee testify last week that commercial theater should have some support because it is pricing itself out of existence. To pay \$10 or \$11 a ticket is, I think, ridiculous, but that is what must be charged if theater is to survive.

I am in favor of a program that is going to make theater available to people at a reasonable cost and frankly I don't find these costs reasonable. I think they are perfectly terrible. I am not saying this to be critical of those who are charging it, it is just that the facts are.

Hopefully, through a program like the Endowment for the Arts we can reach more into the area of lowering ticket prices through subsidy.

Mr. AMES. That is, I believe, more true in Europe than it is here. I think the commercial theater has raised prices more than have the performing arts at Lincoln Center. It is there that the relentless drive of this inflation has been translated into a higher ticket price.

If higher ticket prices, for instance, at the Beaumont Theater reduced the audience by 5 percent, income would reduce by \$90,000 a week. Just multiply that and you will see the practical side of ticket price. It runs into very big money if you start to price yourself out of your market.

Every one of the companies is in such trouble that they cannot afford the economic drain. It is wrong—and that is the point you have made—if ticket prices are only for the privileged few. The only way to avoid it is to face the fact that in the case of the arts just as in education and other things the government is supporting, if you don't give aid you won't have arts. If you did not support education we would not have public education. They are alike.

Mr. PEYSER. Thank you, Mr. Ames.

Mr. BRADEMAs. Mr. Hansen.

Mr. HANSEN. Thank you, Mr. Chairman.

I just have one question. It also relates to the statement you made in the second paragraph. You say that our communities are beginning to be denied the arts. I am wondering if we really have lost ground over the years, which is in contrast to what I had understood to be the case particularly with some progress made with the Endowment. Does that mean we are falling shorter in terms of achievement of what ought to be our goals? I am a little bit confused.

Mr. AMES. I think the answer is it is way short of the goal that has to be achieved. If you will notice in the figures, for Lincoln Center and in the national figures for orchestras, the increase in government aid over this period was small. In other words, government aid is not coming through to these prime institutions in a sufficient amount to really be adequate or meaningful, and the reason is that we have not yet set the level of government aid where it has to be, which is at the \$200 million level to begin with.

Mr. HANSEN. I would concede that, but I am still wondering if, in fact, it is correct to say the communities are beginning to be denied the arts. The experience, as I have observed, is that many communities across the country, because of even limited support of the Endowment, are beginning to have the opportunity to enjoy the arts that they didn't have a dozen or 20 years ago.

Mr. AMES. This is right. There is a tremendous interest in the arts. As I mentioned, the audiences in the parks are at an all-time high, much higher than a few years ago, but the Joeffrey Ballet is at the point of being threatened in its very existence.

If you go into one of the executive committees of one of these constituents, like the Philharmonic—I only mention this because it is my personal experience and I know I am on solid ground—the decisions are being made for 1975 and 1976 because that is where the manager is working. The commitments are being made to hire fine artists from wherever they may be in the country or abroad.

Those commitments are contracts and when you are faced with a deficit you don't know where you will be in 1976 and therefore, we are beginning to be denied the free judgment to do what really must

be done in the arts, which is to think on the finest level as to what should be done.

Every one of the art companies, and this is not limited to Lincoln Center and or to New York—it is universal to all art activities; museums as well as performing arts—are being hit by this negative factor of inflation. It is beginning to deny people the arts. The day and the hour is very late.

Mr. HANSEN. Thank you very much.

Mr. BRADEMAS. Mr. Ames, thank you very much indeed. Let me wish you well in your present drive to raise a substantial amount of money at the Lincoln Center for the New York Shakespeare Festival.

Mr. AMES. I just want to correct you on that, because Joe Papp and I are known, as the “odd couple,” and I happen to be a great admirer and believe deeply in the conditions he has set. We are challenging the community. It is terribly important to the city, the State, and the country that we get institutional theater in Lincoln Center, but, his demands are right and we must have the means to do it effectively and well.

So the verb is in the future tense. I am very confident that we will be showing you the New York Shakespeare Theater at Lincoln Center.

Mr. BRADEMAS. Very well. Thank you very much, Mr. Ames.

Our third witness today is another old friend of this subcommittee, Mr. Goldwin McLellan, president of the Business Committee for the Arts.

Mr. McLellan, we are very glad to have you with us today. Again, our subcommittee would be very grateful to you if you would be kind enough to summarize your statement. All of it then can be included in the record and we will have time to put some questions to you before we have to rush to the airport because the House is in session today.

We will, at this point, include your prepared statement in the record. [The statement referred to follows:]

STATEMENT BY GOLDWIN A. McLELLAN, PRESIDENT,
BUSINESS COMMITTEE FOR THE ARTS

I am glad to have this opportunity to comment on legislative proposals to enlarge the scope of Federal government support of the arts.

Despite his proposed curtailment of other Federal expenditures, President Nixon has asked that this year's appropriation for the arts be doubled. While acknowledging that this proposal might seem extravagant at a time of severe budget stringency, the President declared that the maintenance of America's cultural resources has a compelling claims on our national priorities.

I share the President's view and endorse his request.

We must maintain the esthetic and spiritual forces necessary to our society even as we attack other problems of a more tangible nature. The arts have always helped to implement man's desire for achieving his best. They have served to expand his vision and to give him understanding of his individual worth. This is important in our age of technology, when we are surrounded by impervious and uncaring automation which considers man of a common mold, to be folded, spindled and mutilated at whim.

Since the Second World War there has been an unprecedented rise in attendance at our country's museums, concerts, theaters and the dance. The arts are more successful in reaching more people than ever before. There is a constant increase in the demand for them. Arts institutions and facilities are proliferating across the country in response to the nation's rapidly expanding cultural needs. Impressive numbers of American artists working with all art forms are the equal of any anywhere in the world. It would appear that here we have

all the ingredients for solvency—attendance, talent, expanded production facilities and inspiration.

Unfortunately, in the world of the arts more production to meet increased public demand almost invariably results in greater losses. It is true that subsidies for the arts are increasing at the same time as the demand, but the demand is increasing even more rapidly than philanthropy. Practically all the nation's nonprofit professional arts organizations collect less in admissions than they pay out in operating costs. And the relentless rise in operating costs cannot be offset by the laborsaving methods used in industry to lower the costs per unit of manufacture. It is truly paradoxical that the very success of the arts might, unless there is some change, result in their financial downfall.

We have come a long way from the time, two generations and more ago, when the museums and symphony orchestras were all too often the private fiefdoms of the few. In those days the public was given what the board of trustees wanted them to have. The control they exercised was always for what they considered to be the best, but it was nevertheless absolute—and parochial—control.

What we need in the administration and funding of the arts is the same kind of pluralism we seek to maintain in our society—in which often-divergent minds and ideologies combine to form "a more perfect union." This we can have in the arts now if each of the principal groups of supporters assumes its share of its obligations and none gains sufficient control again to dictate its prejudices or whims to the artists and to the people they serve. For this reason I feel that just as foundation support for the arts is increasing, just as business support for the arts is increasing, so must the Federal government increase its level of support.

Traditionally, our visual and performing arts organizations have relied for capital and operating funds on the generosity of a small handful of individuals. While these public-spirited contributors continue to be an important source of support, and while their gifts are not expected to decline, their capacity to maintain their historic share of the burden has considerably diminished because of the nation's vastly expanding cultural needs.

There is some encouraging evidence that responsibilities once entrusted to private patrons will now be assumed, at least in part, by the nation's corporations.

It is interesting to note that corporate assistance to the arts through the medium of public television has risen from a total of a quarter of a million dollars in 1968 to \$3.1 million in 1972, twelve times the earlier figure. The Business Committee for the Arts believes that corporate support of the arts in philanthropic contributions alone has trebled in the past seven years. This is encouraging, and there is every reason to believe that through the evangelical efforts of the Business Committee for the Arts the level of corporate support will rise steadily in the years ahead.

But it would be unreasonable to expect that business should eventually assume the major burden of assuring the economic security of the arts. There is no reason why it should, and there are many why it should not. By the same token, I do not believe that the Federal government, local governments or private foundations should be the arts' principal source of funds in this country. Neither should the private foundations. But this troika of foundation, government and corporation must, if the arts are to survive in our generation, contribute, together with the individual benefactor. We must assure the survival of the arts during our generation. Our children must not be denied the opportunity for intellectual and aesthetic stimulation.

The potential for cooperation between the government and the other sources of philanthropy for the arts is significantly increased by the provision for matching Treasury funds included in the appropriations for the National Endowment for the Arts. These Treasury funds were \$2,000,000 in 1967. They have proved so popular that in one fiscal year the Endowment has had to find extra money to match the sums offered by the private sector. Now it is believed that successful matches for up to \$10 million in Treasury funds can be found in fiscal 1974. I can say from my point of view of the business side of the private sector that this is probably a conservative estimate.

The more Treasury fund money there is available to the Endowment for matching grants the better chance there is that these grants can generate increased assistance to the arts from the private sector and especially from the corporate world. Most companies claim little expertise in the arts. The National Endowment for the Arts has that expertise the corporations may lack. It can

help businesses to contribute to arts groups which they might hesitate to support on their own.

I believe that the philanthropic activities of the National Endowment for the Arts will have a synergistic effect on the philanthropy of the private sector. Business is recognizing its obligations to support the arts. This is evident from the figures of the past few years. Business support went from 2.8 percent of its total philanthropy in 1965 to 4.9 percent in 1968 and 5.3 percent in 1970. All this was accomplished without decreasing the sums given to other philanthropic causes. Rather, business increased its total giving in order to assist the arts. The example of the Federal government's increased funding of the National Endowment for the Arts could then, with its bandwagon effect, stimulate even greater corporate support of the arts.

I do not intend invidious comparison when I mention that some state governments already give more funds per capita to the arts than does the Federal government. I think of Alaska, which in fiscal 1973 gave at the rate of \$.63 per capita, New York at \$.85 and Puerto Rico at an astonishing \$1.38. In my opinion the Federal government should, as it always has in the past, be the leader rather than the follower in the betterment of society. Governor Dale Bumpers of Arkansas, recognizing the value of the arts to his state, has requested a state appropriation of \$164,000 for fiscal 1974, more than a five-fold increase from the previous year. California, which appropriated just under \$208,000 for fiscal 1973, has upped its request from 1974 to a million dollars. In light of these examples—and there are more—it does not seem unreasonable that the Federal government should be considering appropriations of \$100 million for the arts in fiscal 1974, with the hope of increasing that to \$200 million by the bicentennial year. I firmly believe that total business support will increase to that level by 1976.

I would like, Mr. Brademas, to thank you and your committee for all you have done for the cause of the arts. Without your stimulation and dedication to this cause, I am sure the National Foundation for the Arts and Humanities would be far behind where it is today.

STATEMENT OF GOLDWIN McLELLAN, PRESIDENT, BUSINESS COMMITTEE FOR THE ARTS

Mr. McLELLAN. I am pleased to have this opportunity to comment on legislative proposals to enlarge the scope of Federal Government support of the arts.

Despite his proposed curtailment of other Federal expenditures, President Nixon has asked that this year's authorization for the arts be doubled. While acknowledging that this proposal might seem extravagant at a time of severe budget stringency, the President declared that the maintenance of America's cultural resources has a compelling claim on our national priorities.

I share the President's view and endorse his request.

Since the Second World War there has been a unprecedented rise in attendance at our country's museums, concerts, theaters and the dance. The arts are more successful in reaching more people than ever before. There is a constant increase in the demand for them. Arts institutions and facilities are proliferating across the country in response to the Nation's rapidly expanding cultural needs. Impressive numbers of American artists working with all art forms are the equal to those anywhere in the world. It would appear that here we have all the ingredients for solvency—attendance, talent, expanded production facilities and inspiration.

Unfortunately, as my predecessors have said, in the world of the arts more production to meet increased public demand almost invariably results in greater losses. It is truly paradoxical that the very

success of the arts might, unless there is some change, result in their financial downfall.

We have come a long way from the time, where the patrons dictated what was done with orchestras or what type of art shows were shown in museums.

Today, what we need in the authorization is the same kind of pluralism we seek to maintain in our society—in which often-divergent minds and ideologies combine to form “a more perfect union.” This we can have in the arts now if each of the principal groups of supporters assumes its share of its obligations and none gains sufficient control again to dictate its prejudices or whims to the artists and to the people they serve. For this reason I feel that just as foundation support for the arts is increasing, just as business support for the arts is increasing, so must the Federal Government increase its level of support.

Traditionally, our visual and performing arts organizations have relied for capital and operating funds on the generosity of a small handful of individuals. While these public-spirited contributors continue to be an important source of support, and while their gifts are not expected to decline, their capacity to maintain their historic share of the burden has considerably diminished because of the Nation's vastly expanding cultural needs.

At the same time, there is some encouraging evidence that responsibilities once entrusted to private patrons will now be assumed, at least in part, by the Nation's corporations.

It is interesting to note that corporate assistance to the arts through the medium of public television has risen from a total of a quarter of a million dollars in 1968 to \$3.1 million in 1972, 12 times the earlier figure. Corporate support of the arts from business expense and philanthropic dollars rose from \$85 million in 1968 to an estimated \$140 million in 1972.

The Business Committee for the Arts has verified that corporate support of the arts in philanthropic contributions alone has trebled in the past 7 years. This is encouraging, and there is every reason to believe that through the evangelical efforts of our committee the level of corporate support will rise steadily in the years ahead.

But it would be unreasonable to expect that business should eventually assume the major burden of assuring the economic security of the arts. There is no reason why it should, and there are many why it should not. By the same token, I do not believe that the Federal Government, local governments, or private foundations should be the arts' principal source of funds in this country.

But, the troika of foundation, government, and corporation must, if the arts are to survive in our generation, contribute, together with the individual benefactor. We must assure the survival of the arts for future generations. Our children must not be denied the opportunity for intellectual and esthetic stimulation.

One of the things we are most concerned about is the future provision for matching Treasury funds included in the appropriations for the National Endowment for the Arts. These Treasury funds were \$2 million in 1967. They have proved so popular that in one fiscal year, 1969, the Endowment has had to find extra money to match the sums offered by the private sector. Now it is believed that successful matches

for up to \$10 million in Treasury funds can be found in fiscal 1974. I can say from my view of the business side of the private sector that this is probably a conservative estimate.

The more Treasury fund money there is available to the Endowment for matching grants the better chance there is that these grants can generate increased assistance to the arts from the private sector and especially from the corporate world.

I believe that the philanthropic activities of the National Endowment for the Arts will have a synergistic effect on the philanthropy of the private sector. Business is recognizing its obligations to support the arts, evident from the figures of the past few years.

In light of these examples—and there are more—it does not seem unreasonable that the Federal Government should be considering appropriations of \$100 million for the arts in fiscal 1974, with the hope of increasing that to \$200 million by the bicentennial year. I firmly believe that total business support will increase to that level by 1976 or close to our goal of a quarter of a million by 1980.

I would like, Mr. Brademas, to thank you and your committee for all you have done for the cause of the arts in the United States.

Mr. BRADEMAS. Thank you very much, Mr. McLellan. It is a most helpful and encouraging statement.

I have just a couple of questions.

I am pleased to see that the contributions by business to the arts are rising and I noted with interest your observation that it seems reasonable that Federal contributions to the arts, by the Bicentennial year, should reach a level of \$200 million. And then you suggest that you firmly believe that total business support will increase to that same level in that same year.

However, if my arithmetic is right, the amount of money spent for the arts by the National Endowment for the Arts in 1972 comes to approximately \$40 million. That is a little generous, but let's be on the generous side to be fair.

Then, we agree on the goal of \$200 million in Federal money for the arts by 1976. That is a five-fold increase. If business spent, as you say, \$140 million in 1972, why shouldn't business be spending \$700 million by 1976, also a five-fold increase rather than letting you get off on the cheap for only \$200 million?

Mr. McLELLAN. First, let me say that we have always been conservative in our estimates of where we hope to go and what our goals should be. When we started in 1967, the only figures we had available was business was supporting the arts to the tune of \$22 million a year. We never thought by 1973 that I could be reporting to a committee such as yours that we felt the level of support was \$140 million a year.

So, I would say there is a good chance we might exceed my prognostications at the present time by the Bicentennial year. I certainly hope we will. We certainly will do everything we can to do that.

Mr. BRADEMAS. I appreciate that. I just want to stimulate and encourage you to emulate what we hope the Federal Government is doing—Go thou and do likewise, but not in real amounts; in percentage amounts.

Let me ask you what you have found in encouraging business and industry to contribute to the arts to be the most effective and persuasive argument or arguments?

Mr. McLELLAN. I think the most effective argument is that the arts are important to them in terms of their everyday business, in terms of the design of their product, in terms of the presentation of their product to the public, in terms of retaining the type and caliber of people they need to do the job in today's world, in terms of what the arts mean to the communities in which they are trying to present their services.

Mr. BRADEMAs. I might make just two final observations and then yield to Mr. Peyser.

I was pleased to see that the business committee for the arts has apparently been giving encouragement at the State level to greater support by business and industry for private contributions to the arts within their States. And, if I understand your program, the business committee for the arts has also been encouraging business and industrial leaders to give their support to increased State tax dollars for the arts.

I know that in my own State of Indiana you and others, including most particularly a very distinguished citizen of my State, J. Erwin Miller, have been giving outstanding leadership in this respect.

As one who has been known as a big Federal spender for the arts and hopes to continue in that capacity, I want to say that I get a little annoyed when I see so little sense of responsibility on the part of State politicians for encouraging investment of State tax dollars for the arts.

Again, I am glad to see the Governor of this State has been first class in that respect.

Finally, I want to say I hope you will not only encourage more businessmen to contribute to the arts but that you will keep them at it in terms of putting heat on their Governors and State legislatures in this respect.

I was especially gratified to note that you feel the matching program of the Arts Endowment helps stimulate greater private contributions and I think that is one of the best arguments I have heard for continuing that program. I am much encouraged by what you say and, as I say, I am hopeful you get to the \$70 million mark by the Bicentennial year.

Mr. McLELLAN. Can I explain, the State meetings we are having, which we started in Indiana, has since been held in Wisconsin, California, Oklahoma, Louisiana, Arkansas, and other States and we have scheduled this year meetings of that type in which we try to get businessmen of the State and the communities within the State, the State arts leaders and State government leaders together to discuss the needs of the arts in their own communities.

They are going to be extended in the next few months to North Carolina, Nebraska, Iowa, Texas—I have a whole list. We have a list of about six or eight States we are going to in the next 4 months with that type of meeting because this is where our work is most effective at this point. We have established the fact business should support the arts in the first few years of existence. We are now going down to the community and State level to carry this through.

Mr. BRADEMAs. That is very encouraging. I must say, when Mr. Hightower testified before our subcommittee a few weeks ago, I was astonished to see the extraordinarily uneven pattern of State tax dol-

lars being invested in the arts. Here you have States like Arkansas, Alaska, South Carolina, Missouri doing a splendid job, while very wealthy States like California and Texas are doing a scandalously poor job. These are States of enormous wealth and it seems to me the answer must be, in large measure, the degree and quality of political leadership in those States, coupled with the degree and quality of business leadership.

Thank you very much, Mr. McLellan.

Mr. Peyser.

Mr. PEYSER. Mr. McLellan, I think your testimony regarding the growth in activity in the business community was very interesting. I just have one question.

Can you put a specific percentage on the type of contribution that comes from what we would call small business as against the large corporate entity? Do you have any indication of how much support for the arts comes from small business?

Mr. McLELLAN. I don't have actual total figures but I do know that small corporations generally throughout the Nation give a higher percentage of their total giving to the arts than do large corporations.

They also tend to support local community programs more generally than do large corporations that tend to support national programs. In a way, this provides a good balance to support of the arts.

Mr. PEYSER. Do you have a breakdown showing the percentages or types of contributors? I am interested in how you evaluate this.

Mr. McLELLAN. We conduct our statistics every other year and our last regular statistics were done for 1970 and 1971. We are going to conduct additional statistic studies this year.

Mr. PEYSER. If it is possible, I would appreciate it if you would send us a copy of the 1970 statistics, if they show this type of breakdown. I think this is a vital activity in an area I would like to see grow at an even faster rate than it has already done.

Mr. McLELLAN. I will do that.

Mr. PEYSER. Thank you.

Mr. BRADEMAs. Mr. Hansen.

Mr. HANSEN. Thank you, Mr. Chairman.

I appreciate very much your observation about the success the arts are having in reaching more people and of your prediction of the rising level of business support of the arts in the years ahead.

As you are aware, under consideration before the Congress now there are various proposals for tax reform, and among the provisions of the tax laws that will come into focus are those that provide special tax treatment for corporate giving of one form or another.

Let me ask you to what extent the business community has been motivated in its support for the arts by the tax treatment of any contributions and what would be the impact on the predicted levels of giving in the years ahead of any significant change, that is, adversely, of that tax treatment?

Mr. McLELLAN. I am not a tax expert, Mr. Hansen, but I believe any adverse change in the tax laws concerning philanthropic support or giving would have an adverse effect on corporate support of the arts as it would for individuals. At the same time, I have to admit that a good deal of the support of the arts that we reflect in our total figures comes from business expense dollars rather than philanthropic dollars.

This is because many of the things that the businessman does in support of the arts, naturally, come from public relations or advertising funds. The sponsorship by the Schlitz Corp. of Concerts in the Park, mentioned earlier by Mr. Ames, comes from advertising in public relations dollars rather than philanthropic dollars.

It is a difficult question to answer directly. I would hate to see anything that would reduce the availability of funds from any source in the public or private sector to the arts or any other philanthropic organization.

Mr. HANSEN. Thank you very much.

Mr. BRADEMAS. The Chair once again wants to express the appreciation of the members of the subcommittee to Mr. Lowry, Mr. Ames, and Mr. McLellan for their testimony because, clearly, we all have a common stake in generating additional support from the Federal Government, the State governments, foundations, from business and industry, in support of the arts. Your testimony today has been most helpful.

The subcommittee is adjourned.

[The subcommittee recessed at 11 a.m.]

[The following letter and statements were submitted for the record:]

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE,
OFFICE OF THE ASSISTANT SECRETARY FOR EDUCATION,
Washington, D.C., April 5, 1973.

Hon. CLAIBORNE PELL,
U.S. Senate,
Washington, D.C.

Hon. JOHN BRADEMAS,
House of Representatives
Washington, D.C.

DEAR MESSRS. PELL AND BRADEMAS: I strongly urge the extension of the National Foundation on the Arts and the Humanities Act.

Through the years, the U.S. Office of Education has been especially pleased to have the cooperation of the National Endowment for the Arts and the State Arts Councils. Joint efforts in the Artists-in-Schools program have allowed the U.S. Office of Education and the National Endowment for the Arts to work together in an innovative program for educational change. This effort has allowed us to work in every State toward the humanization of learning for students and teachers through direct and prolonged involvement with artists and arts organizations.

This program has evoked a strongly favorable response from those seeking to solve critical problems relating to student disaffection, desegregation, and motivation for learning.

Cooperation between the Arts and Humanities Program of the Office of Education and the National Endowment for the Humanities has been equally rewarding and valuable returns have been gained by both sides from these efforts. In FY '69 \$100,000 was transferred from USOE to the Humanities Endowment to sponsor jointly a variety of innovative curricular projects involving expanded offerings, workshops, special programs for minority group and team teaching.

From FY '70 OE funds, \$900,000 was transferred to the Humanities Endowment. These funds were used to support the development of a major curriculum unit on the impact of technological change on human society, the preparation of a social science unit on Mexican-American cultural history, and ARTS/WORTH. The ongoing ARTS/WORTH project has undertaken to research and prepare a new and authoritative statement of the proper place of the study of arts in the general education of American youth, and to take steps to insure that this statement be brought as forcefully as possible to the attention, not only of the public at large, but also to those groups in our society whose influence on educational policy is, or could be, most effective.

Therefore, I vigorously support the enactment of S. 916 and H.R. 4288, extending the National Foundation on the Arts and the Humanities Act.

Sincerely,

S. P. MARLAND, Jr.,
Assistant Secretary for Education.

STATEMENT OF HON. PETE W. RODINO, JR., A REPRESENTATIVE IN CONGRESS FROM
THE STATE OF NEW JERSEY

THE NATIONAL ARTS AND HUMANITIES FOUNDATION

Mr. Chairman, it has been said that given nothing but its music, the archeologist of the future could do a fair job of restructuring American civilization in the decades of the 60s and 70s. The mixtures of musical forms and styles, the straining for new sounds and new tonal and rhythmic relationships, the persistence of musical idioms of the past, the protest songs of American youth, soul music, even the singing commercial—will not all these factors together constitute a true mirror of our times? I am not speaking so much of the separate words, of the specific sounds, of the individual drum beats. I am speaking, rather, of the representative of particular ideas. And, if this individual expression is the very reflection of life for us today, should we not recognize that our music, our art, is the medium through which our ideas, our beliefs, our dreams, are given concrete form and substance? Aristotle quite succinctly stated, "the aim of art is to represent, not the outward appearance of things, but their inward significance, for this, and not the external mannerism and detail, is true reality".

It is therefore extremely important for me, and for all of us in this Congress, to extend every effort to assist and encourage the development and expansion of the artistic efforts so vital to the life and growth and legacy of our nation. The more I study the existing economic difficulties experienced in practically every creative endeavor, however, the more I realize the need for Federal assistance to our arts becomes ever more acute.

Of all the performing arts, grand opera takes its place at the most spectacular, the most artistic, and also, the most expensive of presentations. With its full cast of singers, complete orchestra and ballet, with its elaborate scenery, costuming and lighting, the opera production embodies all the economic burdens that beset every other art form. Its cast, from four leads, 10 supporting singers, 75-100 chorus members, 20-40 ballet dancers, and 80-100 orchestra members can run between 200 and 300 individuals. And, noting that often different operas with different casts may perform each evening, rehearsal costs are far higher than those of a theatrical production with a moderately long run.

The first recorded opera performance on American soil was in 1735. The Metropolitan Opera was founded in 1883. Despite this long tradition, however, professional opera in the United States is extremely scarce. Only four major opera companies exist—the Met, the New York City Opera, the Chicago-Lyric Opera and the San Francisco Opera. And, approximately 40 professional opera groups are scattered throughout the country. Opera singers, therefore, must usually travel from place to place, singing in an ensemble framework that is largely improvised. Artists with young talent have no place to go. They often train outside the United States and request, "Please find us a place in a European opera house. We don't want to go home because we can't find an opportunity to work and earn a living in our own field".

If, therefore, for approximately 340 days a year no professional opera exists in such major cities as Boston, Dallas, Hartford, Houston, Kansas City, New Orleans, Philadelphia, Pittsburgh and Washington, D.C., how is it possible to develop a continuing opera program in this country? If such few performances are given, one understands a director's reluctance to experiment with fresh styles. Standard works are basically used, mostly for economic reasons. With so little opportunity to enjoy opera, an audience wants to see, those few days a year, the works she knows well and understands. Yet, how can opera fulfill its role in America if its predominant interest is focused on the 18th and 19th Centuries? Exclusive preoccupation with past glory contributes little to the vitality of opera as a living art form.

You have already heard the excellent testimonies of the Honorable Emanuel Celler and of Schuyler G. Chapman, Acting General Manager of the Met on the financial "desperation gap" in which the Met is now caught. Between inflation costs and slowing rising income, added to the fact that the box office pays 80% of the Met's expenditures, leaves this grant opera company with a high temptation to raise its prices. Yet, its directors shy away from this alternative, preferring instead to broaden the availability of public opportunity to enjoy and share in this art. Even as it stands now, a large segment of our communities, simply because of high prices and the dearth of existing facilities is denied the opportunity to appreciate opera. For how can our citizens learn to enjoy the living arts if so few performances are available to them? And, what child should not

be given the opportunity to know and to feel comfortable with this art form, especially while his tastes are still developing and his behavior patterns are being socialized.

It is not as though the men and women of this nation have demonstrated a lack of interest and support for the arts. To the contrary, a growing awareness exists, and a wealth of American operatic talent wants only to be given a chance. We all recall, for example the overwhelming response to Leonard Bernstein's performance of the Mass. Tickets were sold out so quickly, I know of many who were turned away and denied the opportunity of viewing this production.

If we look upon our roles in this Congress as voicing the needs and desires of America's citizens, as serving to increase public awareness of the significance of encouragement and support of the arts, we must act now. The arts are public goods and the wishes and interests of the public should be followed in the allocation of this most valuable national resource. Government funding in this area is certainly justified. We must demonstrate our responsibility to the stability, continuity and growth of American art.

When one realizes, for example, that European governments pay 40-80% of opera house costs, one cannot dispute the fact that there exists no system of American sponsorship corresponding to the European government subsidy. And, one cannot help but recognize that the present American system of financial sponsorship is certainly not secure enough at this point to guarantee any substantial artistic future for this nation.

We have not faced head on the financial plight of our artistic endeavors, but rather have approached the problem in a limited fashion, from offering tax incentives to private contributors, to supporting specific projects. None of these funds, however, are sufficient to guarantee the stability and freedom needed for our arts to flourish properly. Ronald Berman, Chairman of the National Endowment for the Humanities, in his recent testimony before this committee, stressed the importance of encouraging new approaches, new research, in discovering new ways, new time frames, for the acquisition of even conventional knowledge. The mind, given the opportunity, has an unlimited wealth of ideas and expressions. "The object of art", stated Francois Delsarte, "is to crystalize emotion into thought and then fix it in form". Let us not, by our inaction, stifle this process for America. The development of mature cultural activity, of exacting standards of performance and of an understanding audience can't be provided overnight. Funds must be provided today if the arts are to be kept alive tomorrow.

As one of the original sponsors of P.L. 89-209, to establish the National Endowment of Arts and Humanities, I am extremely pleased to note the success and progress of the Foundation since 1965. Since its inception, the Endowment has sought to understand the needs, concerns and dreams of our citizens, and to respond to these needs on a national as well as a local level. It has set up councils and committees, composed of individuals from a multitude of backgrounds and experiences, within each state to tap into the state's human resources, to reflect the particular nature of each state and to answer its specific desires and concerns.

The exhibition of "Impressionist and Post-Impressionist Painting from the USSR", opening this Saturday at the National Gallery, the first exhibition of Western Art to be lent to the United States by the Soviet Union, was largely sponsored under a \$100,000 grant from the Endowment. I am very pleased about this cultural exchange and very much look forward, as I'm sure many Americans do, to the museum opening.

The Goldovsky Opera Institute, through Endowment Assistance, toured last year in my home state of New Jersey and this year, New Jersey's own Opera Theatre is being aided by a matching grant from the Arts' Endowment. Just last year 45 grants for the opera were made, including one to the National Opera Institute whose function is to encourage the growth and development of opera in the United States. Through this Institute, financial encouragement has been provided to outstanding young singers and grants in aid have been offered for the commissioning and production of new performances of rarely performed operas. Assistance to date has made possible the world premiere of 10 new operas.

Since I am most familiar with the Endowment's projects in New Jersey, I would like to share with you a few of the programs which stand out in my mind as special to my constituents, but important to the country as a whole.

The Creative Leadership Arts-In-Schools program, a cooperative project with the U.S. Office of Education, began in 1970 with a small grant for a poet working in our local school system. Since that time, the program has grown in 3 years to include poets, dancers, visual artists, musicians and filmmakers—all working

throughout the elementary and Secondary schools of the state. Debra Stein, leading the poetry component of this project, under the direction of Bryan R. Kelly, director of the New Jersey Council on the arts, writes, "Our goals were to bring the living art of poetry into the classroom, stimulating the natural creative ability of the student and encouraging an appreciation of both contemporary and classic forms". The following poems were written through this program, the first from a 3rd grader and the second from a high school student.

An open door
Says come in.
A shut door
Says who are you?

Apartment House
A filing cabinet of human lives
Where people swarm like bees in tunnelled hives.
Each to his own cell in the towered comb
Identical and cramped, we call it home.

The Newark Community Arts Center, in another matching grant program, received support for its 1972 classes in music, drama and dance—a grant which served nearly 1000 inner-city youngsters. The importance of these opportunities, experiences and encouragements to these children during so special a developing period in their lives cannot be overstated.

The New Jersey Symphony, located in Newark, received assistance during the past fiscal year to continue its youth concert programs and to expand to new locations and new audiences in several counties throughout the state. And, the Newark Museum has received matching funds to catalogue its collection of American paintings and sculpture covering the 18th, 19th and 20th Centuries with an additional collection of American folk art.

Thus, the National Arts and Humanities Foundation has given life and vitality to the art of the United States. It has encouraged, in its short years of existence, creativity of tremendous value. It has exposed our young to new and beautiful experiences and to exciting new avenues of expression. And, it has continually sought to respond to the hopes and desires of our citizens. With our support and with the successful passage of this legislation to assist this Foundation in its invaluable work, all this has only just begun.

THEATER IN AMERICA

(The following testimony is given in the hope that the cultural foundations in America will conduct a more thorough investigation of the kind of theater they have been funding.)

America does not have one theater that is either living or dead but two theaters, one living and one dead.

The living one is theater as an art form.

The dead one is theater as an industry.

Our failure to distinguish between the two is what has enabled the dead theater to pass itself off as the living one and become the established theater in America.

It is established not only on Broadway but in the regional area of theater which is mainly Broadway in a second hand form.

Meanwhile, it was a simple matter for the wrong theater to become the established one because it was made in the image of the ruling social establishment. For instance, in a capitalist society, you have a capitalist theater and in a communist society, you have a communist theater.

Neither theater is a living one but it is the established one.

This means that it has the backing of the social as well as the cultural establishment even to the point of providing these dead theaters with grants and subsidies in the interest of keeping them "alive."

Yet this is only pouring money into an open grave because a dead theater is not looking for ways to stay alive but only for ways of staying dead.

This theater lives in the dead past and nowhere else. The past is there not only in the form of past plays but past values which make new plays belong to the past the day they are born.

In America, these are the values of Broadway—values that call for the theatricalization of the human condition in the interest of exploiting the public.

Also, it makes no difference whether the theaters are "Square" or "Hip" since both theaters serve the same dead god, the box office.

Again, a dead theater is one that is made in the image of the capitalist establishment. This is the kind of theater that the deluded masses mistake for a true theater—and not because it is true to life but because it is true to the Establishment. So this is the kind of theater we have today from Broadway to the hinterlands—with the amateur dead following the lead of the professional dead.

AFTERWORD

It seems that a government agency for funding the arts can have but one true purpose and that is to help free the arts from establishment control.

The capitalist establishment has only one aim in controlling the arts and that is to exploit them—either for profit or to promote the capitalist way of life.

Furthermore, the capitalist system is destroying the arts in America by converting art forms into industries—like the theater industry, the movie industry, the literary or book industry, the music industry and so on.

No more is art judged by art values but by industrial values.

And what is a so called "free government" doing about this?

The record speaks for itself. Instead of the government helping to free the arts from the control of the establishment, it puts the establishment in charge of its arts agency.

This was the case when one of the leaders in the theater establishment, Roger L. Stevens, was made first Chairman of the National Foundation for the Arts.

During his tenure in office, he supported only established theaters doing established plays according to established values despite the fact that the only thing established in the American theater is ignorance.

Nancy Hanks, his successor, did not promise much improvement when she took office saying, "I hope I do as well as Mr. Stevens."

Unfortunately, she has done as well.

EDWIN W. TRIMMER,
Playwright, Falls Church, Va.

STATEMENT OF BEHALF OF MRS. JANET HEINICKE, AREA REPRESENTATIVE, CULTURAL INTERESTS AND MRS. SHERMAN ROSS, CHAIRMAN, LEGISLATIVE PROGRAM COMMITTEE OF THE AMERICAN ASSOCIATION OF UNIVERSITY WOMEN

The American Association of University Women is an organization of 170,000 women organized into 1,740 branches in all fifty states, Guam, Puerto Rico, and the District of Columbia. Throughout the history of this Association, founded in the 1880's, study programs in both the arts and humanities have been conducted in its branches as a part of the Association's overall program. Branch study and action in the early 1900's was volunteer-directed and took many forms, from active support of libraries; provision of financial aid to students, holding classes in the arts—to cooperation, ever since the early 1900's, on projects with other organizations such as the American Federation of Arts. In recent years our members have been actively involved in promotion of State Arts Councils.

As the organization grew, specialists in their fields were added to the Association Headquarters staff. The first Arts Associate was added to the AAUW staff in 1938. Our organization has a Fellowships Program founded in 1888 with a present endowment of approximately \$7,500,000. A high proportion of the fellowships granted between 1888 and 1972 have been in areas of the humanities.

With this background the Select Subcommittee on Education may be sure that the membership of AAUW was much encouraged by the enactment in 1965 of the legislation that created the National Foundation on the Arts and Humanities which provided a badly needed supplement to the financial support which up to this time had come chiefly from private sources. AAUW solidly supports H.R. 3926 which would extend the "National Foundation on the Arts and Humanities" for three years. In our opinion the federal assistance provided since 1965 under the National Endowment for the Arts and the National Endowment for the Humanities has effectively paralleled and complemented the Federal assistance offered to other intellectual disciplines by such agencies as the National Science Foundation or the National Institutes of Health thus providing something closer to a balance in Federal assistance between science and technology and the arts and humanities.

In our statement to this subcommittee in 1965 we gave voice to the opinion that the impetus to the study of the arts and the humanities which would result from creation of the Endowments for the Arts and Humanities would be very great. We now urge extension of the Arts and Humanities Foundation Act on the grounds that the hopes of many of us have been exceeded, in fact, by the achievements made possible under these two endowments. Perhaps the most exciting result has been the direct involvement of children and students both as audiences and as participants and of adults who had never before had exposure to the arts.

We have noted that the two proposals before the House Select Subcommittee on Education increase the authorization for the two Endowments substantially. We urge the adoption of the higher levels carried in H.R. 3926. At the same time we wish to express the hope that the thirty million dollars that we understand is being requested for Bicentennial projects, if authorized, will not be spent on projects having questionable artistic value. We urge this subcommittee to write language into the bill or into the report on the bill which would require review of such projects by professional panels or by the council.

STATEMENT OF Ms. JIMILU MASON, SCULPTRESS, ALEXANDRIA, VA.

One of the three most important things the Endowment has accomplished in the past four years is to make us aware of the vital contribution of the arts to the lives of all our people. It has pointed out the desperate financial need of so many of the artistic disciplines making me stand in awe in appreciation at the determination of the creative spirit of our artists. It has also graphically demonstrated the artistic isolation and neglect so much of our country has experienced. The Endowment has profoundly affected all three of these areas and will continue to change. The last two in particular.

From my perspective, the National Endowment of Art has two major thrusts. The pursuit and support of all that is excellent and fine in the arts, the other to establish an atmosphere in which creative expression can flourish at every level of performance and understanding. The National Endowment has faithfully sought to support and preserve those areas of the arts which challenge, stimulate and inspire an increasing number of our population. The arts cannot be solely a spectator activity.

I would like to see an increasing amount of Endowment moneys go to the creating artist in each of the disciplines. I would especially like to see an increased activity of individual grants among the States. For this is where the need is felt the greatest and where it is least likely for grants to be made at a National level.

The institutions of art undoubtedly have an overwhelming need of long-standing such as museums and orchestras. However, without the support of the act of creation, our institutions will soon fade into the shadow of the past rather than reflect a vital, living, celebrating people.

I would like to help each person find his own center of creativity and to evoke his gifts, not in an effort to make everyone a professional artist, but rather to enable each person to make his own personal world a better place in which to live. We rightfully look upon our top musicians, orchestras, theaters, dance companies, writers, painters, sculptors, potters, weavers, as our national treasures, and they are indeed just that. But just as important a national treasure is that natural creative yearning each of us is born with, and if it isn't given an outlet, it finds one in destruction.

There are three items I wish to address myself to: Education. There have been some exciting beginnings in this area with the Artists and Poets in the Schools program. I urge you to do everything in your power to facilitate this endeavor not only in education but in other areas as well.

It is most encouraging to see the States getting an increased grant. There is some very committed leadership in the States and Community programs. There are still those communities whose experience is young. They are experimenting and growing and finding their way. Some are growing faster than others. For some States where support of the arts is comparatively new, \$150,000 will be a very large budget. They will have to learn to spend it wisely. For others with more of a history in the area of support for the arts this is only a beginning. Under their creative leadership I could see where a State could spend that money and be able to apply for more.

I am in favor of a State being able to come back to the National Endowment and applying for a matching grant on the same basis as anyone else. I feel that this is a strengthening type of giving to the States, one which will enable them to grow in this experience. I am for allowing as much as possible the States to make their own determination on how they are going to spend their monies. I am of course aware that the logical place for a State to go for matching funds is their own State legislature. I was discouraged but not surprised to learn that some States do not give any money at all to their Councils. I wish that we could encourage some men and women who are committed to the arts to lobby in their State legislatures for this kind of support with the same kind of dedication that similar people lobbied for Federal Government support.

With increasing national support and continued encouragement, all the States should grow into strong enablers of the creative artist. There will be many mistakes made, but we must be willing to allow the States to make their own mistakes. We've got to be willing to risk. I have come to believe that this is the only way that we will grow. The one main factor I like most about State support of the arts is that it gets the money where it is impossible for the Endowment to go on a national level. Both the National Endowment and the States Arts Councils have their own areas of responsibility. It is terribly important that both of these areas remain strong. For without strong State support at the grassroots level there cannot be a strong national program.

The third and final item I would like to mention is the use of panels for the selection of grants. I feel that this is a very wise move and a very fair move, because each discipline does now have its own advisory panel it gives more opportunity to have a more varied point of view. It therefore becomes of primary importance that the composition of these panels be carefully balanced. Not merely in terms of representing all aspects of a particular discipline—and to give an obvious example that of the representational artist and that of the more avantgarde—but also in terms of good regional representation on the panels.

In conclusion I would like to summarize my feelings with the following statement. As a person who has been blessed with overwhelming opportunity, both to express myself through a creative gift and to draw from the rich heritage of artistic excellence, I pray that we can avoid a tendency toward a cultural hierarchy. In order to preserve our heritage, we must TODAY make decisions on the basis of excellence and, at the same time we must also today be willing to encourage and invest in the creative expression of all our people.

APPENDIX

STATE OF MICHIGAN,
Lansing, Mich., March 9, 1973.

Senator CLAIBORNE PELL,
Representative JOHN BRADEMAS,
Congress of the United States,
Washington, D.C.

Dear Senator Pell and Representative Brademas: I write to strongly urge your support of continued authorization of *The National Federation on the Arts and Humanities*.

Here in the State of Michigan, the Federal/State partnership has generated a great deal of interest and activity. The State appropriation has steadily risen, and the programs supported by the National Endowment, as well as our excellent Michigan Council for the Arts, have attracted substantial private funds.

The MICHIGAN ARTRAIN, which has been funded by The Endowment since its planning stage in 1970, has attracted national attention and is currently on an eight-State tour of the Rocky Mountain states. It is an unusually dramatic example of the way in which federal, state and local support has launched a project which is multi-purpose. Its universal appeal is measurable by the thousands of people who have waited in line to tour the ARTRAIN.

There are numerous Michigan arts organizations which have received funding from The Endowment, notable among these being the famed Meadowbrook Theater at Rochester, the Detroit Library, and Concept East of Detroit, which supports free training programs in art disciplines for inner city children.

The Endowment is a vital source of sorely needed cultural stimulus in our society and I genuinely hope you will support continued authorization for the funding of the program.

Sincerely,

WILLIAM G. MILLIKEN,
Governor.

STATE OF WEST VIRGINIA,
OFFICE OF THE GOVERNOR,
Charleston, W. Va., March 8, 1973.

Hon. JOHN BRADEMAS,
Chairman, Select Subcommittee on Education, House Committee on Education and Labor, U.S. House of Representatives, Washington, D.C.

CONGRESSMAN JOHN BRADEMAS: I am writing in support of the reauthorization of the National Endowment for the Arts and subsequently, the fiscal 1974 appropriation for this federal agency on the arts.

Since the inception of the National Endowment, the West Virginia Arts and Humanities Council has received the maximum allotment of Federal funds for arts programming in addition to matching funds from the State of West Virginia. Our State Appropriation for the arts has grown steadily over the years and this year I am recommending a budget appropriation of \$475,000 to our State Council (an increase of over 200 percent).

The short history of government support of the arts in West Virginia has revealed careful and effective spending of both state and federal funds. No agency in state government has more effectively brought fundings so directly to the people of West Virginia.

We are proud that our programming has made arts activities of the highest quality available to some of the most remote areas of these United States. Our arts projects are finding new audiences and can be identified in each of our 55 counties. Cooperative programs with the State Department of Education have enriched the lives of our young people.

These accomplishments have been made possible only through the continuing support of the Federal Government as well as the growing interest on a state

level. I want to lend my support to the National Endowment for the Arts and assure you that our association is making life more meaningful for West Virginians.

Sincerely,

ARCH A. MOORE, JR.,
Governor.

AUSTIN COLLEGE,
Sherman, Tex., March 27, 1973.

HON. JOHN BRADEMAs,
House of Representatives, House Office Building, Washington, D.C.

DEAR CONGRESSMAN BRADEMAs: I know that you and your committee are considering legislation under HR 3926 to extend the life of the National Foundation on the Arts and Humanities. I am sure you have, in the hearings and in many other ways, received adequate information on the general program and the impact that the Foundation has had on the cultural and educational life of America.

I thought it might be helpful if I wrote you and told you of one situation and experience which I think is significant and exemplary of the Foundation's understanding and impact. We at Austin College took seriously the statement of both the National Endowment for the Humanities and the National Science Foundation that they would entertain joint proposals. We had had some experience with special innovative programs but came to the conclusion that the way to make real progress was to attempt to change the whole institution and thus we made what we have called "A Total Institutional Project", emphasizing the changing task and roles of higher education. The NEH worked meticulously over this entire proposal. They did careful staff work and on-site visits. They had a visiting team of scholars that were both very careful and analytical, but also helpful, and they came to the conclusion that this would be a proper project for funding. The NSF likewise went through this process with a fine tooth comb and they likewise funded a portion of the project. I believe this is the first time that such a joint project was funded and I want to testify to the fact that both of these agencies were serious in their concern for creative approaches which we had proposed and which we and they hope may be insights if not true models for other institutions to attempt to face the need and changing problems of higher education.

It is encouraging to work with agencies that assist in realistic but creative ways of improving higher education and facing today's and tomorrow's problems. I commend to you our experience with the Foundations as making possible something that could not have happened otherwise and hopefully will be a real contribution to higher education.

Sincerely yours,

JOHN D. MOSELEY,
President.

BOISE STATE COLLEGE,
Boise, Idaho, March 20, 1973.

HON. JOHN BRADEMAs,
Rayburn Building,
Washington, D.C.

DEAR MR. BRADEMAs: I understand that Congress will be considering the funding of the National Endowment for the Arts in the amount of 72.5 million dollars. I am writing to strongly express my support of the full funding.

The increasing demands on every arts organization in Idaho and its surrounding communities to offer wider opportunities, have placed a strain on each and every group, which combined with the inflationary trend of the economy, is greatly in excess of their resources.

To me, the arts add strength to the fabric of our society, enrich each community and have a vital and necessary place in the development of any society or any individual in any society.

Sincerely,

ROBERT E. ERICSON,
Chairman, Department of Theatre Arts.

BOISE STATE COLLEGE,
Boise, Idaho, March 20, 1973.

Hon. JOHN BRADEMAS,
Rayburn Building,
Washington, D.C.

DEAR MR. BRADEMAS: I understand that Congress will be considering the funding of the National Endowment for the Arts in the amount of 72.5 million dollars. I am writing to strongly express my support of the full funding.

The increasing demands on every arts organization in Idaho and its surrounding communities to offer wider opportunities, have placed a strain on each and every group, which combined with the inflationary trend of the economy, is greatly in excess of their resources.

As an example of what our institution at Boise College has been able to do on just \$10,000 grant—it has enabled us to present children's theatre to almost 15,000 elementary school children in the State of Idaho. In many instances this was the only theatre or live entertainment available to the students. We look forward to continuing this program and perhaps implementing similar programs for secondary education.

To me, the arts add strength to the fabric of our society, enrich each community and have a vital and necessary place in the development of any society or an individual in any society.

Sincerely,

CHARLES E. LAUTERBACH,
Department of Theatre Arts.

CALIFORNIA INSTITUTE OF THE ARTS,
Valencia Calif., March 22, 1973.

Representative JOHN BRADEMAS,
Rayburn Building,
Washington, D.C.

DEAR MR. BRADEMAS: It has come to my attention that the Federal Act authorizing the existence of The National Foundation of the Arts and Humanities act terminates as of June 30, 1973.

I urge you to use everything in your power to see that this Foundation is continued.

I speak both privately, as an artist, and professionally as the Dean of the School of Art at the California Institute of the Arts. Every major country in Europe, as well as, in South America have parallel organizations. If we let the foundation die we will be relinquishing our claims to cultural leadership in the world. I speak for myself as an established artist and for my students who will be the artist of tomorrow in enlisting your support on this issue.

Sincerely yours,

PAUL BRACH, DEAN,
School of Art.

CALIFORNIA INSTITUTE OF THE ARTS,
Valencia, Calif., March 20, 1973.

Representative JOHN BRADEMAS,

I am concerned about the position of the National Foundation on the Arts and Humanities as I have heard that its funding is being threatened.

Certainly you understand the need for these funds being continued as a great deal of creative work can go on only if such funding is available. The commercial world seldom endorses or supports in any way those activities which do not immediately subscribe to the pecuniary ethos. Research, creative thought must be supported. The National Foundation on the Arts and Humanities has done a fine job of supporting creative work outside the realm where whether you are a commercial hack or a commercial star your work is always subject to pecuniary ethos.

Please do whatever you can to continue the support the National Foundation of the Arts and Humanities now gives.

Thank you,
Sincerely

SHEILA LEVRANT DE BRETTEVILLE,
Designer, faculty in the School of Design, director of the Women's Design Program.

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE,
Northridge, Calif., March 19, 1973.

Representative JOHN BRADEMAS,
*Rayburn Building,
Washington, D.C.*

DEAR MR. BRADEMAS: I have received information that The National Foundation on the Arts and Humanities will go out of existence June 30, 1973. As a professor of English, I feel that the Foundation has done tremendous and needed service for scholars and artists in my field. I urge you to do whatever you can to re-fund the program and perhaps increase the amount of money available to it.

Yours sincerely,

BENJAMIN SALTMAN,
Associate Professor of English.

DUKE UNIVERSITY,
Durham, N.C., March 9, 1973.

Hon. JOHN BRADEMAS,
*Rayburn House Office Building,
Washington, D.C.*

DEAR SIR: I have noted that hearings have been held to extend House Bill 3926, and this letter is in support of the measures endorsing the National Endowment on the Arts and Humanities. The National Endowment has been one of the principal supports for research in areas which hitherto have been starved, and with the present limitations on university budgets the National Endowment is all the more necessary. The amount requested in President Nixon's budget for the Endowment seems a bare minimum for future funding.

Sincerely yours,

RICHARD L. WATSON, Jr.,
Professor of History.

GARRETT THEOLOGICAL SEMINARY,
Evanston, Ill., March 5, 1973.

Hon. JOHN BRADEMAS,
*House of Representatives,
Washington, D.C.*

DEAR MR. BRADEMAS: Those of us who teach in the area of the academic study of religion both on the undergraduate and graduate levels are greatly heartened at President Nixon's request for \$72.5 million for the National Endowment for Humanities for the fiscal year 1974. The reduction of other government support programs to the total enterprise of higher education, as proposed in the new budget, has already provoked a widespread feeling of disappointment and discouragement among those who teach on the university level. In the face of these reductions, it is reassuring to sustain and to strengthen those aspects of human inquiry which contribute to humanization.

Those of us who are engaged in disciplines of study comprehended under the category of the humanities are deeply concerned that the improvement in scientific research and the necessity for careful attention to the areas of technology shall be accompanied by continuing research and development in studies that deal with value systems, human relationships and responsibilities, and the establishment of goals that can make possible a new and human society.

I strongly urge your support for President Nixon's request for \$72.5 million to strengthen the outstanding and significant work that the National Endowment for the Humanities has been carrying on. If the fundamental problems affecting our society and the world of which it is a part are basically in the

area of the humanization of man and his systems, then the strengthening of teaching and research activities in the humanities is absolutely crucial to survival and the building of a better society.

Sincerely,

ERNEST W. SAUNDERS,
Dean, Delegate from the Society of Biblical Literature to the American Council of Learned Societies.

GEORGETOWN UNIVERSITY,
Washington, D.C., March 9, 1973.

HON. JOHN BRADEMAS,
*U.S. House of Representatives,
Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: I am writing to you in reference to the proposed budget for the National Endowment for the Humanities for fiscal year 1974. As a scholar involved in interdisciplinary research in the humanities, I would like to support very strongly the proposed budget.

In many ways, a good humanistic education is essential to a development of the spirit of this nation and to the deepening of its values and goals. The American contributions to progress in the fields of science and technology are well known; but there is a real danger that man will be manipulated by the very science and technology which he promotes, unless they are given a wise direction by philosophy and history, ethics and religion, law and political science. I believe the policies and programs of the National Endowment for the Humanities go a long way towards the accomplishment of these purposes.

I hope you will support the 1974 budgetary request.

Sincerely yours,

WARREN T. REICH,
Senior Research Scholar.

IDAHO STATE UNIVERSITY,
Pocatello, Idaho, March 15, 1973.

HON. FRANK CHURCH,
*Senator for Idaho,
Senate Office Building, Washington, D.C.*

DEAR SENATOR CHURCH: I understand the Congress will soon be considering the funding of the National Endowment for the Arts in the amount of 72.5 million dollars. I would like to express my strong support, and to request your support, of the full funding.

The current increasing demands on every arts organization—whether it be music, theatre, or art—to offer wider opportunities to their communities have placed a tremendous strain on such groups, which frequently work on the most limited of budgets in the first place.

I firmly believe that the arts have a vital importance in the enrichment and development of any society and the individuals in that society; their support is necessary for the strengthening of the fabric of our society.

Sincerely yours,

H. JAMES SCHOPFLIN,
Chairman, Department of Music.

INDIANA STATE UNIVERSITY,
Terre Haute, Ind., March 9, 1973.

HON. JOHN BRADEMAS,
*Chairman, Select Subcommittee on Education,
House of Representatives, Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: This is to request your strong support for the National Endowment for the Humanities appropriations on which you are now holding hearings.

In general, the programs of the National Endowment for the Humanities are of high value to the people of the state of Indiana, as well as to the nation. Our large universities have, of course, benefited by grants for research in the various humanistic disciplines. At Indiana State University, we have been able to secure

an excellent collection of library materials for the use of students, faculty and the public through the instrumentality of NEH. Examples of important contributions to thought and expression about our basic values and democratic ideals that have been supported by the NEH could be multiplied at length.

The National Humanities Series and the State-Based Programs are bringing to the general adult public many opportunities to think about and engage in dialogue about the values we live by. As a member of the Indiana Committee for the Humanities, I can confidently say that they are making an important contribution to greater clarity in our views of public policy issues. I am sure you will agree that this is especially important in times like these when the nation's values and ideals seem to be in flux and the transition to a more highly technological society is increasingly swift.

Again, I respectfully urge you to give increased funding to the National Endowment for the Humanities so that progress in our basic philosophies of life and support of our traditional human values can begin to keep pace with our progress in technological thought.

Sincerely yours,

MARCUS E. RIEDEL,
Chairman, Department of Philosophy.

MACALESTER COLLEGE,
St. Paul, Minn., March 12, 1973.

Representative JOHN BRADEMAS,
*Rayburn Building,
Washington, D.C.*

DEAR MR. BRADEMAS: I urge support of the National Endowment for the Arts as requested by President Nixon. This is absolutely necessary if there is to be growth of all forms of the Arts in the United States. Our very talented, creative artists need this support if they are to survive.

Sincerely,

HARRY HAMMER,
Chairman, Department of Music.

MIAMI-DADE JUNIOR COLLEGE,
Miami, Fla., March 9, 1973.

HON. JOHN BRADEMAS,
*Chairman, House Select Committee on Education, Rayburn Office Building,
Washington, D.C.*

DEAR SIR: The National Endowment for the Arts has always been helpful and generous in supporting film and media studies. I hope such support can be continued so that our educational programs can be enhanced.

Sincerely,

RONALD CONNELLY,
Dean of Academic Affairs.

MIAMI-DADE JUNIOR COLLEGE,
Miami, Fla., March 8, 1973.

HON. JOHN BRADEMAS,
*Chairman, House Select Committee on Education, Rayburn Office Building,
Washington, D.C.*

DEAR SIR: The National Endowment for the Arts has always been helpful and generous in supporting film and media studies. I hope such support can be continued so that our educational programs can be enhanced.

Sincerely yours,

BRUCE FIRESTONE,
Chairman, Department of Continuing Education.

MIAMI-DADE JUNIOR COLLEGE,
Miami, Fla., March 8, 1973.

HON. JOHN BRADEMAS,
Chairman, House Select Committee on Education, Rayburn Office Building,
Washington, D.C.

DEAR SIR: The National Endowment for the Arts has always been helpful and generous in supporting film and media studies. I hope such support can be continued so that our educational programs can be enhanced.

Sincerely yours,

RICHARD PARENDES,
Assistant Professor.

NORTHWEST NAZARENE COLLEGE,
Nampa, Idaho, March 19, 1973.

HON. JOHN BRADEMAS,
Rayburn Building,
Washington, D.C.

DEAR MR. BRADEMAS: I understand that Congress will be considering the funding of the National Endowment for the Arts in the amount of 72.5 million dollars. I am writing to strongly express my support of the full funding.

The increasing demands on every arts organization in Idaho and its surrounding communities to offer wider opportunities, have placed a strain on each and every group, which combined with the inflationary trend of the economy, is greatly in excess of their resources.

To me, the arts add strength to the fabric of our society, enrich each community and have a vital and necessary place in the development of any society or any individual in any society.

Sincerely,

D. E. HILL,
Chairman, Division of Fine Arts.

STANFORD UNIVERSITY,
Stanford, Calif., March 1, 1973.

Congressman JOHN BRADEMAS,
House of Representatives,
Washington, D.C.

DEAR CONGRESSMAN BRADEMAS: Since the establishment of the National Endowment for the Humanities I frequently serve as referee to help screen proposals of individuals and institutions, I have served on the Board of the National Humanities Faculty (one of the major fundees of NEH), and I have spent one year as a NEH Senior Fellow. Also as chairman of a department of Humanities in a major university, I have observed the health-effect of the humanities that has come from the operation of NEH.

In a day when human nature, human values, and human aspirations are severely buffeted, the NEH is in fact one of the most significant humane activities of the federal government. Therefore I urge you to use your influence in the special House/Senate subcommittee to approve the President's request for \$72.5 million for the NEH for fiscal 1974.

Sincerely,

WILLIAM A. CLEBSCH,
Chairman, Humanities Special Programs.

THE CALIFORNIA STATE UNIVERSITY AND COLLEGES,
Los Angeles, Calif., March 8, 1973.

HON. JOHN BRADEMAS,
U.S. House of Representatives,
Capitol Hill, Washington, D.C.

DEAR CONGRESSMAN BRADEMAS: On behalf of The California State University and Colleges, may I commend you for your sponsorship of the Enabling Legis-

lation to continue funding the National Foundation for the Arts and Humanities for another three years.

The Foundation has established a record of cooperation with the academic community on matters in support of the public interest. We endorse the plans of the National Endowment for the Humanities to help finance national programs in celebration of this nation's Bicentennial. The California State University and Colleges system is involved in Bicentennial planning throughout the State of California, including therein a series of Anglo-American conferences for teachers in history, both in the United States and in Great Britain, the first of which is to take place in California this August and will culminate in 1976 in recognition of the already warm cooperation between scholars of our two nations.

I wish to thank you for sponsoring HR 3926. We look forward to the passage of the appropriations bill this spring and to cooperating in making the Bicentennial Year a significant expression.

Sincerely,

GLENN S. DUMKE,
Chancellor.

THE CITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK,
New York, N.Y., March 9, 1973.

CONGRESSMAN JOHN BRADEMAS,
Rayburn Building,
Washington, D.C.

DEAR CONGRESSMAN BRADEMAS: I am deeply appreciative of your efforts, in particular your bill HR 3926 extending support for the National Endowment for the Humanities.

This is a very critical period in the life of our campus. Without the kind of support that the National Endowment can give, intellectually significant programs will not be able to survive on our campus.

Sincerely yours,

GRACE MUSCARELLO,
Assistant Professor.

THE CITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK,
New York, N.Y., March 6, 1973.

CONGRESSMAN JOHN BRADEMAS,
Rayburn Building,
Washington, D.C.

DEAR CONGRESSMAN BRADEMAS: I am writing in behalf of your bill (HR 3926) extending support for the National Endowment for the Humanities.

The Endowment is vital for the preservation and growth of important educational programs in our college. I hope you will give this bill your highest priority so that it may be passed in the present session of Congress.

Sincerely yours,

CONRAD SCHIROKAUER,
Associate Professor, Department of History.

THE CITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK INSTITUTE
FOR MEDIEVAL AND RENAISSANCE STUDIES,

Congressman JOHN BRADEMAS,
Rayburn Building,
Washington, D.C.

DEAR CONGRESSMAN BRADEMAS: I am writing in behalf of your bill (HR 3926) extending support for the National Endowment for the Humanities.

The Endowment is vital for the preservation and growth of important educational programs in our colleges. I hope you will give this bill your highest priority, so that it may be passed in the present session of Congress.

Sincerely,

NORMAN LEVINE,
Assistant Professor of English.

THE CITY COLLEGE OF THE CITY UNIVERSITY OF
NEW YORK INSTITUTE FOR MEDIEVAL AND RENAISSANCE STUDIES,
February 28, 1973.

Congressman JOHN BRADEMAs,
*Rayburn Building,
Washington, D.C.*

DEAR CONGRESSMAN BRADEMAs: I am writing in behalf of your bill (H.R. 3926) extending support for the National Endowment for the Humanities.

The Endowment is vital for the preservation and growth of important educational programs in our colleges. I hope you will give this bill your highest priority, so that it may be passed in the present session of Congress.

Sincerely,

GUSTAVO UMPIERRE,
Assistant Professor, Department of Romance Languages.

THE CITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK,
New York, N.Y., March 4, 1973.

Congressman JOHN BRADEMAs,
*Rayburn Building,
Washington, D.C.*

DEAR CONGRESSMAN BRADEMAs: I am writing in behalf of your bill (HR 3926) extending support for the National Endowment for the Humanities.

The Endowment is vital for the preservation and growth of important educational programs in our college. I hope you will give this bill your highest priority, so that it may be passed in the present session of Congress.

Sincerely yours,

WALTER RAND,
Professor, Program: Science, Technology, and Human Culture

THE PENNSYLVANIA STATE UNIVERSITY,
University Park, Pa., February 22, 1973.

Hon. JOHN BRADEMAs,
*House of Representatives,
Rayburn House Office Building, Washington, D.C.*

DEAR CONGRESSMAN BRADEMAs: I hope you will support that portion of President Nixon's proposed budget that provides increased funding for the National Endowment for the Humanities.

Like its sister unit, the National Science Foundation, the NEH supports scholarly research and encourages the development of new programs and instructional approaches in our colleges and universities. That the humanities particularly should have the support the NEH can provide is vital in these times of rapid change in educational viewpoints and techniques—a fact I am certain you recognize because of your distinguished record on behalf of legislation in the Congress favoring American education.

I know I speak for many of my colleagues in expressing gratitude for your knowledgeable approach to educational problems in past years, and it is my earnest hope that you will use your influence to ensure passage of the increased budget for NEH for the next fiscal year.

Sincerely yours,

HARRISON T. MESEROLE,
Professor of English.

THE UNIVERSITY OF WISCONSIN—MILWAUKEE,
Milwaukee, Wis., March 2, 1973.

Hon. JOHN BRADEMAs,
*House of Representatives,
Rayburn House Office Building, Washington, D.C.*

DEAR SIR: It is axiomatic that the genuine strength of a nation lies in the quality and cohesion of its cultural fabric. Because the National Endowment for

the Humanities addresses itself to the problem of satisfying the humanistic needs of our society I solicit your support for their 1974 budget of \$72.5 million.

The increased educational opportunities for our young people, and the scholarly research which such a budget would make possible are generally philosophic reasons for encouraging the expansion of NEH activities and for supporting the proposed budget.

More specifically, with an increased budget the NEH will be able to provide developmental support for high quality courses at colleges and universities and will be able to fund research in education and teaching techniques appropriate to the Humanities. NEH will also be able to support various programs that offer informal educational opportunities to the public. By this mechanism it will be possible to bring cultural presentations to communities across the nation. In addition, NEH will be able to facilitate the discovery of new knowledge and the reconsideration and revision of old knowledge.

Last and perhaps most important, with a larger budget NEH will be able to award more grants to individual students, teachers and scholars. Such grants are essential to the vigor of the humanistic community in our country.

For the reasons given above I sincerely request that you support the increased budget for the National Endowment for the Humanities in 1974.

Sincerely,

RICHMOND B. McQUISTAN, *Dean.*

THE UNIVERSITY OF WISCONSIN,
Milwaukee, Wis., February 20, 1973.

HON. JOHN BRADEMAS,
*House of Representatives,
Rayburn House Office Building, Washington, D.C.*

DEAR SIR: Because of the adverse effects of the President's new budget on many legitimate national interests, the increase in funds allotted to the National Endowment for the Humanities is certain to be called into question. I am writing to express my own view of how necessary the increase is.

If we grant that the development of humanistic studies, including humanistic research and the dissemination of its findings, is necessary to American culture, it follows that someone must support it financially, for such activity rarely produces commensurate income. Under present conditions, however, even such support as was available in the past is disappearing. Colleges and universities are having to devote much higher proportions of their budgets to the cost of instruction and of mere operation, and the decrease in National Science Foundation funds in the last few years has required scientists to look to local sources of support previously available to humanists. The National Endowment never has been able to provide an adequate alternative source and even under the new budget it will be unable to do so. Its increased capability, however, is a vitally important step in the right direction, and it would be disastrous if that were swept away.

Yours sincerely,

ROBERT K. TURNER, JR.,
Professor of English.

TROY STATE UNIVERSITY,
Troy, Ala., February 21, 1973.

Representative JOHN BRADEMAS,
*Rayburn Building,
Washington, D.C.*

HON. JOHN BRADEMAS: This letter is being sent to you on behalf of numerous citizens in the State of Alabama who have profited in the past as well as the present from the Endowments on the Arts and Humanities.

I urge you and other members of congress to act favorably on passing legislation in support of the President's budget requests for both the Arts and Humanities.

Thank you for the work of your Committee.

Sincerely yours,

R. C. PAXSON,
Chairman, Department of Art.

TROY STATE UNIVERSITY,
Troy, Ala., March 1, 1973.

Representative JOHN BRADEMAS,
Rayburn Building,
Washington, D.C.

DEAR MR. BRADEMAS: This letter is to urge your support and influence for renewing the authorization for the National Endowments for the Arts and the Humanities. I believe these agencies and the funds appropriated to them are doing an excellent job, far outweighing their small cost, in enriching and improving the quality of life in America. I believe that only through artistic and humanistic activities can we bring to realization the American dream of maximum development of the potential qualities of each individual.

Here in Troy, Alabama, let me assure you that we feel we have benefitted on the local level from the activities of the Arts and Humanities Endowments in the past several years, and we have been impressed with the efficiency and ability of the National Foundations in administering their funds. Again let me urge your continued support for these fine programs.

Sincerely,

WILLIAM R. DENISON,
Associate Professor of Music,
Assistant Chairman, Music Department.

UNIVERSITY OF CALIFORNIA, RIVERSIDE,
Riverside, Calif., March 8, 1973.

HON. JOHN BRADEMAS,
Chairman, House Select Subcommittee on Education, Rayburn House Office
Building, Washington, D.C.

DEAR SIR: This letter urges you to renew and reauthorize the bills that fund the Artists in the Schools Program and the Coordinated Residency Touring Program of the National Foundation on the Arts and Humanities for the fiscal years 1974, 1975 and 1976.

Especially the Coordinated Residency Touring Program has been crucial in the growth of a national dance audience as opposed to a New York audience for dance.

Yours sincerely,

C. L. SCHLUNDT,
Chairperson, Program in Dance.

UNIVERSITY OF CALIFORNIA, RIVERSIDE,
Riverside, Calif., February, 27, 1973.

HON. JOHN BRADEMAS,
House of Representatives, Rayburn House Office Building,
Washington, D.C.

SIR: As a Professor of English and as a member of the Editorial Board of *Publications of the Modern Language Association of America*, I am very deeply concerned for the future of the National Endowment for the Humanities, and so I am venturing to write to ask you, in view of your strong championship of higher education on so many previous occasions, for your active support of the President's proposal to increase the budgeted allowance for NEH for the fiscal year 1974. We in the Humanities are hard pressed, and the next few years will be crucial, I think, for humane studies in this country. We know passionately, from our everyday experience, that what we have to offer is vital to the maintaining of free, flexible, human minds, under the excessive strains and troubles of the last decade; and our students, and the people outside the universities, know it too whenever we are able to present it as it should be presented. But we have come to a point of rapid change where the old wisdoms and skills of the mind and the hands must be presented in a new way to students and general public alike, if they are to startle, and pierce, and awaken, as they can and should do. And this needs money: money for experience, for research into method, for expensive equipment and always for more books in more variety. The trying out of new ways in which the Humanities can function, ways that give meaning and richness to the student's contemporary world through the relating of it to other times and places, other forms of art and thought, is one of the most absorbing and re-

warding tasks that we are undertaking now; it is transforming our own mental world with that of the students. On many campuses we are doing what we can with what money we can raise, with stimulating results. But money on most campuses is in shorter supply now, and it is vital, if we are to do this thing right, that the resources of NEH, with its enlightened and intelligent handling of its funds, be strengthened at this time of all times. The President's proposal could not have come at a better moment: a moment of cultural crisis, when we need to look back, and outward, that we may see the present clearly, which is also unfortunately a moment of financial difficulty for the universities. I would beg you to support the proposal which could be the hinge on which will turn much that is of the greatest importance to the future life of the mind of this country's people, to its sense of value, purpose, effort, of freedom and courage. Effort gives up if it has no meaning. Our young citizens are looking with a touching earnestness for such a meaning, and to help them find it is perhaps the most important thing we in the universities can do—it is certainly the most exciting thing we are doing just now.

I have concentrated on what passionately concerns my own part of the whole, but of course there are many other aspects of NEH's work which are of the highest value: the television programmes; the grants to local libraries and other bodies to go out among the people and make their surroundings begin to live for them; the help to university extension and to local libraries; all these open the way for thousands of people (women at home, the underprivileged and undereducated) who have been unable to take advantage of all that is possible and who have felt their lives lacking in a dimension. Some of these may go on in later life to the higher education they have missed and want; all will be enriched as individuals and more aware as members of society. This aspect is strongly and rightly stressed, of course, in NEH's work: a good and stable and creative society is one which knows itself and its past. Then there are the series, like that on American authors, which NEH publishes, and the grants to the great libraries, so necessary at a time when even the big endowments look less, and when the price of books soars. A list could go on and on: but from several points of view NEH is a force for good—for the free and generous and active mind, working to instruct itself and grow—second to none. At this time we need it more than ever. Please, support it in this moment when humane knowledge must snatch its chance or be lost and then somehow, when its loss is felt, laboriously rebuilt as it has always had to be.

Yours sincerely,

KATHLEEN WILLIAMS,
Professor of English.

THE CITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK,
New York, N.Y., March 8, 1973.

Congressman JOHN BRADEMUS,
Rayburn Building,
Washington, D.C.

DEAR CONGRESSMAN BRADEMUS: I am writing on behalf of your bill (HR 3926) extending support for the National Endowment for the Humanities.

The Endowment is vital for the preservation and growth of important educational programs in our colleges. I hope you will give this bill your highest priority, so that it may be passed in the present session of Congress.

Sincerely,

MIRIAM DRABKIN,
Chairman, Department of Classical Languages and Hebrew.

THE UNIVERSITY OF THE STATE OF NEW YORK,
THE STATE EDUCATION DEPARTMENT,
Albany, N.Y., March 27, 1973.

HON. CLAIBORNE PELL,
Chairman, Special Committee on the Arts and Humanities,
HON. JOHN BRADEMUS,
Chairman, House Select Subcommittee on Education, New Senate Office Building,
Washington, D.C.

DEAR SENATOR PELL AND REPRESENTATIVE BRADEMUS: I am delighted to learn that the appropriations may be raised for the National Endowment for the Arts.

This Division operates an outstanding Arts-in-the-Schools program with Endowment funds in District #9 of the South Bronx.

We are very proud of the program which we could not undertake without the Endowment's financial support. It is my hope that you will do everything in your power to see that the legislation authorizing the \$80 million allocation is passed for the National Endowment for the Arts.

Thank you for your help.

Sincerely,

VIVIENNE ANDERSON,
Director, Division of the Humanities and the Arts.

UNIVERSITY OF FLORIDA,
COLLEGE OF ARTS AND SCIENCES,
Gainesville, Fla., March 1, 1973.

HON. JOHN BRADEMAS,
*House of Representatives,
Rayburn House Office Building,
Washington, D.C.*

DEAR SIR: Before Congress considers the President's budget proposal that the grant to the National Endowment for the Humanities be increased, I should like you to know how greatly the work of NEH is appreciated in the community to which I belong.

In its funding of fellowships, research projects, and summer programs, it is the most valuable ancillary service available to scholarship in the field of the arts and the humanities. And of course its work is not confined to the universities, but touches the educational system at every level, and reaches beyond in its provision of grants for libraries and support for cultural activities at both national and local levels.

In asking for your support of a measure that would make possible the continued development of the work of NEH, I do not forget your great services to higher education in the past, for which the academic profession already owes you such a debt of gratitude.

Yours truly,

AUBREY WILLIAMS,
Graduate Research Professor, Department of English.

UNIVERSITY OF IDAHO,
Moscow, Idaho March 27, 1973.

HON. JOHN BRADEMAS,
*Rayburn Building,
Washington, D.C.*

DEAR MR. BRADEMAS: I understand that Congress will be considering the funding of the National Endowment for the Arts in the amount of 72.5 million dollars. I am writing to strongly express my support of the full funding.

The increasing demands on every arts organization in Idaho and its surrounding communities to offer wider opportunities, have placed a strain on each and every group, which combined with the inflationary trend of the economy, is greatly in excess of their resources. It is more difficult, economically, to provide the residents of Idaho with the art experiences they have a right to have due to widespread areas of low population and this is true of the other rural states in the west.

To me, the arts add strength to the fabric of our society, enrich each community and have a vital and necessary place in the development of any society or any individual in any society.

Sincerely,

DIANE WALKER,
Director, Center for Dance.

UNIVERSITY THEATRE, THE UNIVERSITY OF KANSAS,
Lawrence, Kans., February 22, 1973.

HON. JOHN BRADEMAS, M.C.,
*Rayburn Building,
Washington, D.C.*

DEAR SIR: I am writing to support the proposed continuation of the National Foundations for the Arts and Humanities. Both Foundations have broken new ground in this country for Federal support for arts and humanistic studies. Both

enjoy the respect of the nation's constituents who might for various petty reasons have withheld support.

Of special note, I feel, is the way in which the Endowments, especially the Arts Endowment, have managed to keep out of the censorship role. This is a pitfall that has plagued so many programs of federal art support in the past. I feel the structure you were so instrumental in setting up originally has made this means of encouraging arts and humanities studies and programs unique in the world.

I strongly urge your continued support of these truly significant programs.

Very truly yours,

JED H. DAVIS,
Professor, Speech and Drama.

UNIVERSITY OF LOUISVILLE,
Louisville, Ky., March 14, 1973.

Representative JOHN BRADEMAS,
*Chairman House-Select on Community on Education,
Rayburn Building, Washington, D.C.*

DEAR MR. BRADEMAS: I am writing to you because I feel that you and the members of your committee should be informed about the benefits the city of Louisville has received through the funding from the National Foundation of the Arts and Humanities. I am also writing to urge you to continue support of these programs.

In September 1969, a group of concerned citizens decided that something should be done to insure participation in the Arts of children who because of low socioeconomic backgrounds could not afford the expense of training in the various Arts forms. The following objectives were formulated in local planning meetings:

1. Provide a program of creative Arts.
2. Make creative Arts available to the committee in a constructive way.
3. Help meet the needs for social and personal growth.
4. Expanding service potential over indefinite period of time.

The program was begun with 13 youngsters. Today I am happy to report that more than 700 children on a daily basis participate in various aspects of the project. The Louisville Public Schools has been involved in the program and has been quite supportive of our efforts. Please see the attached letter from Mr. Jack Meisburg of the Louisville Public Schools. Parents, community leaders, and local and national educators are aware of our success. The Louisville Public Schools has recently begun a pilot program in five target schools and expects to expand during the 1973-74 school year.

Thanks to you and the members of your committee for your thoughtfulness and support.

Sincerely,

WILLIAM C. LATHON,
President, Inner City Arts Program and Louisville Arts Workshop.

LOUISVILLE PUBLIC SCHOOLS,
J. GRAHAM BROWN EDUCATION CENTER,
Louisville, Ky., January 15, 1973.

MR. BILL LATHON,
*Home Economics Building,
University of Louisville,
Louisville, Ky.*

DEAR MR. LATHON: The Louisville Public School district is very proud of the splendid arts program which you have developed for the Whitney M. Young, Jr. Elementary School community. Dr. Walker, our Superintendent, and all of the members of our Board of Education are supportive of your efforts and excited about the obvious fine results you are getting as we see children developing in the various expressive arts.

As you know, maximum use of school facilities is a major goal of our district. Your work to bring the school district, the University of Louisville, the National Endowment for Arts, and various community agencies together for a joint endeavor of this sort has produced an exemplary collaborative venture which is an inspiration to all. We have been particularly impressed by your ability to

recruit volunteers and to provide for involvement of related but separate projects, such as the EPDA Teacher Fellowship Program at the University of Louisville.

You may be assured that the school district will continue to support your work and will, in fact, seek ways to extend this collaborative approach.

Best wishes to you as you continue your important work.

Sincerely,

J. M. MEISBURG,
Chairman, Department of Instructional Services.

UNIVERSITY OF MARYLAND,
College Park, Md., March 3, 1973.

HON. JOHN BRADEMÁS,
*House of Representatives,
Rayburn House Office Building, Washington, D.C.*

DEAR SIR: Your zeal for the support and improvement of higher education in the United States moves me to express my gratitude, along with the hope that the Congress will include in the budget the sums that have been proposed for the National Endowment for the Humanities and for research in the Humanities.

When the life of the nation was in jeopardy, it was imperative to withhold nothing that might bring victory. Scientific research proliferated; it spurted again after Sputnik I. But what shall it profit us, if we lose our souls? Man cannot live by Science alone.

In its brief existence, NEH has made a great beginning, and the new Chairman, Professor Ronald Berman, has already shown wisdom and vision in modifying some programs and initiating many others. These do not make the headlines or fill the Society pages, but their encouragement of studies in our literature and history, for example, are helping to recover the ideas and ideals that made this country the Land of Promise. Through the Humanities, we can discover what we were; who, what, and why we are; and, possibly, what we can and should be. Without this vision, the people perish.

Yours truly,

JAMES G. McMANAWAY.

UNIVERSITY OF MINNESOTA,
Minneapolis, Minn., February 23, 1973.

HON. JOHN BRADEMÁS,
*Rayburn Building,
Washington, D.C.*

DEAR REPRESENTATIVE BRADEMÁS: I understand you will be chairing the House Committee which will conduct hearings to determine the new authorization that may continue both the National Endowment for the Arts and the National Endowment for the Humanities. Both of these endowments have proved their great worth to our society and culture in recent years.

The welfare of the American way of life desperately needs the expansion that can be brought about by the careful administration of both the National Endowment of the Arts and the National Endowment of the Humanities. I hope you will do all in your power to see that legislation is enacted to continue both.

Sincerely yours,

KENNETH L. GRAHAM,
*Chairman, Theatre Arts,
Director, University Theatre.*

UNIVERSITY OF MONTEVALLO,
Montevallo, Ala., March 27, 1973.

HON. JOHN BRADEMÁS,
*House of Representatives, Rayburn Building,
Washington, D.C.*

DEAR MR. BRADEMÁS: May I urge you to lend your support to an increase in funding for the National Foundation for the Arts and Humanities. We in Alabama have already benefited from this program, but in the opinion of many of us, much more needs to be done. Our citizens for the most part have woefully few opportunities to participate in and experience the spiritual uplift which the arts can provide.

On the state level I believe that the Alabama State Council on the Arts and Humanities has done a fine job within the limitation of their funding. I hope you will lend your support to President Nixon's request of eighty million dollars for the National Endowment.

Yours very truly,

W. T. CHICHESTER,
Director of Theatre.

UNIVERSITY OF MONTEVALLO,
Montevallo, Ala., March 26, 1973.

HON. JOHN BRADEMAs,
*House of Representatives, Rayburn Building,
Washington, D.C.*

DEAR SIR: I know that at the present time Congress is holding hearings to extend the life of the National Foundation for the Arts and Humanities. President Nixon has recommended to the Congress that the budget of the National Foundation for the Arts and Humanities be doubled for the fiscal year 1974. His request for the arts is \$80 million. Each state council would be the recipient of \$150,000.00.

Speaking for only a small part of the effort to provide quality drama programs in Alabama which was this year supported by a \$2,000 grant from the Alabama State Council on Arts and Humanities, I can honestly testify to the encouraging efforts we observed on our tours within the state and the very healthy responses we met in various communities visited and in particular with the children's and high schools' productions.

Please let me encourage you again to support the proposed legislature for funding the National Foundation for Arts and Humanities. I know through earlier correspondence of your help in the past and I request your continued efforts on behalf of Alabama and the arts.

Very cordially yours,

CHARLES C. HARBOUR, Ph. D.,
Professor, Speech and Theatre.

UNIVERSITY OF PENNSYLVANIA,
Philadelphia, Pa., February 28, 1973.

HON. JOHN BRADEMAs,
*House of Representative,
Rayburn House Office Building,
Washington, D.C.*

DEAR REPRESENTATIVE BRADEMAs: I appreciate deeply the strenuous contributions you have made to the cause of higher education, and I am well aware that you do not need urging to continue in this role. I venture, however, to add to my appreciation the following remarks in case they strengthen your hand. I am writing similarly to several other members of the House and Senate, not all of whom have as yet been such staunch supporters as yourself.

As one who has devoted nearly half a century to teaching, writing, research, and lecturing in the humanities, I am particularly concerned about the National Endowment for the Humanities. Its activities are crucial importance in the balanced intellectual and moral character of our country. They are constructive and progressive, and they should certainly be supported to the full extent budgeted by the President for fiscal 1974.

The NEH supports important programs in elementary and secondary education, the development of libraries (school, public, private, university), high quality teaching in higher education, as well as education in the humanities for the general public which has already involved half a million citizens and reached communities across the nation. The Division of Research supports work in the humanities comparable to that in the sciences (which are better supported by the government, though no more important to our national character), i.e. "the discovery of new knowledge and the reconsideration and revision of old knowledge." The Division of Fellowships supports the research of individual scholars whose goals are the same as those just cited.

Yours very sincerely,

RUTH J. DEAN,
*Visiting Professor in English and Romance Language; Vice-President of
the Mediaeval Academy of America.*

COLLEGE THEOLOGY SOCIETY,
San Francisco., March 2, 1973.

HON. JOHN BRADEMAS,
*House of Representative,
 Washington, D.C.*

DEAR SIR: On March 7 a special Senate-House sub-committee will consider President Nixon's request for \$72.5 million for the National Endowment for the Humanities for the fiscal year 1974.

On behalf of the College Theology Society, a professional organization of 1200 teachers of religious studies throughout the United States, I urge you to support this budget request.

The National Endowment for the Humanities has provided valuable support for programs designed to improve the quality of life in the United States. Now that college students are becoming more serious in their search for values, it is important that these interests be channelled into productive outlets. Older Americans can also profit from the kind of intellectual stimulation promoted by the NEH.

I realize that there are many pressures on Congress for funds. It would be a pity if the mind, heart, and spirit were neglected or considered less important than bodily needs. Congress cannot afford to do everything—but it should certainly support programs which strengthen and expand those characteristics which make our country great.

We will appreciate your support for the NEH budget.

Sincerely yours,

FRANCIS J. BUCKLEY,
President, College Theology Society.

UNIVERSITY OF SOUTHERN CALIFORNIA,
 SCHOOL OF PERFORMING ARTS,
Los Angeles, Calif., February 23, 1973.

HON. JOHN BRADEMAS,
*Rayburn Building,
 Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: I want to take this opportunity to place my name on the list of supporters for the continuation and enlargement of the National Foundation on the Arts and Humanities, when hearings are held for authorization of new funds.

As a current director of cultural events in a large western university, and as a former symphony orchestra manager and manager of opera singers in Austria, Germany and Switzerland, I know that every activity of this nature is in great danger of being lost to our society without the substantial interest and solid financial support of our government.

It was discouraging to live in Vienna, Austria from 1967-71, working on behalf of American opera singers, who had worked hard in their own country to develop their talents at hundreds of music schools, only to find that they had to leave their own country to find engagements in one of the 74 opera ensembles of the German-speaking theatre.

It is interesting to note that Austria gives a larger subsidy for the Vienna State Opera than it spends on its entire foreign service. German cultural activities are mainly city, state, county, and nationally supported with an average of around 60-70% subsidy.

It is gratifying to know that the picture has changed considerably during the past few years in the United States, and that the government is taking a realistic interest in the maintenance of activities that have a greater power over humans and their behavior than bombs and mines.

We trust that enlightened legislators will continue this interest, broadening and enlarging its scope as much as possible, enabling our citizens to witness the finest examples of Man's creative genius, rather than the steady influence of what is common, cheap, vulgar and trivial.

Your support of this re-authorization of funds will be something about which you may justly be proud when your term of office ends.

Most Cordially,

TOPPER SMITH,
Director of Public Events.

THE UNIVERSITY OF TEXAS AT AUSTIN,
COLLEGE OF SOCIAL AND BEHAVIORAL SCIENCES,
Austin, Tex., February 20, 1973.

HON. JOHN BRADEMAs,
*House of Representatives,
Rayburn House Office Building, Washington, D.C.*

DEAR REPRESENTATIVE BRADEMAs: One of the welcome developments of the past few years has been the increase in the budget for the National Endowment of Humanities. This is in tribute to your excellent work of the past. I hope that you can again persuade your colleagues in the House of Representatives to support the Endowment, and to approve the amount proposed in the President's budget for fiscal year 1974.

The Endowment has been of great benefit to the humanities, both in universities and more generally in education and in our national life. With further support it will assist us in moving towards the achievement of a quality of life that we have talked about more often than planned.

Sincerely yours,

W. P. LEHMAN,
Ashbel Smith Professor.

THE UNIVERSITY OF TEXAS AT AUSTIN,
Austin, Tex., February 22, 1973.

HON. JOHN BRADEMAs,
*House of Representatives,
Washington, D.C.*

DEAR REPRESENTATIVE BRADEMAs: I am writing to urge you to support the increase in the President's budget for the National Endowment for the Humanities. In this year of very severe cuts in other essential areas, this increase is surprising but of course gratifying. Precisely because funds desperately needed elsewhere have been cut, I know that this increase from \$48 million to \$72 million will be scrutinized carefully by the Congress. I sincerely hope you will find it possible to support this much-needed increase. All of higher education is in a state of severe crisis, and not wholly of course because of financial problems. But the social strains this society is currently experiencing are related to education in the humanities far more than many men and women in public life have seemed aware of. The movement of very large numbers of ill-prepared high schoolers from minority groups (for many of whom English is a second language) into colleges and especially junior colleges is a major shift in the educational patterns of this country. Many of the traditional programs in English and other languages have proved unsuited for such students. We in the profession desperately need to rethink undergraduate curricula for such students; this also means (and in the long run this is truly the most revolutionary aspect of the program) we need to redesign our graduate programs in English and other languages so that we prepare future teachers for what they are really going to be doing and not for a nebulous ideal of "scholarship" quite foreign to the reality of their own and the students' lives.

Many of us, young and old, need retooling and re-energizing; all of this will take effort and time and, centrally, money. The NEH is now an essential part of this profession's attempt to meet the social and educational needs of our society. I strongly urge you to continue your already extensive efforts to aid and guide this important movement in American education. An increase in the resources of the NEH is extremely important if we are to reconceive our educational goals and cope with the manifold problems of undergraduate education. Sincere thanks for your attention to this letter, and for your personal concern for this crucial area of national concern.

Sincerely yours,

DAVID J. DELAURA,
Professor of English.

UNIVERSITY OF VIRGINIA,
Charlottesville, Va., March 6, 1973.

HON. JOHN BRADEMAs,
*House of Representatives,
Washington, D.C.*

DEAR MR. BRADEMAs: During its early years, the National Arts and Humanities Foundation has promoted progress and scholarship to an extraordinary degree in creative and intellectual activities as intended by the original

Act of 1965. It deserves strong national support. In venturing to offer you my thanks, as I warmly do, for your sponsorship of a bill to extend the Foundation with increased budget authority for another three years, I think that I voice the feelings of a broad community of educators and other humanists across the country.

The approaching Bicentennial of 1976 calls for emphasis upon the nation's cultural and humanistic inheritance, and gives special urgency to the work of the National Foundation and to related work in the institutions which cooperate with the National Foundation.

The University of Virginia has worked closely with and received generous support from the National Endowment for the Humanities—primarily in projects involving a reexamination of some of the basic values to which the American people have been committed. NEH funds from the National Foundation help to finance such fundamental activities as the preparation for the first time of a comprehensive edition of the papers of George Washington, the preparation of a multi-volume biography of Thomas Jefferson, and the establishment of a Department of Humanistic Sources within the University. A member of that department is also editor-in-chief of the monumental edition of the papers of James Madison.

I shall not burden you with further listing of NEH programs of particular concern to the University of Virginia. I think it is significant to point out, however, that the bipartisan bill which you have cosponsored contemplates an authorization, for the first time in the history of the National Arts and Humanities Foundation, for funding at approximately the levels proposed ten years ago by the Commission which recommended establishment of the Foundation. This is indeed a wise and hopeful act.

Because of the importance of this bill to the University and other Virginia institutions, I am venturing to send copies of this letter to Virginia's representatives in the Senate and House of the 93d Congress. Please call on me if you should feel that there is anything I might do to encourage adoption of your farseeing measure.

With best regards and good wishes,

Sincerely yours,

EDGAR F. SHANNON, Jr.,
President.

UNIVERSITY OF VIRGINIA,
Charlottesville, Va., February 27, 1973.

HON. JOHN BRADEMAS,
House of Representatives,
Rayburn House Office Building, Washington, D.C.

DEAR SIR: The unique contribution of the National Endowment for the Humanities to the cultural growth of this country calls for maximum support for the allowance made in the President's proposed budget to continue its activities on an appropriate scale. I have a personal acquaintance with the benefits this program brings through my active participation in the Center for Editions of American Authors, a real triumph which has my British academic colleagues green with envy for the enlightened attitude towards its literature displayed by our country. I have had personal experience in recommending various promising young scholars, and a few of their elders, for the vital research and fellowship part of the program, an activity ever more necessary for the humanities in these days of fading opportunities for important research projects which can look nowhere else. May I urge you to support the budgetary allotment for this imaginative creation aiding our national culture and our international image, which has proved its value in the past and is even more to be valued in the future if funded to its full requirements, which yet are modest when compared to the concrete results that have accrued from its programs. The academic profession, as well as the whole segment of the population dependent upon the humanities, is sorely in need of the notable support given by the NEH to the best ideals of this country.

Yours sincerely,

FREDSON BOWERS,
Linden Kent, Professor of English, Member, American Academy of Arts and Sciences.

P.S. In view of your past most sympathetic and powerful support for education, the plea in this letter is, I know, quite superfluous. But I hope it may be added to your files as evidence for the support you receive for your position, one for which we in academic life never cease to be grateful.

UNIVERSITY OF WASHINGTON,
Seattle, Wash., February 21, 1973.

HON. JOHN BRADEMAS,
U.S. House of Representatives,
Washington, D.C.

DEAR CONGRESSMAN BRADEMAS: I am writing to urge your strong support in behalf of legislation for the reauthorization for the next three years of the National Foundation on the Arts and Humanities.

As you are aware, the Foundation was created by Congress because of general concern over the disproportion between scientific and artistic and humanistic development. The Endowment for the Humanities, about which I am primarily concerned at this time, adopted as its first cause the fostering of improved teaching and scholarship in those fields of knowledge that our nation relies upon for preservation of its best traditions and which enables us to exercise mature judgment and imaginative foresight as we confront challenges of the future. The Endowment has as well been responsive to current issues by supporting programs designed to raise the levels of scholarship and teaching in new areas of national concern and by the encouragement of humanistic study as an essential and tempering influence in science and other professional curricula. Moreover, the Endowment has stressed and encouraged innovations in adult or continuing education and thus has played a very active role in promoting the cultural life of America.

In my own experience as a panelist for the Endowment, almost from its beginning, I have observed a growing constituency and mounting interest in the humanities throughout the nation by the keepers and beneficiaries of our museums and libraries, our scholars and students, the layman and the professional. In reviewing grant applications for support of research, I have been impressed by the vitality of the humanities, and I am concerned now about the critical need for continuing support at the national level if teaching scholarship and greater public involvement are to be fostered and encouraged.

The evidence for continuance of the Foundation is demonstrated clearly, I believe, in the wide-ranging response to its purpose and goals. The Endowment for the Humanities in particular, has borne out the wisdom of Congress and the Administration in establishing the Foundation.

I commend the Endowment, its Council, officers and staff for prudent stewardship of public funds and hope that you will lend your strong support to the reauthorization of the Foundation, of which the Endowment is an essential part. If awareness of the importance of the humanities in all segments and in all areas of influence in our society is to continue to grow, it is more than ever imperative that we make possible that public understanding of the human condition that the National Endowment for the Humanities and the Foundation were designed to foster.

Sincerely yours,

SOLOMON KATZ,
Vice President for Academic Affairs and Provost.

UNIVERSITY OF WISCONSIN,
Madison, Wis., February 27, 1973.

HON. JOHN BRADEMAS,
House of Representatives,
Rayburn House Office Building, Washington, D.C.

DEAR CONGRESSMAN BRADEMAS: As a scholar and a teacher of literature I am greatly interested in the future of the National Endowment for the Humanities, for it is measurably raising the quality of national life, both in programs that are widely based and in contributions to individual research. Ronald Berman's leadership has been imaginative.

May I urge you to support approval of the increased support for the NEH in the President's proposed budget?

With thanks for your distinguished work in the past in favor of the National Endowment, I am,

Sincerely yours,

WILLIAM M. GIBSON,
Visiting Professor of English.

YALE UNIVERSITY,
New Haven, Conn., February 27, 1973.

HON. JOHN BRADEMAS,
House of Representatives,
Rayburn House Office Building, Washington, D.C.

DEAR MR. BRADEMAS: You are so firmly and honorably associated in my mind with the causes of higher education in this country that I turn to you in my concern for congressional approval of the new funding of the National Endowment for the Humanities. This seems to me a remarkably constructive step, one that can do us no harm in world opinion so far as it becomes known, especially at the present time when there is often doubt among our friends abroad about our national priorities. It can also, as I believe you would be the first to agree, do a great deal of constructive good in enabling the kind of thinking and the sorts of values that the humanities at their best represent to play a role not only in the cultural life of this nation, but in the formulation of policy by its people to realize more effectively their hopes for a more satisfying quality of national life. The present chairman of the Endowment, Ronald Berman, is an old student of mine in whom I have absolute confidence and whose wise spending of the funds appropriated, not for academic nit-picking or college and university bureaucracies but for causes in which directly or indirectly the whole nation has a stake, can be counted on. What is most needed at the present time is financial support for innovation and consolidation in both undergraduate and graduate education, for the recognition and reward of great teaching, and for all imaginative efforts that will make use of the new technologies and the media for the enrichment of our collective life in these United States. These concerns are Ronald Berman's concerns, as they are also yours and mine. Hence both the nature of the times and the character of the present leadership invite us to mobilize all the arts and disciplines toward a reassertion of values that in 1976 will seem to stand worthily in the line of succession from 1776. I hope you will do everything in your personal power to help effectuate this result. You will have the warmest support in the effort from everyone I know. With very best wishes,

Yours sincerely,

MAYNARD MACK,
Sterling Professor of English.

YAKIMA VALLEY COLLEGE,
Yakima, Wash., March 28, 1973.

HON. CARL PERKINS,
Chairman, House Committee on Education and Labor,
U.S. House of Representatives, Washington, D.C.

DEAR SIR: I am writing in support of continuing authorization and appropriation of the National Endowment for the Humanities. Since I have been fortunate in being asked the past three years to serve on one of the screening panels, I am quite familiar with the excellent work the Endowment has been doing in enhancing "the quality of life" in America.

I have also met and worked with several of the people employed by the Foundation and in each instance have been extremely favorably impressed with their academic backgrounds, their ability in their current positions, and most of all by their humanitarian and humanistic attitudes.

Having taught at a community college for the last ten years, I also realize how impossible it is for an institution as poorly funded as is education at this level to financially support research, study, innovation, and experimentation that must be carried out if we are to make progress in those areas involving the human spirit.

One of our own instructors at Yakima Valley College has just been awarded a summer stipend to conduct research on the beginnings of the labor movement in this community that has most recently been affected by the unrest of the migrant workers. The instructor is an outstanding scholar and humanist who will make a significant contribution to knowledge and understanding because of the grant which will allow him the time to conduct the research. A young man on a community college instructor's salary with a growing family cannot afford to take time off otherwise.

A limited sabbatical leave policy is in effect at the community college level (if the colleges have one at all), which prohibits most instructors from taking time off for study or research unless they are at least partially financed by some out-

side agency. Every year the Foundation for the Humanities has supplemented incomes to allow deserving instructors to either make scholarly contributions or to improve their effectiveness as teachers of the humanities.

It seems ironic to those of us in the humanities that the National Science Foundation is funded at over \$600 million annually compared to the 20 or 30 million given in grants by the Endowment last year. We are encouraged, however, that the program is growing. I urge your support of the National Endowment for the Humanities.

Sincerely yours,

DELMA TAYER,

Chairman, Division of Language and Literature.

MARCH 23, 1973.

Representative BRADEMAS,
Rayburn Building,
Washington, D.C.

DEAR REPRESENTATIVE BRADEMAS: This is to sincerely urge that the National Foundation for the Arts and Humanities be continued, and that everything possible is done to make the rumors of large amounts of money promised these Foundations, actual realities. The government draught of funds in these areas has lasted long enough.

Please feel free to pass my views on to wherever they will do the most good to assure the immediate and complete support for the Foundations and passage of the budget.

Sincerely,

MEGLE W. LOPPNOW,

Business Manager, University Theatre, University of Minnesota—
Minneapolis.

TUCSON, ARIZ., March 6, 1973.

Congressman JOHN BRADEMAS,
Rayburn House Office Building, Washington, D.C.

DEAR MR. BRADEMAS: I understand that the appropriation for the National Endowment on the Humanities is being debated. I have long been deeply involved in the study of history and the humanities both as editor and executive of the *American Historical Review* and American Historical Association and as an active scholar. I know the great need for funds in humanities. We are so far behind the sciences in this respect. What we need, I suppose, more than anything else is to know the historical and social context in which the great advances in science come and how we may better and more humanely control these advances for the benefit of mankind.

May I heartily recommend the highest possible amount for the National Endowment on the Humanities. I would not think that \$200,000,000 would be too much.

Sincerely yours,

BOYD C. SHAFER,

Professor of History, University of Arizona.

ST. JOHN'S COLLEGE,
Sante Fe, N. Mex., February 25, 1973.

Hon. JOHN BRADEMAS,
House of Representatives, Rayburn House Office Building, Washington, D.C.

DEAR REPRESENTATIVE BRADEMAS: I am writing in regards to the up-coming Congressional considerations of the budget for the National Endowment for the Humanities. Like many other citizens and academics, I watched the development of the Endowments with mingled skepticism and hope.

Since their inception I have come to surrender my skepticism—admitting an occasionally questionable project supported by NEH—and to fire my hopes that this Federal endeavor will continue to prosper and increase. The experience that confirms my hopes falls into three areas. First, I have known some of the members of advisory committees to NEH personally and professionally and have developed enormous confidence in the seriousness with which they are exercising

their public responsibility. Second, several of my most estimable colleagues and students have been recipients of NEH junior and senior research awards. These have been serious and impressive professional scholars whose researches will continue to percolate for generations in the form of increased understanding of American culture and values, and whose impact is already being felt abroad as well as within the United States. And third, I have been closely associated with the Center for Editions of American Authors, one of the first-favored projects of the NEH. That project has not been without criticism, but I have come to believe it to be the most significant accomplishment of American literary scholarship in the twentieth century. Americans will look back on it with pride for generations, and that pride will be justified.

I mention these connections to indicate that my experience with NEH is at least close enough to acquaint me with the criticisms that individual projects and persons quite legitimately face in any publicly funded program. One argument against NEH is that individual scholars, especially in the Humanities will perform their service to the United States whether supported or not. That's probably true. But its cost is inestimable—wasteful of time energy, and spirit. Plutarch informs us that, in times of pressing domestic and foreign needs, Pericles was much criticized for his public expenditures that merely celebrated the achievement of Athenian culture. But the age of Pericles has proved to be the "golden age" of Greece, and the names we remember—Socrates, Plato, Aristotle, Euripides, Sophocles, Aeschylus—have more than outlived the particular social and political occasions that gave them birth.

I recognize how grandiose such a comparison may seem, and I acknowledge gratefully how much your support of higher education in the past has meant, but I want you to know, as you consider the NEH budget, that some of us with experience of the program judge it worthy of its purposes and profitable to the intellectual life of America. I hope you will seek as large an Endowment budget as possible.

Sincerely yours,

NORMAN S. GRABO,
Professor of English.

KENTUCKIANA METROVERSTY,
Louisville, Ky., March 8, 1973.

Representative JOHN BRADEMAs,
Chairman, House Select Subcommittee on Education, Rayburn Building, Washington, D.C.

DEAR REPRESENTATIVE BRADEMAs: I am writing to you as Chairman of the House Select Subcommittee on Education. I do so because I feel it important to inform you and the committee that our area has benefitted greatly from funding from the National Foundation of Arts and Humanities.

Two years ago a program was established in our consortium to attain several objectives: to use the fine arts as a language to establish communication between underprivileged children and instructors; to discover hidden talent in the area where contact with the arts is extremely difficult, and, finally, to cultivate consumers for artistic endeavor in the area so that a community will be truly represented. This project would not have been possible without the assistance from the National Foundation.

Over seven hundred children are in daily contact with some aspect of the program, which is administered by representatives of Kentuckiana Metroversity in cooperation with the Louisville public schools. Educators, community leaders, and parents have viewed the effects of the project and have expressed nothing but genuine enthusiasm and praise. Success can also be measured by the number of inquiries from persons throughout the three state area, people who want information about the structure of the program. Success encourages others to follow a blazed trail.

Let this, then, be an expression of gratitude for the interest of far-sighted legislators like you and members of your committee who understand that culture must be nourished and protected if a nation intends to have its human qualities mature.

Sincerely,

JOHN H. FORD,
Coordinator.

UNIVERSITY OF LOUISVILLE,
Louisville, Ky., April 19, 1973.

Honorable JOHN BRADEMAS,
Rayburn Office Building,
Washington, D.C.

DEAR CONGRESSMAN BRADEMAS: I would like to write to solicit your support for the National Endowment for the Humanities (NEH) at this time while the Congress is considering requests for appropriation of funds for the National Endowments for the Arts and Humanities. In particular, I would like to solicit your support for the state-based and other public NEH programs, although this should not be taken as indication of anything other than enthusiastic support for all of the Endowment's efforts. It is just that the public programs, and especially the state-based programs, provide in my judgement an important vehicle whereby valuable and relative impact can be made in a way that will lead toward more meaningful legislation through the development of a clarification of public policy issues in the minds of better informed electorates.

During the present year, I have the privilege of serving as President and Chairman of the Board of Directors of the Kentucky Humanities Council, Inc., a group established to specifically work with NEH in the planning, development, and execution of state-based programs in the Commonwealth of Kentucky. We recently received a grant in support of our Kentucky 18-month state-based program in the Humanities on the theme, "Our Public Agencies: Servants or Masters?"

Your support of the NEH programs will be greatly appreciated not only in Kentucky, but also throughout the nation, what is perhaps of greater importance is the high likelihood that support of this program will produce a pay off in the ten-year future that is immeasurable; namely a pay off in wisdom and legislative quality that can be achieved only through the increased understanding of an informed electorate!

Thank you very much for your attention and support in this matter.

Sincerely yours,

EARL A. ALLUISI,
Vice President.

COUNCIL OF AFL-CIO UNIONS FOR SCIENTIFIC,
PROFESSIONAL AND CULTURAL EMPLOYEES,
Washington, D.C., March 28, 1973.

Hon. JOHN BRADEMAS,
House of Representatives,
Washington, D.C.

DEAR MR. BRADEMAS: The Council of AFL-CIO Unions for Scientific, Professional and Cultural Employees warmly endorses legislation before you that would extend the authorization period for the National Foundation on the Arts and the Humanities and expand its program activities. This agency represents a small commitment by the national government to the quality of life in our nation today. Nevertheless, it is an important commitment and must be strengthened.

The affiliates of this Council represent nearly five million men and women, one million of whom are employed in the various professional fields. As leisure time increases and as the educational attainments of these working people grow, their search for meaningful enriching experiences intensify. The arts satisfy this quest.

This Council rejects the notion that the arts are, or ought to be the province of the wealthy. As in the case with education, we believe that every American should have the opportunity to experience the arts in all their many forms. Yet, with rising costs and an inherent inability to benefit from technological changes, our major cultural institutions are faced with only two choices: raise prices or seek the general support of society through government aid. Raising prices would relegate the arts to the rich and deny their benefits to most Americans. The latter choice is the only one for a democratic society.

Because we believe that the arts belong to everyone, we endorse suggestions made by several of our affiliates before the House Select Education Subcommittee that assure a broader spectrum of participation in the councils and panels that advise on national and state policy vis-a-vis the arts. Certainly, the working artist and his representatives should be among those participating in such activities.

We hope you will use your good offices to insure that their kind of involvement on the part of our artists and their professional unions and organizations is encouraged.

I also wish to add my concern to that expressed at the subcommittee hearings by the representatives of our affiliated organizations of artists regarding government support for institutions and programs that offer substandard employment conditions to their professional artists. It is well documented that the professional life of the artists in our country is fraught with unemployment and meager incomes. Therefore, such practices by the federal agencies serve to undermine an already poor economic situation for America's artists and is inexcusable. Taxpayer money will be wasted if it is used to encourage the kinds of programs in the arts that depend for their existence upon artists who must forego minimum remuneration and live on unemployment benefits or welfare payments.

With these observations, I wish to reiterate our Council's strong support for the National Foundation on the Arts and the Humanities and our fervent wish that you bend every effort to continue its program and strengthen them.

Sincerely,

DAVID SELDEN,
President.

NATIONAL AND INTERNATIONAL UNIONS AFFILIATED WITH THE COUNCIL OF
AFL-CIO UNIONS FOR SCIENTIFIC, PROFESSIONAL, AND CULTURAL EMPLOYEES

Actors Equity Association.
American Federation of Musicians.
American Federation of Teachers.
American Federation of Technical Engineers.
American Guild of Musical Artists.
Brotherhood of Railway, Airline and Steamship Clerks.
Communications Workers of America.
Insurance Workers International Union.
International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators.
International Brotherhood of Electrical Workers.
International Union of Electrical, Radio and Machine Workers.
National Association of Broadcast Employees and Technicians.
Office and Professional Employees International Union.
Retail Clerks International Association.
Seafarers International Union of North America.
Service Employees International Union.

YOUNG AUDIENCES,
New York, N.Y., March 13, 1973.

HON. JOHN BRADEMAS,
*Chairman, House Select Subcommittee on Education,
Rayburn House Office Building, Washington, D.C.*

DEAR MR. BRADEMAS: We have learned that your subcommittee is conducting hearings on the reauthorization of funds to the National Foundation of the Arts and the Humanities. May I take this opportunity to speak in behalf of this reauthorization?

No one of us is unaware of the enormous pressure on the national government to fund its many activities. Among the chosen, few areas of governmental effort have drawn as much broad support as the work of the National Foundation on the Arts and the Humanities. Perhaps this is because this work strikes across the breadth of the nation both physically and spiritually, because it affects both the hearts and minds and the future of so many of us.

The work of Young Audiences, in particular—and we are proudly aware that we are one of the leading recipients of funds from the National Foundation on the Arts and the Humanities—is directed toward music in the schools for children. Through 40 chapters spread across the country, we perform more than 11,000 concerts by 250 ensembles in front of some 3 million children. We are the largest "booking agency" in the world yet the support of the National Foundation is crucial to Young Audiences. Perhaps this is because we do not have a physical plant, a visible location or performance situation; perhaps this is because what we do is innovative, different, unusual. Whatever we get we believe we give in return. At the present writing, there is no other national arts educa-

tional organization that can disseminate across the country new ideas and techniques, none that can read back from its audiences not only a warm reception and a cross fertilization of ideas but an incredibly broad base of fiscal support which demonstrates to the Foundation and to the Congress the value in individuals, businesses and foundations place in Young Audiences works.

Those of us who work with arts organizations, be we professionals, businessmen or interested lay parties, all of us realize the importance of governmental support not solely for the money but because the government and the Congress by their support demonstrate a recognition of the need to improve the quality of our lives. Life without some form of imaginative experience is like food without salt.

We hope you will urge your fellow committee members to reauthorize funds for the National Foundation on the Arts and the Humanities.

Sincerely yours,

BEN HELLER, *President.*

AMERICAN ACADEMY OF RELIGION,
THE FLORIDA STATE UNIVERSITY,
Tallahassee, Fla., March 5, 1973.

HON. JOHN BRADEMAs,
House of Representatives,
Washington, D.C.

DEAR REPRESENTATIVE BRADEMAs: President Nixon has requested \$72.5 million for the National Endowment for the Humanities for fiscal year 1974. I would like to urge strongly support of this request.

At no time in our history has there been greater uncertainty about where we are going as a nation. We need to draw upon the rich resources of our literature, religion, philosophy, arts and history in order to help citizens, political leaders, and scholars make wise decisions based upon full information. I know of no agency of the federal government which is attempting more in helping to delineate in depth some of the problems and possibilities for our country's future.

In the field of religion and values, the National Endowment has been instrumental in funding a number of pilot projects for helping our citizens to understand better past religious traditions and the present shape of our religious heritage. I am particularly familiar with some of the work that has been done in helping develop curriculum materials for the study of religion in an objective and nonsectarian way for our public schools. These pilot projects have demonstrated both the enthusiasm and the capabilities of students and teachers to handle these difficult but crucially important matters.

Unless funding in sufficient proportion to the task is forthcoming then these initial efforts will have been wasted and will not bear fruit. I would like to urge support of the President's proposal and would be willing to do anything necessary to supply further information in support of such effort.

Sincerely,

ROBERT A. SPIVEY,
Executive Director.

HONOLULU, HAWAII,
March 6, 1973.

Representative JOHN BRADEMAs,
House of Representatives,
Washington, D.C.

DEAR REPRESENTATIVE BRADEMAs: As Chairman of the Hawaii State Committee on Humanities, and a citizen long interested in this field, I should like to register my support for H.R. 3926.

Over the past year I have dealt extensively with the officials from the Endowment for the Humanities. I have found the programs imaginative, the approach effective, the officials responsively flexible.

Additional support appears warranted.

Sincerely yours,

THOMAS HALE HAMILTON.

THE AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS,
McLean, Va., March 27, 1973.

HON. JOHN BRADEMAS,
Chairman, House Select Subcommittee on Education, House of Representatives,
Rayburn House Office Building, Washington, D.C.

DEAR CHAIRMAN BRADEMAS: This letter is written to support a reauthorization of the National Foundation on the Arts and Humanities.

The National Foundation on the Arts and Humanities has been among the most innovating and most effective Federal Programs passed in recent years. It has stimulated, encouraged, guided and supported essential programs in the Arts and Humanities. Much of the current interest in the environment has been given impetus through the support, staff and grant recipients of the National Foundation of the Arts and Humanities.

The American Society of Landscape Architects, this past year, in recognition of the contribution of the National Endowment for the Arts, granted honorary membership to Miss Nancy Hanks.

We feel that you and your committee are to be congratulated on the initial support of the National Foundation on the Arts and Humanities and we would urge in the strongest possible way, the reauthorization of this vital and innovative program in the improvement of the quality of American life.

Sincerely yours,

RAYMOND L. FREEMAN,
President.

NEW YORK UNIVERSITY LIBRARIES,
New York, N.Y., February 20, 1973.

HON. JOHN BRADEMAS,
House of Representatives,
Rayburn House Office Building, Washington, D.C.

DEAR JOHN BRADEMAS: In the past, when I was Executive Secretary of MLA, we often spoke about federal support for language and literature programs of cultural value to this country. Your valiant efforts in support of establishing and continuing the National Endowment for the Humanities are a byword with many of us who helped with the planning. No need therefore for me to urge you to seek complete support for the budgetary increase for NEH in fiscal 1974. I just want you to know that the articulate here continue to be grateful, and welcome the proposed increase, as it will bring the NEH to the threshold of its potential, and enable us to hold our heads up culturally with other countries in the West.

Many thanks and all the best.

Sincerely yours,

GEORGE WINCHESTER, Jr.,
Dean.

THE NEWBERRY LIBRARY,
Chicago, Ill., February 21, 1973.

Congressman JOHN BRADEMAS,
House Office Building,
Washington, D.C.

DEAR CONGRESSMAN: I understand that authorization and funding for the National Foundation for the Arts and Humanities is currently being considered by the Congress. It occurs to me that you may be interested to know how crucial the support from the National Endowment for the Humanities, a division of the Foundation, has been to The Newberry Library over the past several years.

As you can see from the enclosed leaflet, The Newberry Library is a privately-endowed, independent research Library in history and the humanities, with holdings of major significance actively used by both the academic and lay communities. It has co-operative programs with the Big Ten Universities and Chicago and with the twelve Associated Colleges of the Midwest. Because we are non-tax supported, on the one hand, and unaffiliated on the other, we are dependent entirely upon our endowment and such monies as we can raise from the

private sector. The only important exception has been the National Endowment for the Humanities. While we have vigorously sought money from the private sector, *about a fifth of what we have raised over the past ten years has come as a consequence of challenge or matching grants from the National Endowment, matched by individuals and foundations.*

These grants have enabled us to serve a much wider audience and to enrich our collections in the following ways. (1) We were able to purchase for scholarly use a \$100,000 collection of important sixteenth and seventeenth-century books dealing with religious liberty, one of the fundamentals of our way of life. (2) We were able to continue an advanced experimental co-operative seminar in the humanities with twelve fine colleges here in the Middle West (and we are currently seeking funds from the NEH to continue this eight-year-old program). (3) We were able to commence a major project to develop an Atlas of Early American History, the first volume of which will be an Atlas of the American Revolutionary Era, 1760-1790, to be published by Princeton University Press in 1975. This Atlas project, by the way, keeps six historians and two geographers at work during a period of academic depression. (4) Last fall, with the help of the NEH, we began a five-year program, The Center for the History of the American Indian, headed by the distinguished Indian historian and anthropologist, D'Arcy McNickle, which will bring to the Library, for periods as long as a year, twenty eight advanced scholars and thirty high school teachers for intensive work in the history of the American Indian. With this program, we hope to avoid in Indian Studies some of the kinds of problems that arose throughout the country in Black Studies because of there being too few trained personnel and completely inadequate library resources.

It is important to realize that while the total amount for the above mentioned programs comes to over a million dollars, *half of it was raised from the private sector*, funds that would not have been raised had we not had the challenge grants from the NEH. Further, our very success in matching those grants has brought other grants and gifts to the Newberry, unrelated to the NEH.

I am very much aware of the budgetary constraints the Congress is facing. Nonetheless, the modest sums currently being sought by the NEH and its parent foundation, The National Foundation for the Arts and Humanities, seem from my vantage point to be fully deserving of support. The National Endowment has an excellent record of careful management and imaginative use of its funds, not only under its first Chairman, Barnaby Keeney, but also under the former Acting Director, Mr. Wallace Edgerton and currently under Dr. Ronald Berman. I can say this with some confidence, since our proposals have been rigidly scrutinized by a wide number of scholars, as well as by the Foundation staff, and since I have served as referee on several proposals sent to me by the Staff for review and know the pains the reviewers take.

Over the years, the National Endowment has supported what might be called pure scholarship in the humanities (because it believes humane studies to be important to the condition of man), at the same time it has also paid careful attention to the direct relevance of its grants to current educational and even social needs. In our case, for example, while the books we purchased with the NEH matching grant might be characterized as having a purely scholarly interest (a value which I do not derogate but rather praise), our Indian Center is both relevant to today's needs and yet loaded with intellectual values as we seek to encourage on the part of historians and the community at large a better understanding of the history of the American Indian.

I am sure that the entire scholarly world, and particularly the major independent research libraries of which we are one, will be grateful for a thoughtful consideration of and strong support for the National Endowment for the Humanities.

Sincerely yours,

LAWRENCE W. TOWNER,
Director and Librarian.

THE MODERN LANGUAGE ASSOCIATION OF AMERICA,
New York, N.Y., February 28, 1973.

Hon. JOHN BRADEMAS,
Chairman of the Select Subcommittee of Education, Rayburn House Office
Building, Washington, D.C.

DEAR MR. BRADEMAS: As the Executive Secretary of the Modern Language Association of America—an organization of 30,000 members which, since its

inception in 1883, has actively promoted study, criticism, and research in modern languages and their literatures—I should like to urge support of the reauthorization of the National Foundation on the Arts and Humanities and support of the President's requested appropriation for the National Endowment for the Humanities for Fiscal Year 1974. The record of the Endowment in its relatively short history speaks for itself, and does so, I feel impressively and persuasively. The amount of past and presently proposed appropriation may seem, in light of funds allocated for the National Science Foundation or for the Office of Education, relatively insignificant, but the impact that the Endowment is beginning to make on national acceptance of humanistic endeavor is considerable, and thus the continued expansion of the Endowment's programs should be among our highest national priorities.

The present leadership of the Endowment is approaching with imagination and vigor both the inner needs of the "profession"—research, fellowships, education programs—and the equally important area of public needs. It deserves to be given increased funding so that it can continue to enrich and inform the American scene. Literature alone may not, as Matthew Arnold liked to claim, "teach us how to live," but surely in the broadest sense the humanities do provide a "criticism of life" leading to a broader understanding of values that are very much in the public interest.

In urging your continued support of the Endowment, may I also take this opportunity to thank you for your past efforts in support of all areas of higher education.

Respectfully,

WILLIAM D. SCHAEFER,
Executive Secretary.

SOUTHWEST IOWA LEARNING RESOURCES CENTER,
Red Oak, Iowa, March 8, 1973.

HON. JOHN BRADEMAS,
*Chairman of the Select Subcommittee of Education,
Rayburn House Office Building,
Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: The demands to make education more "humane and relevant" are well known by all of us.

The "how to" is not so well known.

How to cope with individual needs and learning styles, to engage the participation of the general citizenry, to break down the walls between institution and community, to remove the conventions of time and place that equate "education" with what goes on in schools. These are the problems that need attention. These are the problems that I have been trying to work at in my role as facilitator of learning. I feel strongly that the utilization of all forms of media from film to print to radio and television, as well as the fine arts is the way to get at the previously mentioned problems.

There are "educational" organizations in our country that recognize this. One of them is the National Endowment for the Arts. They have been a tremendous help to me in this work.

Through grants to the National Association of Media Educators and local grassroot affiliates such as Media Educators, Iowa Association, the facilitating of learning through the arts has been furthered. In Iowa we have been able to promote an aesthetic, but practical look at education as a result of funds coming from the National Endowment for the Arts. Or more precisely, we have recently been made recipient of a small grant from the Endowment to carry on much-needed teacher training in the study of the mass media, in Iowa. Thanks to the recognition of the immense need for such programs by Ms. Chloe Ahren of the National Endowment, we will now be able to meet those needs of our teachers and students. But where do we go from here? It is apparent from my work with the Iowa State Department of Public Instruction, the Iowa Arts Council and most importantly, the local schools of the state, that the needs for the future will include concentrated work in the arts and media. We must be ready for this anticipated need. It is with all of this in mind, that I strongly urge you to vote favorably for legislation that will extend and strengthen the programs made possible through the National Endowment for the Arts.

Sincerely,

RON CURTIS,
President, Media Educators Iowa Association.

FOUNDATION FOR INTERIOR DESIGN EDUCATION RESEARCH,

McLean, Va., March 5, 1973.

HON. JOHN BRADEMAs,
*Chairman, House Select Subcommittee on Education,
 Rayburn House Office Building, Washington, D.C.*

DEAR CONGRESSMAN BRADEMAs: This letter is written to support the reauthorization of the National Foundation on the Arts and Humanities. We realize that your time for verbal testimony is limited. We did, however, want to add our statement of support and submit it to you in writing.

The profession of Interior Design strongly supports the work, aims, goals and staff direction of the National Foundation on the Arts and Humanities. This program has been among the most effective of all government programs in improving the quality of American life.

We strongly urge your continued support of this program which has had such far reaching and beneficial results for a wide spectrum of the American public.

Yours sincerely,

EDWARD J. PERRAULT,
AID Chairman, Board of Trustees.

TAMPA PUBLIC LIBRARY,
 Tampa, Fla., March 7, 1973.

HON. JOHN BRADEMAs,
*Chairman, House Select Subcommittee on Education,
 Rayburn House Office Building, Washington, D.C.*

DEAR SIR: We are aware of the many worthwhile projects which the National Endowment for the Arts has sponsored and hope that their projects can be continued. Many media teachers join me in asking you to support appropriations to the National Endowment for the Arts.

Sincerely,

PEGGY A. STEWART,
Film Librarian.

ASSOCIATION OF AMERICAN LAW SCHOOLS,

March 26, 1973.

HON. JOHN BRADEMAs,
*U.S. House of Representatives,
 Washington, D.C.*

MY DEAR CONGRESSMAN BRADEMAs: On behalf of the Association of American Law Schools, I am pleased to inform you that the Association strongly endorses the purposes of S. 795, S. 916, H. R. 3926 and H. R. 4288, to extend and amend the authority for the National Endowment for the Humanities.

The nation's law schools and law teachers are, of course, eager that support be provided for research and teaching in jurisprudence, a subject explicitly referred to in the legislation that created the National Endowment for the Humanities. Appropriations for the Endowment have been a valuable source of funding for research and fellowships in the field of law. The problems facing our society today call particularly for humane approaches to the law and the administration of justice. We earnestly hope that the increases in the authorizations for funding of the Endowment will be approved by the Congress.

I shall appreciate your placing this letter in the record of the hearings before your Committee on the bills identified above.

Sincerely,

MAURICE ROSENBERG.

NATIONAL COLLEGE OF THE STATE JUDICIARY,

Reno, Nev., March 9, 1973.

HON. JOHN BRADEMAs,
*Chairman, Select Subcommittee on Education,
 Rayburn House Office Building,
 Washington, D.C.*

DEAR CONGRESSMAN BRADEMAs: I am Chairman of the Nevada Humanities Committee and in that capacity was invited to testify before the Select Subcommittee on Education in regard to the National Endowment for the Humanities.

It was impossible for me to make the trip to Washington to appear before the Subcommittee, but I thought that you might be willing to give consideration to the following statement.

The Nevada Humanities Committee became operative when it received funding from the National Endowment for the Humanities in May 1972. We selected for our state theme "The Role of Law in Modern Society."

The programs which were funded as our first year's regrants are now being conducted. Only two have been completed, and several of them have not yet had their first public meeting. Therefore, my comments must be based on rather early impressions. Our Committee has funded twenty different projects which address themselves to our theme, in amounts varying from \$500 to \$10,000. The sponsoring organizations include a wide variety of community organizations from a drug rehabilitation program to a mental health center, an educational television station, the state historical society, a county legal aid society, and so forth. The subjects range widely across the area of law and society. They include "Law and the Poverty Community", "Indian Culture, Drugs and the Law", "The Law, the Elderly and Their Needs", "The Law and Freedom of the Press", "Crime in Literature", and "A study of the Penal System."

I believe that democracy depends for its success on an informed citizenry. Our citizens are regularly required to pass upon the actions of their elected officials. These programs attempt to air various viewpoints on important social issues with the involvement and insight of the humanities disciplines, and that of the law before that they will aid the citizens in understanding issues, which all too often are discussed with more heat than light. The programs that have been conducted have been rational discussion. None of them have served as anyone's propaganda vehicle, and we intend to see that this is true of future programs as well.

I am convinced that this undertaking in Nevada is succeeding and can increasingly succeed in providing a forum for the broadest kind of discussion on our current theme and on future themes, as well. I urge the Subcommittee to strongly support the National Endowment efforts to bring meaningful dialog to bear on the social issues that face our nation and that will shape our future.

Respectfully submitted.

LAURENCE M. HYDE, JR.

THE LINKS, INC.,

March 12, 1973.

HON. JOHN BRADEMAS,
*Chairman, House Subcommittee, U.S. House of Representatives,
Rayburn Building, Washington, D.C.*

DEAR SIR: I am writing you about the fiscal 1974 authorization bills H.R. 4287 and S. 916, for the continuation of the National Foundation of the Arts.

I support this agency's request for continuance through the fiscal year 1976 because of the effective work it is doing to encourage art at the "grass roots" level.

Locally, we have had concerts presented to thousands of elementary school children by the Baton Rouge Symphony. This musical group is funded by the State Arts Council which receives funding from the National Foundation. The N.E.A. funded Artists in the Schools which placed visual and performing artists in the elementary schools of New Orleans, Louisiana, which has enriched the lives of boys and girls of that city.

This agency richly deserves your support.

Very truly yours,

JEWELL T. THOMPSON.

UNIVERSITY OF KENTUCKY,
COMMUNITY COLLEGE SYSTEM,
Lexington, Ky., April 9, 1973.

HON. JOHN BRADEMAS,
*Chairman, Select Committee on Education, House of Representatives,
Congress of the United States, Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: I am writing to you as a member of the Kentucky Council for the Humanities, Inc., to request your support for the appropriations request for The National Endowment for the Arts and Humanities. The Kentucky Humanities Council has just recently received a grant from The National Endowment for the Humanities to begin a State-based public program

for the adult non-school population. Our State Theme centers around the topic of "Public Agencies: Servants or Masters?"

We think the program is going to be highly successful and one which really promises to do a great deal to increase citizen participation in governmental affairs. Therefore, I hope that you and members of your committee will support the request for funds for The National Endowment of the Arts and Humanities for 1974.

Sincerely,

LARRY STANLEY,
Secretary-Treasurer.

FEDERATION OF ROCKY MOUNTAIN STATES, INC.,
Denver, Colo., March 1, 1973.

HON. JOHN BRADEMAS,
*U.S. House of Representatives,
Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: I am writing to you, as Chairman of the House Select Education Subcommittee, in support of the National Endowments for the Arts and Humanities. It is my understanding that the two endowments need new authorization this year if they are to continue to exist and also, requests have been made for increased appropriations. I urge your continued support of both of these endowments and support of the full appropriations requested.

The National Endowment on the Arts has supported the development of co-operative endeavors in the arts among the Mountain States. We have with this seed money developed a well-rounded regional program in the arts with a touring theatre group, a ballet company, modern dance, folk dance, a puppet theatre, two major symphonies, three touring art exhibits, and a regional apprentice program and the Young Audiences program. This year we have undertaken the touring of the Artrain to rural communities in the eight Mountain States to bring original art to people who would otherwise have the opportunity to enjoy it.

It is significant that the organizations which the Federation sponsors on tour had an audience of 1,150,000 in attendance. These same organizations employ 790 people. The estimated operating budgets for the organizations are \$2,879,000. The capital expenditures are approximately \$5,000,000, with an earned revenue of \$3,000,000 and a contributed income of \$1,038,000.

The audiences of the Rocky Mountain region are not the only people who have benefited from the program. Artists, actors, musicians and dancers benefit from longer seasons and broader exposure. The region itself has benefited by keeping artists who once had to leave the area to make a living.

As the program matures in age and stature, it is also broadening its scope.

The apprentice program of the Federation is beginning to have a tremendous impact by providing outstanding young artists from all parts of the Rocky Mountain region that all-too-rare opportunity to perform or work in a professional environment and under the pressures of performance conditions.

The program is an excellent example of the kind of professional training opportunity essential to the development of the arts which is available under the Federation auspices. Each year talented young people in the Rocky Mountain states are forced to leave the region for education, training or work with fine arts groups because of the lack of opportunity in the region. Recognizing this problem and realizing that something must be done about it, the Federation of Rocky Mountain States established an apprentice program to afford the talented young the opportunity to work with professional musicians, dancers, actors and artists.

In assessing the Federation's programs, we strongly believe that by performing these many services for the region in the arts we are aiding business. We also believe that it improves the morale of the employees of the art organizations and helps attract educated and qualified people to the Rocky Mountain states. Further, it helps channel the interest of young people into the rewarding aesthetic experience and responsibility that cannot be evaded in an era of leisure time. It gives the Rocky Mountain states a brighter and livelier image of a moving, thriving, and culturally advanced region.

Yours truly,

D. W. GALVIN,
Vice President.

STATE OF ALASKA, OFFICE OF THE GOVERNOR,
Anchorage, Alaska, February 22, 1973.

Representative JOHN BRADEMAs,
Rayburn Building,
Washington, D.C.

DEAR REPRESENTATIVE BRADEMAs: It is our understanding that the National Endowment for the Arts will soon be requesting a new authorization for their continuance. On behalf of the Alaska State Council on the Arts, we respectfully request your consideration of the Endowment and their program.

It would be difficult for us to evaluate the impact of the Arts Endowment on the lives of many citizens in our State of Alaska. In a state that is one-fifth the size of the United States we have, thanks to the National Endowment and our own state legislature, seventy-four arts programs operating from Barrow in the northernmost point of our state to Ketchikan in the south. Our state legislature has authorized \$143,000 for its current fiscal year toward matching in part the National Endowment grants.

Our Council sincerely believes that not to continue this excellent federal program would indeed be a step backward in social development for the State of Alaska and the nation.

Sincerely yours,

Mrs. LOIS C. BOOCHEVER,
Chairman, Alaska State Council on the Arts.

THE BRONX COUNCIL ON THE ARTS, INC.,
Bronx, N.Y., March 6, 1973.

Representative JOHN BRADEMAs,
House of Representatives,
Washington, D.C.

DEAR CONGRESSMAN BRADEMAs: We are writing to you about the authorization for the continuation of the National Foundation on the Arts and the Humanities which we strongly support.

The Bronx Council on the Arts is the recipient of two grants from the National Endowment for the Arts, one under "Expansion Arts" for the Neighborhood Arts Assistance Program and the other, just newly granted for a special exhibition in the Bronx Museum of the Arts.

These grants are tremendously important in helping us reach into the community to make the Arts an effective tool for creative expression in improving the quality of life in our borough.

The National Foundation on the Arts has set in motion a multiplier or ripple effect which has stimulated and encouraged a new vitality and purposefulness in our community.

We strongly urge your support of the legislation authorizing its continuation.

Sincerely yours,

IRMA L. FLECK,

YAKIMA JUNIOR PROGRAMS, INC.,
Yakima, Wash., February 21, 1973.

HON. JOHN BRADEMAs,
House Office Building,
Washington, D.C.

DEAR MR. BRADEMAs: We are writing you to show our support for federal funding of the National Foundation for Arts and the Humanities. We also hope that you will do all you can to get the bill for this funding out of committee and urge the appropriations be allocated.

We appreciate your effort on behalf of this request.

Sincerely,

BARBARA C. FARNAM
Mrs. Keith Farnam
MARY LOU JENNINGS
Mrs. Jack Jennings.

RESEARCH CENTER FOR THE LANGUAGE SCIENCES,

February 23, 1973.

HON. JOHN BRADEMÁS,
*House of Representatives,
 House Office Building, Washington, D.C.*

DEAR JOHN: I assume that you are planning to vote for President Nixon's request to Congress to appropriate \$72.5 million for the National Endowment for the Humanities for F.Y. 1974. Ordinarily, I would want to urge you to do so, as persuasively as I can, but knowing where your heart lies, I should hardly think this would be necessary.

I am so indebted to the NEH, both personally and administratively, that I could, and, if need be, would be happy to, give you detailed reasons why I think that the NEH deserves heavy Congressional support. Please let me know if you want me to enlarge on this statement.

With best personal regards,

Sincerely,

THOMAS A. SEBEOK,
*Chairman, Distinguished Professor of Linguistics
 and Professor of Anthropology.*

CASSIA COUNTY HISTORICAL SOCIETY,
 March 20, 1973.

HON. JOHN BRADEMÁS,
*Rayburn Building,
 Washington, D.C.*

DEAR SENATOR BRADEMÁS: We understand that Congress will be considering funding the National Endowment for the Arts for 72.5 million dollars/We strongly support the *full funding*.

To us the arts add strength to our society, enrich the communities and help to develop the individual in our society. It helps our young people turn to the positive constructive use of their energies.

Sincerely yours,

A. W. DAWSON,
Cassia County Historical Society.

CLEVELAND AREA ARTS COUNCIL,
 Cleveland, Ohio, March 6, 1973.

HON. JOHN BRADEMÁS,
*Chairman, House Select Subcommittee on Education,
 Washington, D.C.*

DEAR SIR: The Cleveland Area Arts Council is writing to encourage your support for the National Foundation on the Arts and the Humanities. We have seen the results of many of its careful allocations in the Cleveland area and attest to the strength it has added to the quality of life in this area of the nation. Through its Expansion Arts program especially, it has had an impact on the neighborhood arts groups in the inner city of Cleveland. This support has been important and has stimulated greater support, appreciation and participation on the part of the local community.

May we urge your staunch and continued support as you consider the work of this group. It is one of the most important efforts in American history in the arts.

Very truly yours,

MRS. NINA GIBANS,
Executive Director.

ASSOCIATION OF AMERICAN DANCE COMPANIES,
 New York, N.Y., March 12, 1973.

HON. JOHN BRADEMÁS,
*Chairman, House Select Subcommittee on Education, Rayburn Office Building,
 Washington, D.C.*

DEAR MR. BRADEMÁS: I am writing to you in support of the re-authorization bill for the National Foundation on the Arts and the Humanities.

I know that the National Foundation and the National Endowment have had a broad and profound effect on all the arts in the United States, but at the risk of sounding parochial, I would say that its impact on American dance has probably been more profound than on any other art. During this century, American dance had developed into one of the most extraordinary artistic phenomena in the world. It was long recognized abroad how great the American achievement in this field was, and our most outstanding companies were touring to enthusiastic audiences and press abroad, while having a hard time developing an audience in their native America. This was true of ballet, as well as modern and ethnic dance. I would like to give you some examples of how radically this has changed since 1965.

Last year the Mellon Foundation asked us to do a report on the state of dance in the United States. These are some of the remarkable data from that report. In 1965 the total audience for dance in the United States was estimated in the Rockefeller Panel Report to be a million. 70% of that million was concentrated in New York City. By 1971 the total audience had grown to 6,200,000 . . . of which 70% was outside of New York! The reason for this extraordinary development is of course increased touring. As you may know the Endowment has had an unusually imaginative touring program for modern dance companies and the major ballet companies. There is no question in my mind but that these programs of the Endowment are largely responsible for this growth. What this has meant to dancers and choreographers is longer employment per year and higher salaries. In the same period, for instance, dancers' salaries doubled. In 1965 the union scale for dancers was \$75 per week, whereas last year it was \$160 per week. In 1965 there were not more than 6 companies offering as many as 15 weeks' employment. Last year there were 20 offering 15 weeks, plus 10 offering 30 weeks, and 10 offering 40 weeks or more.

This means that today a dancer can look forward to a decent and dignified livelihood, whereas he could not previously—a direct result of increased employment due to seasons extended by more touring, made possible by the National Endowment's programs for dance companies.

The development of the American dance audience has also stimulated the growth of dance companies outside of New York. Up until 1965 there were only 2 professional companies outside of New York (The Chicago and San Francisco Ballets). Last year there were more than 20 of which 15 had budgets over \$100,000 including the Cincinnati Ballet, Pennsylvania Ballet, National Ballet (Washington), Boston Ballet, Ballet West (Salt Lake City), Houston Ballet, North Carolina Dance Theatre (Winston-Salem), Bella Lewitzky Dance Company (Los Angeles), the Inter-City Dance Company (Los Angeles), etc. The development of dance audiences in their home cities as well as in tour (for all dance companies must tour to exist) is again a direct result of the Endowment's imaginative touring program for dance companies. In addition to the touring programs, the National Endowment has also helped directly to stimulate the growth of these companies.

America has the greatest concentration of dance talent in the world both with regard to the dancers themselves and creative choreographic ability. The formation of the National Foundation on the Arts and the Humanities and the National Endowment in 1965 came at the most opportune moment in American dance's history, so that our entire country could reap the benefits of this unique artistic resource. Our three giant companies (New York City Ballet, American Ballet Theatre and City Center Joffrey Ballet) probably would not exist today if the National Endowment had not come to their assistance and our most important young choreographic talent just would not have been able to prosper when it was first trying its wings.

In conclusion, for a relatively modest governmental investment, the National Foundation on the Arts and the Humanities has insured the growth and stability of one of America's most important artistic assets. Obviously we feel it is essential that this extraordinary governmental institution be re-authorized by Congress so that ever more Americans can continue to enjoy American dance as well as the other arts.

If there is any other information I could provide you with, please do not hesitate to call on me.

Sincerely,

ADAM A. PINSKER,
President.

MONTANA COMMITTEE FOR THE HUMANITIES,

Missoula, Mont., March 2, 1973.

HON. JOHN BRADEMAS,

*Chairman, Select Subcommittee on Education,
House of Representatives, Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: It would have been a privilege for me to appear before the Committee in relation to the National Endowment for the Humanities, specifically as to its state-based program directed toward bringing the humanist and members of the public together to address themselves to the significant public issues of the times. It happens that I am presently chairman of the Montana Committee for the Humanities which was formed to bring the program to our citizens in Montana.

Our Montana committee consists of thirteen people geographically spread across this far-flung, western state. The membership is purposefully diverse, ranging from ranchers to college professors, and newspaper publishers to librarians—even including the Executive Secretary of AFL-CIO, but also an outstanding young business executive. As you know, the Committee does not represent the Governor, the Legislature, a college, or any entity, but is truly a citizens' committee serving voluntarily and without remuneration, other than actual expenses in a modest amount. We have a paid director and a secretary, occupy an office at the University of Montana, and accounting services are provided by the University at a minimal charge. Thus, for a change, we find a dedicated group of busy citizens joining together to foster this program with virtually no administrative expense. This feature has been a strength and the delight of the committee members.

The theme in our state is "Political Power in Montana" but is hardly a political endeavor in the accepted sense of that term. The thrust is truly non-political—it is an objective approach to bring to our people an involvement in affairs of the day, specifically by participation in dialogue between the skilled humanist and the "common" citizen.

Our operational program commenced in October 1972 arising out of a grant from the National Endowment for the Humanities in the sum of \$155,000, following a planning grant of \$15,000 used to draw together the planning which culminated in the proposal for operational funds. As you know, the state-based program involves a regrantee effort wherein the federal funds are used to match private monies. Grants are made to clubs, societies, and a variety of citizen groups. The grant procedure is most precise, and requirements within proposals are of a nature to assure careful expenditure of funds to conform to the law and policies of the National Endowment. The Committee review of proposals is thorough and directed toward retaining the integrity of the over-all humanities program—to adhere to its purpose in significantly airing the prime issues of the day.

Though this discourse dwells on the Montana program, only one of many, it happens that it is likely fairly typical of those in other states, while each is independent one from the other and different in each case. The Montana program commenced with a statewide conference at Helena on December 1, 1972, attended by several hundred Montanans from all over the state. During the planning stage five conferences were held in Montana cities to bring interested individuals together to aid the Committee and acquaint the public with the nature of the state-based program.

At the December statewide conference panels comprised of humanists (as defined by federal law) and representative Montana citizens dwelled upon the subjects of "The History of Power Relationships in Montana," "Political Power, Economics and Human Values," "Political Power and the Environment," "Political Power and Education," "Political Power and the Indian Community," "Political Power and Women's Status," "Political Power and the Media," and "Political Power and the Legal System." Also two keynote speakers, Senator Fred Harris of Oklahoma and Louis Lundborg (Retired Chairman of the Board of the Bank of America) were on the program. The panels concluded with lively discussion sessions involving those attending the meeting.

Since then a number of grants have been awarded for programs in a number of Montana communities; including television and radio presentations, and a

variety of panel-type involvements wherein the humanist and the general public have joined together in dialogue and discussion of subjects which flow from the over-all theme of the Montana effort. Up to now, this has been a viable program and has been markedly successful. The Committee has observed a thirst of our citizens to join together to learn, discuss, and cope with the many public issues facing our state. The participation of the humanist has been hardy and enthusiastic—a remarkable contribution is being made to the people, beyond the formal classroom or the sophisticated, intellectual drawing room.

In fifteen years as a University administrator I have grown to become a bit disillusioned with some federal "assistance" devices. Sometimes, I have concluded that too many expend too much for far too little—often high administrative cost with little discernible impact in truly being of public aid. On occasion those directed by the state or the city become too politically motivated. Often a community endeavor relying upon a foundation grant or a governmental give-away brings about minimal results. A *strength* in the humaniteis, state-based program lies in its citizen participation, a citizen committee drawn together to contribute and serve, and thus a great degree of credibility and respectability which is recognized by the public. Too seldom do we find such a condition to exist as we expend public funds to benefit the people.

Boldly stated, I am four-square for the National Endowment for the Humanities state-based program. For a change it deals with humanism and the opportunity to confront the issues away from the political arena. In Montana, I sincerely believe the people will gain insight into our problems never before realized. Thereafter the various forms of action to cope with these problems will surely sprout. Then the growth of awareness will mean a result in meaningful conclusions. To my mind such of all of this can then be attributed to the humanities program in Montana.

I fervently urge continued financial support to continue with this activity in America.

Respectfully yours,

ROBERT T. PANTZER,
President, University of Montana.

NATIONAL ASSOCIATION FOR REGIONAL BALLET, INC.,
New York, N.Y., March 5, 1973.

Re H.R. 3926,

Hon. JOHN BRADEMAS,

*Chairman, House Select Subcommittee on Education, Rayburn House Office Building,
Washington, D.C.*

DEAR REPRESENTATIVE BRADEMAS: As a dance journalist and now as executive director of the National Association for Regional Ballet, I have had the excitement of watching the arts in the United States gain a gradually firmer footing because of the National Foundation on the Arts and Humanities.

In writing to you to urge that the authorization for the National Foundation on the Arts and Humanities be continued until 1976, I speak for more than 250 ballet companies and associate members in 42 states. These people are dedicated to quality performance and consistent community service. Their effectiveness stems directly from the NFAH.

The dance was once considered the "stepchild" of the arts. This is no longer so. Through the NFAH and its related projects . . . and through the diligence of our great American dance teachers, performers and choreographers, the United States leads the world in producing fine exponents of the oldest and most deeply humanizing of the arts.

In the name of 737,350 people who last year viewed the performances given by members of the National Association for Regional Ballet—in the name of 4,000 young artists whose dedication made this possible—and in the name of the 6,500 community members who gave of their time and diversified talents serving on boards and guilds, I offer my faith and confidence that you will do all in your power to assure the continuance of H.R. 3926.

Respectfully yours,

DORIS HERING,
Executive Director.

THE NATIONAL OPERA INSTITUTE,
Washington, D.C., March 8, 1973.

HON. JOHN BRADEMAS,
Chairman, House Select Sub-Committee on Education,
Washington, D.C.

DEAR MR. BRADEMAS: I know that your office is considering the new appropriation which has been recommended for the National Foundation on the Arts and Humanities for the coming fiscal year. On behalf of the National Opera Institute, which is one of the recipients of the Foundation's grants, I earnestly recommend your support for the full appropriation which has been requested.

The National Opera Institute is active in the following fields: Aid to Young Singers; Training in Allied Operatic Professions; Aid in Production of New Operas; Commissioning the Composition of New Operas; Innovative Operative Projects; and Inter-Company Cooperative Projects.

The grants which our organization has been receiving have enabled us to make an important contribution nationally to the field of opera. This is a significant adjunct to the overall assistance to opera which has been coming from the programs of the National Endowment for the Arts.

With appreciation for your continued support of the arts in our country, I remain

Sincerely,

GEORGE LONDON.

AREA 8 INSTRUCTIONAL MATERIALS CENTER,
Dubuque, Iowa, March 8, 1973.

HON. JOHN BRADEMAS,
Chairman of the Select Sub-Committee of Education,
Washington, D.C.

DEAR SIR: On behalf of the citizens of Dubuque, Iowa, and the Dubuque County Board of Education, I would like to express my gratitude for the grant which the Area 8 Instructional Materials Center has received from the National Endowment for the Arts.

It is our hope at the Area 8 Center that this grant will aid us in providing quality feature films for the Dubuque area public. As our program develops, I would be happy if I might include you on our mailing list so as you may become familiar with the exact nature and extent of the program.

We appreciate your continued support of worthwhile projects in the humanities area.

Sincerely,

JACQUELINE L. HAND,
Director.

COASTAL AREA MEDIA EDUCATORS RESOURCE ASSOCIATION,
Corpus Christi, Tex., March 9, 1973.

HON. JOHN BRADEMAS,
Chairman of the House Select Subcommittee on Education,
Washington, D.C.

SIR: As regional director of the South Texas branch of the National Association of Media Educators (N.A.M.E.), I write encouraging your support of any accessible funding for the continuation of the National Endowment for the Arts program.

Last year Texas was one of the seventeen states selected as a development site for the N.E.A. Artist-in-Residence filmmaking program. The Art Museum of South Texas and the Corpus Christi Independent School District cooperatively accepted the grant to become a site. As a media-English teacher in the Corpus Christi system, I received an individual four week grant to study at the Center for Understanding Media in New York.

On accepting the grant, I assumed the responsibility of returning to my state and promoting the teaching of film/media in the public schools. Through presentation of programs to the Texas Council for Social Studies and the Texas Conference for Art Educators this past fall, I was able to spread the word about the N.E.A. Artist-in-Residence program and their involvement in media study throughout the state.

As a result of our intense effort in behalf of the Artist-in-Residence program, Texas has been selected as an in-depth site for future expansion of the existing filmmaking program and additional sites besides the Corpus Christi one can be established.

Our operations here in Corpus Christi have been tremendously successful. What began in September with the schools and Art Museum has now spread into our community and surrounding area. Our successful filmmaking program has caused a new interest and excitement and it was all made possible because of the National Endowment for the Arts grant. We are grateful for this kind of endorsement and support in our educational efforts and enthusiastically recommend continued action in behalf of the National Endowment for the Arts.

Very truly yours,

CONNIE DESHANE,
Regional Director.

CENTER FOR UNDERSTANDING MEDIA, INC.,
New York, N.Y., March 2, 1973.

HON. JOHN BRADEMAS,
*Rayburn Building,
Washington, D.C.*

DEAR REPRESENTATIVE BRADEMAS: This is an unabashed fan letter on behalf of the National Endowment for the Arts. The prospect that there will be increased funding to support the arts is one of the happiest pieces of news for the young people on whose behalf many of us are working in partnership with the Endowment.

Since our organization works with film and television, our involvement with the Endowment has been through their programs in Public Media and in Education. We are just completing a project on quality films for children and we will be publishing an annotated catalogue in conjunction with the American Library Association. This year we will be producing a national television competition for films made by young people (ages 3-19); this project will also generate more than 100 local television programs which will feed into the national show. In addition, our Center assists the Endowment by coordinating the film component of the Artists-in-the-Schools program. This year the project will operate in 30 states.

There are a number of things which make the Endowment unique, at least in my experience. There is a sense of service and of responsiveness to needs of others which contrasts markedly with much of the self-aggrandizing qualities which often accompany funding agencies. This outgoing approach is supported by a professional competence and reliance on expertise outside the Endowment. The staff exhibits the very qualities of humanity and creativity which they are committed to serve. Even a quick visit to the Endowment puts to rest any tired thinking about the dangers of bureaucrats dabbling in the arts. This is a first class organization whose initiatives have spurred both new ideas in the arts and new sources of funding through matching grants. Their Grants Office is the most helpful and cooperative of any of the institutions with whom we deal; they have contributed a great deal of both art and humanity to the dusty and tangled area of accounting and reporting.

The Arts are in good hands in Washington. May it thus both continue and prosper.

Sincerely,

JOHN CULKIN.

CONNECTICUT MEDIA EXPERTS AND NOVICES,
Hartford, Conn., March 8, 1973.

HON. JOHN BRADEMAS,
*Chairman, House Subcommittee on Education,
Washington, D.C.*

DEAR MR. BRADEMAS: The film education movement in this country is mushrooming. At least interest in and a recognition of the need for film education is mushrooming. That film education can in fact become a viable academic discipline, however, depends in large part on continued substantial financial support from outside sources.

While educators and administrators are slowly becoming aware of film as an educational discipline, they are reluctant to add to current budgets in the face of higher wages, rising costs of materials and irate taxpayers.

Education in the United States has been accused of being a generation behind the needs of its students. With students today spending more time viewing films and TV than they do sitting in the classroom, the need for trained teachers in the use of the screen media is evident.

The National Association of Media Educators is training teachers in screen media throughout the country. As a pioneer in film education, I urge you to continue, and indeed add to, the flow of financial aid through the National Endowment For The Arts whose efforts and support coincide with a growing need for film to be recognized as an important tool in today's education.

It is about time that education in this country recognize the current needs of its students; film education is one of those pressing needs. Chloe Aaron recognizes this need. I hope that you will allow her to continue filtering funds to film education centers throughout the country. Her efforts thus far have been outstanding. But her need to continue is of paramount importance to the education of today's youth.

Respectfully yours,

TOM ANDREWS,

Director, Summer Film Institute.

MOUNTAIN ASSOCIATION OF MEDIA EDUCATORS,

Denver, Colo., March 8, 1973.

HON. JOHN BRADEMÁS,
Chairman, House Select Subcommittee,
Washington, D.C.

DEAR SIR: As an affiliate group of the National Association of Media Educators and as beneficiaries of the National Endowment for the Arts & Humanities, we are writing to encourage your support of the Endowment and its various cultural and educational endeavors.

Our group and others like it, are attempting to explore and develop important new areas of contemporary education, and, in many cases, this work would not be possible without the assistance of the Endowment. In the end, it is not we, as educators, who reap the ultimate benefits, but rather several thousand students in classrooms throughout the United States.

Sincerely yours,

DON ALLEN.

LOS ANGELES FILM TEACHERS ASSOCIATION,

Los Angeles, Calif., March 7, 1973.

HON. JOHN BRADEMÁS,
Chairman, House Select Subcommittee on Education,
Washington, D.C.

DEAR SIR: As president of the Los Angeles Film Teachers Association, I am well aware of the benefits we have received from the National Endowment of the Arts. In fact, our very existence may not have been possible without its support.

If we are to continue to promote the use of film in Southern California schools as well as move into new areas, we will need more, not less, money. I can tell you from personal experience that what we are doing is important to the young people in our schools.

I urge you to support full funding for the National Endowment of the Arts.

Sincerely yours,

DON KILBOURNE.

NATIONAL ASSOCIATION OF MEDIA EDUCATORS,

Washington, D.C., March 8, 1973.

HON. JOHN BRADEMÁS,
Chairman, House Select Subcommittee on Education,
Rayburn House Office Building, Washington, D.C.

DEAR CONGRESSMAN BRADEMÁS: I read of the testimony this week on the National Arts and Humanities Endowments and I wanted to write, indicating

their worth to me as a film teacher and citizen. The support given to projects that affect the quality of our life are in my mind essential. Much of what we do now in that area will determine the nature of our children and young peoples' future in the 21st Century.

The activities of the Endowments seem strong to me and in the areas known by me their use of funds seems judicious and wise. I feel that steady expansion of their programs is essential.

Your own support for the arts and humanities has heartened many of us working in the field. We thank you and hope you will continue it.

Sincerely,

RONALD E. SUTTON,
Executive Secretary.

PORTLAND AREA FILM TEACHERS ASSOCIATION,
Portland, Oreg., March 9, 1973.

Re National Endowment of the Arts Support of Media Education.

HON. JOHN BRADEMAS,
*Chairman of House Select Sub Committee on Education,
Rayburn House Office Building, Washington, D.C.*

DEAR SIR: This letter is forwarded on behalf of the dedicated film and media teachers of the Portland area. The small grant of \$500 provided for our organization from The National Endowment of the Arts through The National Association of Media Educators has benefited this area in the development of, and attention to, quality film and media education here in Portland.

Your efforts are sincerely appreciated and without such support the continuation of efforts to improve the "visual literacy" of our school children would flounder. You have helped to plant a seed which, if cultivated through continued support, will blossom into a living monument of foresight of the future of education.

Sincerely,

JOSEPH A. WILLIAMS,
President.

SCREEN EDUCATORS' SOCIETY,
Chicago, Ill., March 8, 1973.

HON. JOHN BRADEMAS,
*Chairman, House Select Committee on Education, Rayburn House Building,
Washington, D.C.*

DEAR MR. BRADEMAS: We would like to urge your support for the legislation currently before your committee regarding assistance for the Humanities, specifically for funds to aid film and media study. Those of us working to stimulate a high quality in film appreciation and production are waging a difficult battle. We work against the high cost of access to even the minimal resources needed to study and learn our art. We work in a new field, one badly in need of real scholarship. Any support you can give to the furtherance of film study will benefit the advancement of this art in our country.

Respectfully,

MARY ANN BERGFELD, R.S.M.,
President, Screen Educators' Society.

ZIPPORAH FILMS,
Boston, Mass., March 8, 1973.

HON. JOHN BRADEMAS,
*Chairman, House Select Subcommittee on Education, Rayburn House Office
Building, Washington, D.C.*

DEAR REPRESENTATIVE BRADEMAS: I am a documentary film-maker interested in the work of the National Endowment for the Arts and Humanities, particularly in their film program. I know that you are a supporter of the work of the National Endowment and want to thank you for the support you have given.

The grants offered by the National Endowment in film represent one of the few existing programs for (1) funding original film projects; (2) developing film archives and (3) making films available to universities for film study by both students and scholars. The money that is thus made available helps to develop

talented film-makers and scholars in the United States and gives them an opportunity to do the work they are most interested in. I think that this type of program is especially important in fostering the development and expression of technical and professional skills which will allow this country to continue to have a group of film-makers who are able to present successfully their ideas and interests in film terms, as well as scholars and historians able to document and conserve such work. I hope that you will continue to give support to this very valuable program.

Very truly yours,

FREDERICK WISEMAN.

AMERICAN THEATRE ASSOCIATION,
Washington, D.C., March 13, 1973.

Hon. JOHN BRADEMAs,
U.S. House of Representatives,
Washington, D.C.

DEAR CONGRESSMAN BRADEMAs: The American Theatre Association, a membership organization comprised of thousands of leaders and workers in all levels of educational theatre from that of young children through that of college and university, as well as in community theatres, wishes to support the current legislation for the National Endowment for the Arts and the Humanities.

Aware of your ever cordial reception to the testimony of experts as well as to that of concerned citizens generally, we wish to stand up and be counted among those who not only vigorously support the endowments, but applaud the Congress in its wisdom in setting up so effective a mechanism for making the arts and humanities an ever increasing component in improving the quality of life for the citizens of these United States. There is no question in our minds that this evident interest on the federal level has stimulated an emphasis and activity on other levels which bids fair to assure the benefits of the arts to all citizens rather than to the select few.

From our experience and point of view we wish to testify that theatre is both a performing art and a humanistic study, with a history as long as that of civilization itself; that no art form and/or humanistic study has proved as fruitful and effective as theatre in showing man the image of himself and his world, in broadening his understanding of the interrelationships of persons and ideas, in widening his sympathies and concerns; that theatre has always and inevitably reflected the world which produces it; and that no civilization has ever risen to greatness where theatre has not been a central concern and activity.

Therefore, being deeply committed to improving the quality of life for all citizens in these United States and of contributing to the greatness of American civilization, the American Theatre Association reaffirms its enthusiastic approval of the National Endowment for the Arts and the National Endowment for the Humanities, urging that not only theatre, but the other arts and humanities as well, in the performance and the study thereof, be supported to the full extent of its capabilities by the Congress of the United States at the present time.

Respectfully yours,

VERA MOWRY ROBERTS,
President, ATA.

THE AFRO/AMERICAN TOTAL THEATRE ARTS FOUNDATION, INCORPORATED,
New York, N.Y., March 14, 1973.

CONGRESSMAN JOHN BRADEMAs,
House of Representatives,
SENATOR CLAIBORNE PELL,
U.S. Senate,
New Office Building,
Washington, D.C.

DEAR SIRs: Thank you so very much for your kind and sincere interest in American arts and the development of the American artist. We as Afro-American artists are particularly grateful since many of us for the first time as a result of federal funds are now able to create and work with some sense of integrity.

The new administrative and congressional bills which authorize funds to be expended by the National Endowment for the Arts for further development of

American art, warms our hearts and we sincerely hope that you will champion these bills to their successful passage.

Please know that many thousands of our citizens here in New York City are being exposed to art on many levels which encourages and inspires all of us. Specifically we and a number of other minority groups are funded through Expansion Arts, one of the departments at the National Endowment for the Arts. We would like to further request that our department, Expansion Arts, be encouraged, retained and fully developed so that more of us might develop into lasting cultural institutions.

The Endowment has been more than kind and we hope that more legislative leaders like yourself will support bills # H3926 and # HR4288.

Thank you again for your great interest and support.

Sincerely yours,

HAZEL J. BRYANT,
Producing/Artistic Director.

CINCINNATI PLAYHOUSE IN THE PARK,
Cincinnati, Ohio, March 27, 1973.

HON. JOHN BRADEMAS,
*Chairman, Select Subcommittee on Education,
Rayburn House Office Building,
Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: I am writing to express my support for H.R. 3926. As Managing Director of the Cincinnati Playhouse, I am deeply concerned with our ability to provide the artistic service which this area expects and needs from us. The arts are a major force for ongoing education in our society and the arts share a deep concern for opening avenues of human communication and improving the quality of life for all our citizens.

The financial support which the Cincinnati Playhouse has received in recent years from the National Endowment for the Arts has been instrumental in our survival to provide performances for 11,000 subscribers, some 21,000 single admissions and 13,000 high school students. Not to mention our ability to serve endlessly as formal and informal theatre consultants to this area.

As vice-president of the League of Resident Theatres, I would like to affirm that the National Endowment's consistent and intelligent support of this 25-member association of autonomous professional theatres scattered across the nation has enabled them to grow in stature until they constitute in their free diversity the source of a truly national theatre.

H.R. 3926 has my strongest support.

Yours sincerely,

SARA O'CONNOR,
Managing Director.

IDAHO FALLS SYMPHONY SOCIETY, INC.,
Idaho Falls, Idaho, March 19, 1973.

HON. JOHN BRADEMAS,
*Rayburn Building,
Washington, D.C.*

DEAR SIR: The Idaho Falls Symphony Society would like to strongly express their support of the full funding of the National Endowment for the Arts. We understand that Congress will be considering the amount of \$72.5 million.

The needs of all art organizations in Idaho continue to grow, as does the inflationary trend of the economy, although sources for local funding remain relatively static.

Our present day society, with its emphasis on machines, mass production, and electronics in every field, including music, needs more than ever in the past, to express and foster its appreciation for the fine arts. In many instances local art organizations represent virtually the only, and certainly one of the best, contacts that young people have with the fine arts.

We feel that the National Endowment for the Arts makes a truly significant contribution to the cause of sanity and peace in the troubled world of today.

Sincerely,

PATRICIA J. AXLINE
Mrs. K. D. Axline,
President, Board of Directors.

AMERICAN FEDERATION OF MUSICIANS,
March 8, 1973.

HON. JOHN BRADEMAs,
*Chairman, House Select Sub-Committee on Education,
Rayburn House Office Building, Washington, D.C.*

DEAR SIR: I am writing on behalf of the 315,000 men and women who constitute the American Federation of Musicians to ask that you inform the members of your committee of our very strongly support for continuation of the National Endowment for the Arts.

In the relatively short time since the Endowment was created its work has had a profound and positive influence on the cultural institutions of our country, making the arts more available to many who otherwise would have had scant opportunity to enjoy them. Specifically, the Endowment's support of music of all types has made this art form (which is the one truly universal language) available to a greater number of people in every area of our nation.

Sincerely,

HAL C. DAVIS,
President.

AMERICAN SYMPHONY ORCHESTRA LEAGUE,
Vienna, Va., March 5, 1973.

HON. JOHN BRADEMAs,
*Chairman, Select Committee on Education,
Rayburn House Office Building,
Washington, D.C.*

DEAR MR. BRADEMAs: The American Symphony Orchestra League was chartered by Congress in 1962 as the official organization representing the nation's more than 1,000 symphony orchestras.

The purposes of this organization, stated in Section 3 of Public Law 87-817, are:

1. To serve as a coordinating, research and educational agency and clearing-house for symphony orchestras in order to help strengthen the work in their local communities;
2. To assist in the formation of new symphony orchestras;
3. Through suitable means, encourage and recognize the work of America's musicians, conductors and composers, and;
4. To aid the expansion of the musical and cultural life of the United States through suitable educational and service activities.

Having reviewed the legislation introduced in this session to authorize a continuation of the National Endowment for the Arts for another three years, I want to express my feeling that this legislation would measurably aid symphony orchestras in carrying out the important goals outlined in our charter from Congress.

It is my hope that the joint committee and Congress will act favorably on this legislation, so that its significantly higher allotments to the programs of the National Endowment can be made available to the organizations that are dedicated to serving the very real and deep thirst for the arts within our population.

Respectfully,

RICHARD H. WANGERIN,
President.

ASSOCIATION OF COLLEGE AND UNIVERSITY CONCERT MANAGERS, INC.,
Madison, Wis., March 2, 1973.

HON. JOHN BRADEMAs,
*Chairman, Select Subcommittee on Education,
Rayburn House Office Building,
Washington, D.C.*

DEAR CONGRESSMAN BRADEMAs: The Association of College and University Concert Managers, representing 400 colleges, universities and other nonprofit presentors of the professional performing arts, has appreciated your past efforts for and support of enabling legislation for the Arts and Humanities.

Legislation reauthorizing the respective Endowments for the Arts and Humanities is pending; we appreciatively urge your continued support.

The financial and other supportive assistance of the National Endowment for the Arts has opened new dimensions of life for many people, ranging from elementary school students to senior citizens. Importantly, more people feel the arts are for "all the people" due to the efforts of federal agencies.

Our Association requests continued growth of assistance for the Arts and Humanities; your ongoing leadership is appreciated.

Sincerely,

WILLIAM M. DAWSON,
Acting Executive Director.

GRAND TETON MUSIC FESTIVAL,
March, 9, 1973.

HON. JOHN BRADEMAS,
*Chairman, House Select Subcommittee on Education, Rayburn Office Building,
Washington, D.C.*

DEAR CHAIRMAN BRADEMAS: I would like to let you know, as hearings begin on funding for the National Endowment for the Arts, that the assistance of the Endowment enabled the Grand Teton Music Festival to more fully realize its artistic and educational potential.

The festival, a congregation of outstanding American performing musicians which has been presenting concerts for eleven summers, received its first grant from the Endowment last year with the encouragement and guidance of Walter Anderson. It was used for concerts devoted to contemporary music, particularly by American composers, and support of student attendance. A second grant from the Endowment this summer will enable us to continue these projects and to add a Young Concert Artist program.

Grand Teton is very grateful that there is an organization like the National Endowment, which can recognize and assist regional impact programs like ours. This festival is the only professional orchestra in the tri-state region of Wyoming, Montana, and Idaho.

In addition to all the tangible results of the National Endowment grant, it also gave the immeasurable life of national recognition to our efforts. I am very sure that the festival's move from a tent to a new concert hall this coming summer was pushed forward several years by the strong morale inspired by the National Endowment.

We are ever so hopeful that you will be able to help the National Endowment continue its important work.

Sincerely,

LING TUNG.

JACKSON SYMPHONY ORCHESTRA,
Jackson, Miss., March 7, 1973.

HON. JOHN BRADEMAS,
*Chairman of the House Select Subcommittee of the National Foundation on
the Arts and Humanities, Rayburn Office Building, Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: It was brought to my attention that you are presently holding hearings concerning the authorization and appropriation of the National Foundation on the Arts and Humanities for fiscal year 1974. The continued and expanded support of the National Foundation on the Arts and Humanities is of the utmost importance to arts organizations and the people that will be reached throughout the nation.

The program of the National Endowment for the Arts has been meaningful to the entire program of the Jackson Symphony Orchestra, helping us to expand and develop new areas of service for not only Jackson but for the entire state of Mississippi. The National Endowment for the Arts has made possible through direct grants audience expansion programs that have been very successful. The program includes free concerts in shopping malls, the Jackson Zoo, and Jackson parks, featuring young American artists as guest soloists with the Orchestra. The young American artists also performed on the regular series concerts and held master classes at local colleges, providing students with an insight into the area of professional performing.

The establishment and growth of a string program over the past three years have provided children from grades five through high school with free string instruction and have enabled the Jackson Symphony String Quartet to perform

in public schools in Jackson and other areas of the state, reaching thousands of children. Through grants from the Mississippi Arts Commission, the Jackson Symphony Orchestra and the Jackson Symphony Youth Orchestra have been able to tour the state of Mississippi providing concerts in smaller cities and taking the orchestra to the people of the state.

The success of the above mentioned programs can be illustrated by the remarkable improvement of base support for the Jackson Symphony Orchestra. The maintenance fund campaign for our 1973-74 season has surpassed all expectations, and attendance at our regular season concerts have been at an all-time high during the 1972-73 season. The response to the education programs of the Symphony has been excellent. The school administrators have been very enthusiastic and they are assisting in expanding and providing additional funds for these programs.

Your continued and expanded support of the National Foundation on the Arts and Humanities will be meaningful to arts groups such as the Jackson Symphony Orchestra in helping us to bring about a better quality way of life in each American community and to bring out the best in each individual. Your support and interest in the National Foundation on the Arts and Humanities is greatly appreciated.

Yours sincerely,

ROBERT C. BICKLEY,
Manager.

JENKINTOWN MUSIC SCHOOL,
Jenkintown, Pa., February 20, 1973.

Representative JOHN BRADEMAs,
*Rayburn Building,
Washington, D.C.*

DEAR REP. BRADEMAs: I understand hearings are to begin soon relative to continuation of the National Endowment on the Arts.

In support of such a continuation and an expansion in the funding of the National Endowment, I would like to offer perhaps a unique voice.

Many of the letters you receive will be from those who have been helped by federal and state grants. This school, though in desperate need of funds to enable a move to larger quarters, was repeatedly turned down in its requests for funds to match the generous contributions from community sources. Nevertheless, it has raised \$75,000 in the past year, is now in a newly remodelled building and on the receiving end of modest foundation support for the first time. Though forced to borrow money to meet annual expenses in the past, we have consistently maintained a scholarship program which has brought lower income students to the school from nearby areas of Philadelphia. Every request to the National Endowment for assistance in this program has so far been turned down.

Still, we heartily endorse and support government aid as the great hope for the future of American arts activity. Partly this is because we realize the existence of the National Endowment has meant a new climate for the arts everywhere in the country, a climate that made it possible to raise the money we needed. But also, we know we will need and eventually qualify for this support in the future. We also know what National Endowment support has meant for the Philadelphia Orchestra and other institutions we depend on and revere.

In a time of national "quality-of-life" crises, eliminating or weakening the Endowment in any way would be a terrible tragedy. I sincerely hope your efforts will be to rather strengthen and increase its influence.

Yours very truly,

MONROE LEVIN,
Co-Director.

MUSIC LIBRARY ASSOCIATION.

RESOLUTION

In establishing the National Foundation on the Arts and Humanities, the Congress acknowledged that "it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry but also the material conditions facilitating the release of this creative talent . . ." (Public Law 89-209 (20 U.S.C. 951

et seq.). The Music Library Association endorses the view set forth in that enabling legislation; especially since the spirit of the statement has been furthered by the establishment of the National Endowment for the Arts and the National Endowment for the Humanities.

WHEREAS, the programs fostered by the National Endowment for the Arts have indeed enhanced the cultural climate of our nation and the quality of life of many of its people; and

WHEREAS, the highest quality of art is an expression of basic human truth and may not therefore realize significant financial gain in the commercial marketplace; and

WHEREAS, our country is on the threshold of a long awaited era of peace and tranquility which should permit its people to experience more fully the beneficence of its arts and artists,

We, the Music Library Association, assembled at Bloomington, Indiana, this first of February, 1973, resolve to urge the Congress most strongly to extend a level of financial support to the National Endowment for the Arts in the coming years that is (1) sufficient to prevent the further curtailment of highest quality artistic activities among our organizations and institutions, (2) sufficient to nourish and sustain existing programs of quality and to encourage innovative programs of worth and imagination, and (3) sufficient to permit the vigorous flowering of the arts in all of our communities and in all of our schools.

We submit this resolution with the conviction that the coming years will bring an optimum period in our history for furtherance of our national arts.

For the Association,

JAMES W. PRUETT.

SAN DIEGO SYMPHONY ORCHESTRA ASSOCIATION,
San Diego, Calif., March 15, 1973.

HON. JOHN BRADEMAS,
Chairman, House Select Sub-Committee on Education, House Office Building, Washington, D.C.

DEAR MR. BRADEMAS: It gives me great pleasure, on behalf of the Board of Directors of the San Diego Symphony Orchestra Association, to express my very sincere appreciation to the members of the United States House of Representatives for the funding they have made available to the National Endowment for the Arts. Miss Nancy Hanks and Dr. Walter Anderson have done a splendid job in allocating these funds to the most effective programs of symphony orchestras across the country.

The San Diego Symphony Orchestra Association has had a somewhat accelerated growth pattern over the past two years. Our total budget has increased from \$472,000 in 1971-72 to \$823,000 in 1972-73 and to \$1,180,000 in 1973-74. At the same time, our earned income as a percentage of total budget has gone from 32% in 1971-72 to 56% in 1973-74. Much of our success has been due to the National Endowment helping us to help ourselves.

A portion of our National Endowment funds has been devoted to musical programming for young people and students. This will involve three areas during the 1973-74 fiscal year. Four pairs of Young People's Concerts are performed in our Civic Theater each winter season. These are directed toward youngsters nine to twelve years old. Second, we do 64 ensemble performances and 16 concerts in junior high and high schools in the city of San Diego. Third, we are preparing a series of performances that will be broadcast over instructional cable television next fall in 130 junior high and high schools in San Diego County.

I believe that Dr. Anderson's concept of "sprouting grants" rather than "seed grants" is a very valid one. The National Endowment has assisted us with programs which are continuing ones, and which are growing and becoming stronger each year. To often, seed grants are placed on a one-shot basis, and are allowed to die after the initial effort.

It is our hope that the United States Congress will continue to fund the National Endowment for the Arts at an accelerated level, in order to make it possible for the performing arts to better serve an ever-increasing segment of the cultural resources area.

Sincerely yours,

L. THOMAS HALVERSTADT.

SAN DIEGO SYMPHONY ORCHESTRA ASSOCIATION,
March 12, 1973.

HON. JOHN BRADEMAS,
*Chairman, House Select Subcommittee on Education,
Rayburn House Office Building, Washington, D.C.*

DEAR MR. CHAIRMAN: As you and your colleagues continue your initial hearings for the reauthorization of the National Endowment of the Arts, I would like to bring some pertinent facts to your attention which I think will be most revealing and informative for your deliberations.

Within the music world, the San Diego Symphony Orchestra Association was considered a finished product. Attendance at concerts was down to a mere 28% of the 3000 seats in the Civic Theatre, contracts with the musicians' union had been broken on three occasions, and the morale of the new orchestra was at a low ebb. Due to the foresight of previous management, an application was made to the Endowment for assistance inaugurating an audience development program and an allied program of encouraging young people to attend our concerts. The grant was received for \$19,000 and within a two year period student subscriptions increased from 24 to over 900 annually. This past year a \$35,000 grant was given to further increase audience development and add to the professionalization of the orchestra.

Because of this seed money that has allowed our Association to help itself through initiating help from the Endowment, our subscription sales are now at 79% of the house capacity. In the words of Danny Newman, the Ford Foundation liaison for audience development, "a truly phenomenal gain that can be matched almost nowhere in the country".

As a taxpayer and concerned citizen, I am especially impressed with the thoroughness of the investigations conducted by the Endowment in researching the programs submitted for consideration. I would hope that you and your colleagues would be governed in your thinking by noting the overwhelming increase in interest and support for the performing arts that has been primarily stimulated through Endowment encouragement and assistance. Any type of government interest and assistance that can help to stimulate those people who are the beneficiaries, certainly deserves to be continued and enlarged. I hope that you and your associates will see fit to reauthorize the Endowment and at considerable increase in funding.

Most sincerely,

PHILIP A. WHITACRE.

KARAMU HOUSE,
Cleveland, Ohio, March 28, 1973.

Representative JOHN BRADEMAS,
Washington, D.C.

DEAR MR. BRADEMAS: I am writing in support of the legislation for the arts. The National Foundation for the Arts and Humanities has proven its worth as a means of applying national resources to the important cultural issues throughout the entire country.

At the same time, it has the capability of focusing directly on an individual neighborhood expansion arts or alternate education program in any one of our cities.

Karamu House has been fortunate to receive some of these dollars and as a result, we have been able to make great strides in providing the catalyst for growth within thousands of "new-to-us" school-age children and secondly, through focusing these new dollars from the National Endowment for the Arts on "creative-partnerships"—public schools, colleges and universities, social agencies, public agencies, businesses and individual citizens have found new avenues of participation in the American cultural expression.

I am convinced that this widespread development along with the absolutely necessary government support of our great orchestras, theatres, opera and dance companies, poets and visual artists must be continued at increased levels of government support.

I urge positive and immediate action on the Federal Authorization Bill for the National Foundation for the Arts and Humanities.

Sincerely,

KENNETH E. SNIPES,
Executive Director.

ASSOCIATION OF ART MUSEUM DIRECTORS,
New York, N.Y., March 7, 1973.

HON. JOHN BRADEMÁS,
*Chairman, House Select Subcommittee on Education, Rayburn House Office
Building, Washington, D.C.*

DEAR MR. BRADEMÁS: I noted with pleasure that on March 6, 7 and 8, 1973 the Special Subcommittee on Arts and Humanities of the Senate will hold joint hearings with the House Select Subcommittee on Education of the Committee on Education and Labor, on H.R. 3926 and H.R. 4288, to extend the National Foundation on the Arts and the Humanities Act.

As President of the Association of Art Museum Directors, a non-profit organization composed of directors of leading art museums of the United States, I am writing at this time to express our strong support for the enactment of the proposed legislation.

All of us in the museum profession applaud the much needed support of our Nation's museums which is being provided by the National Endowments. We have noted with great pleasure the steady growth of the funding which the Congress has provided in recent years in the appropriations for the National Endowments. We believe this increased funding demonstrates that Congress recognizes the importance to the Nation of substantial Federal assistance in helping to preserve our national heritage and reflects the concern that our enlightened citizens have as to the ever mounting financial plight of our cultural institutions.

Continuation of the programs undertaken by the National Endowments will be of increasing importance in the future in helping our Nation's museums and our other cultural organizations to provide the activities and services which our citizens need for their educational enrichment.

Such outstanding Congressional leaders as yourself are certainly to be commended for the enlightened role you have played in this continuing achievement.

Sincerely,

MITCHELL A. WILDER,

Director, Amon Carter Museum of Western Art.

ART MUSEUM OF SOUTH TEXAS,
Corpus Christi, Tex., March 8, 1973.

HON. JOHN BRADEMÁS,
*Chairman of the House Select Sub-Committee on Education,
Rayburn House Office Building, Washington, D.C.*

DEAR HONORABLE BRADEMÁS: The Art Museum of South Texas is writing in support of increased appropriations for the National Endowment for the Arts. We are currently involved in a Film-maker-In-Residence Program in conjunction with the Corpus Christi Independent School District. This is part of the Artist-In-Residence Program sponsored by the National Endowment for the Arts and administered by the Texas Commission on the Arts and Humanities.

Through the immediate success of this program, the importance of such grants and the sponsoring of programs aimed at improving and innovating education with federal funds, has been realized. The cooperation between two educational institutions, the Art Museum and the public schools, has been established in a dynamic, effective way. It has facilitated the creative implementation of media education into the elementary and secondary curriculum.

As the pilot site for the state of Texas, we are most appreciative that we have been able to participate in this successful program and are most anxious to see it develop and expand throughout the state. This can only be realized if we can depend upon further assistance from the National Endowment for the Arts. We wholeheartedly support the efforts and endeavors of the National Endowment for the Arts and hope that with your assistance an increase in appropriations will be considered.

Thank you very much for your time and consideration.

Sincerely yours,

KATINA SIMMONS,
Curator of Education.

MUSEUM EDUCATION ROUNDTABLE,
Washington, D.C., March 5, 1973.

Congressman JOHN BRADEMAS,
*U.S. House of Representatives,
 Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: As the recipient of a grant from the National Endowment for the Arts in 1972, the Museum Education Roundtable would like to thank you for your continuing support for legislation on behalf of museums in the United States.

The celebration of the Bicentennial will certainly stimulate greater public use of this country's cultural institutions as both recreational and educational experiences. Beyond 1976, however, through the financial stimulus of the National Endowments these institutions can be encouraged to move towards increased experimentation and greater community involvement. In other words, creativity is given the proverbial "shot in the arm".

As an organization involved with promoting innovative educational programs in Washington area museums, it is heartening to see future federal monies committed to support museums and their new programs. Thank you for recognizing our needs and being outspoken in your support.

Sincerely yours,

THOMAS RADFORD,
Chairperson.

THE MUSEUM OF FINE ARTS,
Houston, Tex., February 21, 1973.

Hon. JOHN BRADEMAS,
*Rayburn Building,
 Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: I was delighted to read that the President had proposed to the Congress a budget which I understand can reach 80 million dollars for the National Endowment of the Arts and Humanities.

Your great record indicates that you are indeed aware of how important is the role played by the NEA through its grants, in assuring that American art museums can bring to an ever expanding public, the best in exhibitions, acquisitions and various educational events.

Still I feel that it may be useful to add my voice to that of others in the profession who may write to urge you to support the full appropriation; the needs of museums are very real indeed, and especially crucial as we face, in the light of the tax reform bill, diminishing returns from private individuals.

In the hopes that you will give this crucial bill your favorable consideration, I am

Yours sincerely,

PHILIPPE DE MONTEBELLO,
Director.

MUSEUM OF THE AMERICAN INDIAN,
New York, N.Y., March 1, 1973.

Hon. JOHN BRADEMAS,
*House of Representatives,
 Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: I am writing to not only thank you for your past courtesies in regards to the museum field and its activities,—which have allowed all of us to better serve our public—but also in reference to the forthcoming hearings on the legislation affecting the National Endowment for the Arts.

I am well aware that you have been a strong supporter of this agency in the past, and there is certainly little that I can tell you about its work that you do not already know. What I can tell you is precisely what it has meant to institutions such as ours. While we are basically a specialized institution, we do command nation-wide interest; as a direct result of the current concern for Amerindian affairs, we have found ourselves literally inundated by demands for information, for loans, and for consultation on various topics or areas of expertise. We are, of course, delighted to respond to such requests as best we can; unfortunately, they have been increasing to a point where we cannot cope with them entirely. The assistance of the National Endowment, in funding a portion of our lending activities, has made it possible for us to serve a greater portion of our public

than would otherwise obtain. It has also meant that we could undertake projects of such magnitude as organizing the largest traveling exhibit of Indian art yet assembled; this will be seen throughout the United States over the next three to four years, in perhaps a dozen cities. Additionally, we have been able to expand our loan services, make greater use of our archival resources, and offer greater consultation and advisory services. All of these would have been severely curtailed or completely declined had it been otherwise.

I trust you will understand why I am taking the liberty of urging you to continue your warm support of this agency, which has proven to be so successful in carrying out the mandate placed upon it by the Congress. Frankly, I know of no more deserving organization in our government structure.

With sincere appreciation, I remain

Most sincerely yours,

FREDERICK J. DOCKSTADER.

HAWAII PACIFIC COLLEGE,
Honolulu, Hawaii, March 14, 1973.

Representative JOHN BRADEMAS,
House of Representatives,
Washington, D.C.

DEAR REPRESENTATIVE BRADEMAS: As a member of the Hawaii State Committee on Humanities, I am writing to register my strong support for S-795.

My life has been spent in higher education. I am particularly interested in the Endowment for the Humanities as it will bring the benefits of Liberal Arts discipline to many citizens who have never been able to attend College. During the present year, I have been meeting with the Hawaii State Committee on Humanities. It seems to me that the program which they are developing is imaginative. With the excellent cooperation of your officials from Washington, D.C., the proposed program should be effective.

Any support which you might give S-795 is warranted.

Sincerely,

GEORGE A. WARMER,
President.

NEW YORK, N.Y.,
February 26, 1973.

Representative JOHN BRADEMAS,
House of Representatives,
Rayburn House Office Building, Washington, D.C.

DEAR MR. BRADEMAS: Writing to you as a professor and scholar who has to meet a lot with others, I hope that we can count on your leadership to secure the increases now proposed for the National Endowment for the Humanities. NEH has begun well, with generous support for individual projects of unusual vision, with support for programs to bridge what had become a dangerous gap between scholarship and public need, and with crucial subsidies to two or three of our greatest libraries.

Teachers of the humanities in higher education have watched as the opportunities for fruitful research and study have dwindled, with the financial plight of colleges and libraries affecting their lives adversely in a dozen ways every day. The morale of such teachers has recently been at its lowest point in thirty years; possibly the lowest ever. To scholars with a sense of history, the plight of national treasuries like the New York Public Library represents simply and directly a failure of spirit in the nation. Although less obvious than the financial plight of semi-public institutions, the recent discouragement and perplexity of most college teachers has been equally a mirror of national stumbling. And yet some of the young people who have recently taken up professions in the humanities (mostly as teachers) are the most promising and committed since the 1940's.

Surely Congress will be as foresighted as the President about the great promise afforded by the National Endowment for the Humanities.

Although this plea comes in very general terms, I am not unaware or unappreciative of your effective service to education in earlier sessions.

Sincerely yours,

CARL WOODRING,
Professor of English, Columbia University.

MOREHOUSE COLLEGE,
Atlanta, Ga., March 9, 1973.

CONGRESSMAN JOHN BRADEMAS,
*Chairman of the House Select Subcommittee on Education, Rayburn House Office
Building, Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: In behalf of Morehouse College, I am pleased to write this letter in support of the National Foundation on the Arts and the Humanities. This agency has rendered considerable assistance to the cultural programs of black colleges. Last year, with the aid of a grant from the National Foundation on the Arts and the Humanities, Morehouse College was able to sponsor an Afro-American Music Workshop, which was one of the most successful projects held at the College during the school year. We sincerely trust that this important and creative agency will be continued by Congress.

Kindest regards and best wishes.

Sincerely yours,

HUGH M. GLOSTER,
President.

THE UNIVERSITY OF TENNESSEE,
Knoxville, Tenn., February 24, 1973.

HON. JOHN BRADEMAS,
U.S. House of Representatives, Washington, D.C.

DEAR MR. BRADEMAS: I write to express my confidence in the programs of the National Endowment for the Humanities and my hope that Congress will see fit to increase the level of its support in fiscal '74. With other forms of aid to education being cut back, the function of the NEH in improving the literacy of the nation seems even more important than before. Although it does not reach out into the schools as the Office of Education tries to, its assistance to scholars, to libraries, to editions, and to other activities from which better teacher preparation and better teaching eventually flow may be almost more effective than the direct approach. And the NEH public programs seem to me useful efforts to revitalize adult education.

All in all, please record my support for the NEH programs and personnel, and my thanks for all that you have done over the years to help shape legislation that makes educational and cultural activities possible. Would that we had a Congress of Brademases!

Sincerely yours,

JOHN H. FISHER,
Professor of English.

MARCH 1, 1973.

CONGRESSMAN JOHN BRADEMAS,
*Rayburn Building,
Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: I am writing in behalf of your bill (HR 3926) extending support for the National Endowment for the Humanities.

The Endowment is vital for the preservation and growth of important educational programs in our colleges. I hope you will give this bill your highest priority, so that it may be passed in the present session of Congress.

Sincerely,

JACOB ROTHENBERG,
*Professor of Art, The City College,
The City University of New York.*

IDAHO DEPARTMENT OF EDUCATION,
Boise, Idaho, March 22, 1973.

HON. JOHN BRADEMAS,
*Rayburn Building,
Washington, D.C.*

DEAR MR. BRADEMAS: It is my understanding that Congress will be considering the funding of the National Endowment for the Arts in the amount of 72.5 million dollars. I wish to express strong support for this funding.

As you know, this program has made possible the programs of the State Commissions on the Arts and Humanities. As one concerned with fine arts education

for the children in Idaho, I have been especially pleased that the great majority of the projects in our State have directly benefited children in our schools.

The cultural enrichment thus received has been of inestimable worth. Truly, the projects have added strength to the fabric of Idaho education.

The work of the Endowment is most worthy of continued and increasing national, state, and local support.

Sincerely,

BERT A. BURDA,
Music Consultant.

CLARKE COMMUNITY SCHOOLS,
Osceola, Iowa, March 9, 1973.

HON. JOHN BRADEMAs,
*Chairman of Select Subcommittee on Education,
Rayburn House Office Building, Washington, D.C.*

DEAR SENATOR BRADEMAs: I am a classroom teacher of English and film study in the Clarke Community High School, Osceola, Iowa. This year our school has had the privilege of participating in the Artists In The Schools program. We were chosen by the Iowa Arts Council to be the site for the Filmmakers In The Schools segment. With the funds I was able to participate in the summer film institute given by the Center For Understanding Media in NYC. This training was invaluable as a background and as a springboard for what has happened in my classroom this year. The funding also allowed for the purchase of equipment and film which is now being used by many students in the film courses. Their creative expression and enthusiasm for learning and doing is a priceless result of the program. We have also hired the services of a professional filmmaker for six visits to the high school classes. He relates very well to the students, discusses movie making techniques and qualities that compose great films.

Film study has become a very meaningful and popular addition to our curriculum. Students see it as an exciting and entirely new approach to communication. Iowa educators are becoming more and more interested in incorporating media programs into their curriculums. They realize its relevance and impact on society today. We must all make students aware of this impact and how to cope with it. The National Endowment for Arts funds have made it possible (in part) for us to be involved in this exciting and demanding field. Such programs are very much needed and deeply appreciated by those involved.

Respectfully,

ELEANOR VETS,
Board of Directors.

DETROIT PUBLIC SCHOOLS,
Detroit, Mich., March 9, 1973.

HON. JOHN BRADEMAs,
*Chairman House Select Committee on Education,
Rayburn House Office Building, Washington, D.C.*

DEAR REPRESENTATIVE BRADEMAs: As a charter member of the Detroit Association of Film Teachers and a practicing educational administrator, I write to urge your continued support of grants for film education as an important part of education in the arts.

I am sure you realize that the misuse and overuse of violence and sex is not only a reflection of poor judgement on the part of film makers, but also an indication of the lack of maturity of viewers. It is my professional belief that responsible people must do everything possible to educate school age citizens above the current level. There is no better way to accomplish this than through adequate support of film programs in the schools.

Very truly yours,

MARVIN L. GREENE,
Region Superintendent.

DETROIT PUBLIC SCHOOLS,
Detroit, Mich., March 8, 1973.

HON. JOHN BRADEMAs,
Chairman, House Select Subcommittee on Education, Rayburn House Office Building, Washington, D.C.

DEAR SIR: We are well aware that members of Congress are constantly being contacted on so many matters, and like so many Americans, I'd like to take

advantage of my privilege to write to a member of my legislature. We, in Detroit, have made use of film get-togethers so that high school students in our city as well as from the suburbs meet to preview and then discuss films. As these different ethnic groups meet we have an exchange of ideas as well as being able to see how some films are actually works of art.

With this in mind would you please give favorable consideration to appropriations to the National Endowment for the Arts? Film study, many of us feel, is especially important at this time and is dependent on grants from the National Endowment for the Arts. Thank you.

Sincerely yours,

ABE S. GORNBEIN,
Social Studies Department Head.

CATHOLIC CENTRAL HIGH SCHOOL,
Detroit, Mich., March 8, 1973.

HON. JOHN BRADEMAS,
Chairman, House Select Subcommittee on Education, Rayburn House Office Building, Washington, D.C.

DEAR MISTER BRADEMAS: I am writing in favor of grants for the National Endowment for the Arts which supports film study in the nation. One of our native arts surely is film and the study of film should have an important place in all schools. Please back the funding of NEA in its efforts to promote the arts, especially film study and film making.

Sincerely,

REV. ROBERT DUGGAN,
*Film Teacher Executive Secretary,
Detroit Area Film Teachers.*

CATHOLIC CENTRAL HIGH SCHOOL,
Detroit, Mich., March 8, 1973.

HON. JOHN BRADEMAS,
Chairman, House Select Subcommittee on Education, Rayburn House Office Building, Washington, D.C.

DEAR SIR: This note is sent to elicit your support in favor of grants for the National Endowment for the Arts. Film study and the making of films has merited the encouragement and the financial backing of the American people; as an art form *film* has made an outstanding contribution to our culture.

Sincerely yours,

REV. WILLIAM J. STOBA, C.S.B.,
Vice-Principal.

CRANBROOK SCHOOLS/KINGSWOOD,
Bloomfield Hills, Mich., March 9, 1973.

DEAR SIR: At this time in our Nation's history it seems imperative to me to encourage innovative educational programs, particularly those which deal with the arts and communications media. Integral to the success of this commitment is the catalyst of governmental grants which stimulate research, reflection, and reaction.

As an educator and citizen I urge you and your colleagues in Congress to maintain governmental support of special educational programs designed to promote greater understanding and application of the visual arts and media.

Sincerely,

WILLIAM H. MORAN,
Dean, Upper School.

MARCH 12, 1973.

HON. JOHN BRADEMAS,
*Chairman, House Select Subcommittee on Education,
Rayburn House Office Building,
Washington, D.C.*

DEAR CONGRESSMAN BRADEMAS: It is important to receive grants to continue to expand and develop film study. It is important because if we are an enlightened

country, our intellectual leadership and survival is contingent upon our ability to see the value of supporting innovative programs and projects.

The best and most valuable projects are those that have the financial and intellectual approval of the government.

Respectfully,

JOHN M. GEOGHEGAN,
President, Detroit Area Film Teachers.

EAST HARTFORD HIGH SCHOOL,
East Hartford, Conn., March 9, 1973.

HON. JOHN BRADEMÁS,
*Chairman of House Select Committee on Education,
Washington, D.C.*

DEAR CONGRESSMAN BRADEMÁS: I am writing to you in behalf of the National Endowment of Arts.

The NEA has helped finance a state wide film seminar (Kent Film Festival) that has enabled me to gain information which I feel I could not have gained through any other educational institute in this state.

As a result of my exposure to this summer seminar, I have enriched my understanding of the film media and have been able to improve the education of 300 students I have since been exposed to.

Consequently, I would encourage you to assure the continuation of NEA funding of similar seminars.

Yours truly,

BRUCE E. WILLARD,
English teacher.

MIAMI JACKSON HIGH SCHOOL,
Miami, Fla., March 9, 1973.

HON. JOHN BRADEMÁS,
*Chairman of House Select Subcommittee on Education,
Rayburn Office Building,
Washington, D.C.*

DEAR SIR: I find it most necessary and urgent to write you this letter. I am currently a teacher of English and Film Media in Dade County and treasurer of the Miami Film Teachers Association. It is because of my position as a teacher and an office holder of this worthwhile organization, that I urge you to please continue The National Endowment for Arts and Media Study. This endowment, as you know, is most essential for the continuing of quality education.

Respectfully,

MARTIN A. GUERIN, *English Dept.*

GEORGE J. PENNEY HIGH SCHOOL,
East Hartford, Conn., March 7, 1973.

HON. JOHN BRADEMÁS,
*Chairman, House Select Subcommittee on Education,
Rayburn House Office Building,
Washington, D.C.*

DEAR CONGRESSMAN BRADEMÁS: I attended the Kent School Summer Film Institute, which was funded by the National Endowment of the Arts. The expertise I gained there was then transmitted to a successful film education program here at Penney High. Approximately 450 students a year participate in the film program here. I hope you see fit to continue to fund the National Endowment for the Arts, as I feel they are offering valuable educational opportunities to today's teachers and today's students.

Sincerely,

RICHARD P. BRIMLEY.

NESHAMINY SCHOOL DISTRICT,
Langhorne, Pa., February 27, 1973.

HON. JOHN BRADEMAS,
Rayburn Building,
Washington, D.C.

MY DEAR MR. BRADEMAS: I am writing to you and desperately urging you and people like you to help pass the budget for the National Endowment for the Arts and Humanities.

In our society today, with the multitude of problems, it is more important than ever that people be directed to a more humanistic approach in life. The best way to carry out the humanistic program, in my belief, is through the arts in education programs.

I am enclosing a summary of some of the programs that we have been employing in our district. Many of these programs have been assisted by Title III, NDEA funds, and without these funds we probably would not have been able to initiate the programs.

We have not as yet made any kind of formal evaluation of measurement to see how effective some of these programs are. But, on observation, the staff, the administrators and the children feel that these programs mean a great deal to them and have already made a small impact on their daily lives. Actually, these programs are only a beginning and hopefully, through funds, we can do more for today's child.

I am sure we are all interested in the same ideals and the same values and this is one of the many roads that we desperately need to take.

Sincerely yours,

HENRY L. PEARLBERG,
Coordinator of Fine Arts.

Enclosures.

EDUCATIONAL SERVICES CENTER

INNOVATED PILOT PROGRAMS IN THE ARTS

Mr. Henry L. Pearlberg, Coordinator of Fine Arts, reports that the Neshaminy School District has provided the opportunity for the schools to help develop sensitive value judgments and evaluations which will take part in shaping the aesthetic and cultural climate of our society.

In our society, technology and technique have contributed to media and knowledge explosion. Bizarre images, sounds and actions generated at incomprehensible speeds compete for our attention and prevent sound judgment and aesthetic discrimination.

This coming year the Neshaminy School District will expand the Related Arts program to include all junior high schools. The Aesthetic Education program will be piloted at the Poquessing Elementary and Pearl Buck Elementary Schools. The Film Making Program will be added to the Related Arts already established at the Neshaminy Junior High School and also added as an art elective in the senior high school.

1. Introduction to Aesthetic Program

Light, sound, motion, time, and space are fundamentals that underlie aesthetic phenomena, and each of these is explored in a separate package. Activities in the packages encourage students to become involved in such things as manipulating time on film or examining the function of light and vision by experiencing them in playground games. Packages in this group provide an introduction to and a unification of the aesthetic dimension of the arts and environment.

2. Elements in the Arts Disciplines and the Environment

Activities in this group of packages encourage students to recognize elements of aesthetic phenomena both in the examples presented and in their daily world. Texture in music, shape in the visual arts, movement in the environment—students using this group of packages learn to identify elements such as these, recognize them as a part of the arts, and relate them to the structure of a work of art.

3. The Process of Transformation

Emphasis in this group of packages is placed on having the students take elements of the arts and the environment and creatively transform them into a whole work. All people who create art, no matter what the arts discipline, go through a similar process of originating an idea and organizing elements into an end product to communicate that idea. Creating a characterization, constructing

a dramatic plot, relating sounds and movements, creating word pictures—these are among the activities in which the students make their own structure for the creative process.

4. *People in the Arts*

The arts are people—people who make the works of art, and people who see, hear, feel, and share them. Students using this group of packages will see, hear, feel, and experience how professionals in the arts organize arts elements into a whole work. They will experience how a composer combines decisions about tone color, duration, and rhythm into a musical composition and notates it; how a choreographer considers lighting, sets, costumes and music as complements to body movements in creating a dance.

The specific objectives of Film Making are that a large part of the project should be concerned with observation and collection of information; the material which students will later examine, discuss or manipulate. When the film maker approaches his problem, it is most helpful to think of every creative task as a problem. The students' aim as a creative person is to express his solutions of the problem. Thus, the student does in his own way utilize all the elements and dimensions available in the medium, but using those that occur to him at the time. The students continually interact with the various stages of the solution of the problem and through this interaction exercise the judgment to the degree of success. To this end, the student is making aesthetic judgments all the time.

Part of the self-judgment that goes into the creative art is awareness or perception but not necessarily conscious awareness of craft skills. No art work can successfully solve its problem or perform its task without the exercise of craft skills. The capability of meeting the need of the aesthetic judgments is a direct product of craft skills.

Through programs of this type, we eventually hope to reach the majority of our student population. Our goal in addition to reaching great numbers of students is to effectively carry through with the following objectives:

1. Developing the aesthetic potential of students by creating the opportunity to perform and analyze in the arts, music, visual arts, theatre and film.

2. To develop independent artistic judgment by systematic analysis and evaluation of works of art.

3. To develop the understanding of the arts in social context. The arts have a social impact and represent an important aspect of the cultural heritage.

4. To develop the processes of perception, cognition, and the affective, experiences in the arts are meaningful to the degree that perception, cognition and affect are involved.

5. Develop the consideration of the uniqueness and similarities of the arts; interdisciplinary programs emphasize both similarities and differences among the arts.

6. To develop and identify the effective use of the arts in propaganda, advertising and commercial entertainment.

7. To acquire nonverbal means for learning and self-expression through the arts.

Only when students have developed an insight into aesthetic sensitivity will they establish a continuity between the past and the present. Through this process we have engaged the students in values, imagination, taste, and creativity.

Mr. Pearlberg notes that the Aesthetic Education program and the Film Making programs are funded in part by NDEA, Title III funds.

HENRY L. PEARLBERG,
Coordinator of Fine Arts.

WOODROW WILSON HIGH SCHOOL,
Middletown, Conn., March 5, 1973.

HON. JOHN BRADEMAS,
U.S. Congressman, Joint Hearings of the National Endowment for the Arts,
U.S. Congress, Washington, D.C.

DEAR SIR: We have the distinct privilege of having a "Musicians in the School" program at our school.

This program involves Mr. Freeman Donkor, who is from Ghana, and his assistant, Mr. David Locke, a graduate student at Wesleyan University.

Mr. Donkor has brought to our school a rich understanding of his heritage and culture. We have learned so much about the people of his country through his master musicianship in drumming and dancing. He has made a definite and

positive impression upon the students, teachers, and administrators of our school.

Both black, and white students participate in his classes. They sing, dance, and drum side by side, learning and enjoying themselves as I have never seen blacks and whites do. This relationship would have virtually been impossible two years ago at our school. To see the students help each other, react to each other is a sight to behold. Troublesome students are now thoroughly engaged in learning more about Mr. Donkor's culture. These students are learning how to work with their own peers, and this attitude seems to carry on through their entire school activities.

All the students have learned songs, drumming, and dances of the country of Ghana. We have all gained a great respect for Mr. Donkor and his country.

I believe that learning about Ghanain culture has made us more aware of our own heritage and culture. We have fused our Western and Ghanain music to make us better understand the music of our two controls.

The students on drum and dance have formed a Ghanain Ensemble. We have performed at other high schools in the area with tremendous response. Enclosed is a letter from the principal of one of the schools at which we have performed. The Ghanain Ensemble has also performed at our school and is now preparing to tour other schools in the state. The Ensemble has also given performances for community benefit projects. We have become part of the community through our music and dance.

Mr. Donkor and Mr. Locke have visited other classrooms in our school. Mr. Donkor told of his culture and heritage to many other students not involved in the Ensemble. Both gentlemen are now part of the school program and curriculum.

The importance of continuing the program I think is quite obvious. We are involved in an ongoing music education, we are involved in the entire school curriculum, we are involved in the community and most important, the students are being affected by it in a very positive way.

We must keep this program alive so that we can continue to serve all these elements in our educational field and to teach a better understanding of other people in our world.

We talk of love, peace and understanding in our world today. Everyone connected with this program is doing something about it.

Sincerely yours,

SEBASTIAN LOMBARDO, Jr.,
Music coordinator.

VALLEY REGIONAL HIGH SCHOOL,
Deep River, Conn., January 15, 1973.

Mr. CLARENCE GREEN,
*Superintendent of Schools,
Middletown, Conn.*

DEAR MR. GREEN: On Wednesday morning last week, a group of approximately forty students from Woodrow Wilson High School put on an African drum and dance assembly for our students in grades 9 through 12.

This assembly was probably one of the most outstanding assemblies that we have ever had at Valley Regional. It was well received by both students and faculty.

The conduct of the students from Woodrow Wilson was outstanding which is a credit to Principal Maurice Schimetschek and Music Director, Mr. Lombardo. Would you please convey my message to the people involved in the assembly.

Yours very truly,

RICHARD B. BLYTHE,
Supervising Principal.

METROPOLITAN PUBLIC SCHOOLS,
Nashville-Davidson County, Tenn., March 8, 1973.

Hon. JOHN BRADEMAs,
Chairman, House Select Subcommittee on Education, Rayburn House Office Building, Washington, D.C.

DEAR SIR: I would like to express to you my appreciation for your support of the National Endowment for the Arts.

Many of the activities which are sponsored by this program, I have found to be both instructional and inspirational.

I hope that we shall be able to continue this vital work.

Sincerely,

Mrs. Jo SMELSER,
Art Department.

WEST SIDE PLAYERS, INC.,
Louisville, Ky., March 15, 1973.

HON. JOHN BRADEMAS,
*Chairman, House Subcommittee on Education,
Washington, D.C.*

DEAR MR. CHAIRMAN: In a small way, I would like you to know of the influence the National Foundation for the Arts, especially the Expansion Arts Program has had in Louisville and the surrounding area. In 1967, as a V.I.S.T.A. Volunteer, I organized a group of inner-city youths known as the West Side Players in the field of drama. At the time, it was a daring experiment because few people believed that the art had any beneficial nature except escapism. However we didn't follow the usual mold of theatre, but offered an educational alternate. The group was founded for three purposes: to stimulate an interest in the arts where little existed; to offer youth a pleasurable challenge in which they could mature creatively; and to help bridge the communication gap between Blacks and Whites by involved presentations.

We have been successful to date. Artistically, we have filmed four television programs for a commercial television station. One of the programs, on juvenile delinquents, was honored in national competition at San Francisco State College by being the recipient of The Broadcast Media Award. Theatrical presentations, and there are some 72 yearly, are performed in the Ohio, Indiana, Kentucky area; and recently we visited Michigan State University. The presentations are presented before any interested community, or college group. We have received favorable reviews wherever we have visited.

The group experiments with all phases of the performing arts: dance, theatre proper, experimental theatre, and recently we completed our first radio drama. The age of the performers ranges from 11 to 22 and has been beneficial to them. Some have received scholarships and others job opportunities that would not have been tendered to them without their association with the Players. The community itself has benefited because of the sincere and honest approach of the members who earnestly try to alleviate fears and misgivings of those who are baffled by racial matters.

I mentioned all of this because, without the aid of the National Endowment, our program would severely be crippled. Indeed, these are difficult times to choose priorities, and direct people benefit may at times seem nebulous. But, I can attest to the fact that the communal benefit can be achieved directly through the use of art, communication gaps can be bridged; and a bond of understanding cemented through this unique form.

Sincerely,

CARROLL J. SCHEMP, P.,
Director.

