

THIS SUPPLEMENT TO THE HISTORY OF THE
NATIONAL ENDOWMENT FOR THE ARTS AND
THE NATIONAL COUNCIL ON THE ARTS

INCLUDES:

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SUBMITTED ON JANUARY 15, 1969

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NARRATIVE

SUPPLEMENT TO THE HISTORY OF
THE NATIONAL COUNCIL ON THE ARTS AND THE NATIONAL
ENDOWMENT FOR THE ARTS DURING THE ADMINISTRATION OF
PRESIDENT LYNDON B. JOHNSON

January, 1969

SUPPLEMENT TO THE HISTORY

On November 21, 1968, the 13th meeting of the National Council on the Arts, and its last during the Administration of President Lyndon B. Johnson, began in the Main Conference Room of the Department of State in Washington, D.C. Following the swearing-in of the new members, Mr. Stevens reported that Mr. Douglas G. MacAgy had succeeded as Deputy Chairman Mr. William B. Cannon, who had left the Endowment to become Vice President for Programs and Projects at the University of Chicago. In addition, Mr. Stevens introduced Mr. Walter F. Anderson, the Endowment's new Program Director for Music.

Also present at this meeting, for the first time, were representatives of the State arts agencies; this new policy was the outgrowth of a series of regional meetings held by the Endowment and the agencies' Chairmen and Executive Directors to develop a closer working relationship between Federal and State efforts to aid the arts. The regional meetings have been of great mutual benefit, and will continue in the future, as will representation of the State agencies at Council meetings.

At this 13th meeting, the National Council on the Arts recommended still another historic project: Mr. Stevens reported to the Council that the American National Theatre and Academy (ANTA), a Federally chartered corporation, had offered to turn over its property, the ANTA theatre building in New York City,

as "a gift to the American people" - the Federal Government as represented by the National Endowment for the Arts. The Endowment, which will enter into a contract with ANTA for the utilization of the theatre, will receive the building as a donation; it is anticipated that the equity of over \$1 million resulting from this gift will release the \$500,000 already appropriated to the Endowment's gift fund, and hopefully, additional gift funds which might be appropriated to the Endowment at a later date.

The American National Theatre and Academy will continue its existence as a separate organization, working on some projects jointly with the Endowment. The theatre building at 245 West 52nd Street in the Broadway theatre district, which will eventually become Federal property, will be used to provide a forum for out-of-town performing groups representing all art forms from all parts of the country; these groups have for years strongly wished to perform in New York, but have thus far been unable to do so because of prohibitive theatre rental costs. Another projected use for the theatre building is as a rehearsal facility for non-profit arts groups.

The Council, highly enthusiastic about the possibilities such a venture offered to arts groups from many States (one Council member termed the project a "brilliant idea") unanimously recommended accepting the donation and entering into the necessary contract with the American National Theatre and Academy to facilitate the project's implementation.

Despite the fact that no formal announcement of the project was made by the Endowment, word of this extraordinary development quickly spread; among the earliest press reaction was this Frances Swaebly article in November 27th's The Miami Herald, entitled "Gift of ANTA Theater Break for Small Groups:"

"An event that could be of major importance in the development of American theater slid by almost unnoticed the other day, when the National Council of the Arts accepted the ANTA Theater in New York as 'a gift to the American people.'

"The idea behind the gift...is to allow the house...to be used henceforth by some of the many non-profit theater, dance and music groups throughout the country.

"These groups...are often of very high caliber, but are little known outside of their own area, and have only limited resources to gain wider attention, either through touring or nationwide publicity.

"Built in 1925, the theater, which seats about 1,200 for plays and 1,700 for musicals, is currently housing the musical 'Maggie Flynn.' It is leased to a management company...and will change over to its new purpose after the expiration of that contract.

"A delay of that period is ideal, giving the Council ample time to refine its goals for the theater and take a close look at the no-doubt hundreds of organizations that will promptly apply for a place on the schedule.

"Assuming that the selection committee is a good one...this new plan would be of immeasurable aid in helping our vital regional theaters to full maturity by providing a wider audience in a completely professional, and sophisticated, atmosphere."

Subsequently, on January 7, 1969, the contract between ANTA and the Endowment was signed by Mr. Donald R. Seawell, Chairman of the Board of the American National Theatre and Academy, and Mr. Roger L. Stevens, Chairman of the National Endowment for the Arts.

Also at this 13th meeting, the Council recommended grants continuing its assistance to resident professional and professional experimental theatres, to the Coordinating Council of Literary Magazines, and implementing further development of the Coordinated Residency Touring Program for dance, and the music Audience Development Program, this time to include museum concert series and contemporary music societies.

In addition, the Council recommended grants to 15 choreographers for the creation of new works and to help meet rehearsal costs for the choreographers' companies, as well as awards to an additional 30 visual artists; both series of grants expressed the Council's continuing commitment to providing direct assistance to the individual artist.

The Council then agreed to assist Associated Councils of the Arts, a national service organization which provides consultation, information and other technical assistance to hundreds of State and community arts councils in North America, in an effort to help encourage and strengthen America's growing local enthusiasm for, and involvement in, the arts. Launching a number of new pilot projects, the Council recommended support for a community cooperation program involving a Texas college, a local chamber of commerce, and local arts organizations; the Council also decided to aid the New Thing Art and Architecture Center in the Nation's Capital, a major school of the arts which is involving the inner city black community, particularly its young people, in constructive and relevant arts projects.

The Council also recommended support for three more international conferences in the arts, the first for the 1969 World Assembly of the International Society for Education Through Art (INSEA), to be accomplished through a grant to America's National Art Education Association. Two other conferences were recommended: the first an outgrowth of one held at Ditchley Park in England in 1967 on subsidization of the arts, and the second a UNESCO project involving a meeting of Ministers of Culture from around the world; both of these conferences will, it is hoped, be hosted by the National Council on the Arts within the next two years.

And for the first time, the Council recommended a grant to an outstanding jazz composer and instrumentalist in recognition of his contributions to 20th Century American music. In addition, the Council heard the preliminary recommendation of the Jazz Subcommittee of the Music Panel, which is providing information and recommendations to the Council on ways to assist this form of music, born in America and considered an art form worthy of Council attention and support.

The Council also recommended a program of assistance to a limited number of professional symphony orchestras in the country. Because the yearly deficits of America's orchestras total much more than the Endowment's total budget, the Council recognized that it can only undertake some specialized type of assistance; it was therefore decided that grants would be made to aid experimental and innovative special programming on the part of a small number of America's major orchestras.

On the evening following the first day of the meeting (November 21), President and Mrs. Johnson hosted a White House dinner to honor the members of the National Council on the Arts. Included in the documentary supplement to this history are the President's Remarks at this dinner, as well as a letter to the President from Roger L. Stevens enumerating some of the accomplishments of the National Endowment for the Arts and the National Council on the Arts. We feel that Mr. Stevens' introduction of the President at this last White House dinner for the Arts Council is also worth recording:

"Mr. President, Mrs. Johnson, members of the Arts Council, distinguished guests:

"I am pleased to have this occasion to introduce the President to the members of the National Council on the Arts, because it gives me a moment to say publicly what many of us have expressed privately in the past few years.

"Without President Johnson's firm and unwavering support, we would not have an Arts Council today.

"Three years ago last summer, I remember sitting all day in the House Gallery during a session of the 89th Congress. The Democratic leadership was attempting to extract seven bills from the House Committee on Rules. There was quite a pull and haul, and the opposition used every stalling tactic in the book. Late that night, it appeared as if they would only be able to get the first three of the seven bills out of Rules. The bill on the establishment of the National Foundation on the Arts and the Humanities was number four.

"I am told by reliable friends that, as we sat there facing what appeared to be the doom of the arts bill, word came from the White House that the Leadership was to get that fourth bill out of the Rules Committee if they had to keep the House in session half the night.

"So I think it would be well for the artistic community to remember that none of the programs initiated over the past few years by our Council would have been possible if it had not been for the personal efforts of the President. If you will review the many other accomplishments of his Administration during these years, it is quite evident that, as I have said on other occasions, President Johnson has done more for the arts than any other President in the history of the United States.

"We all know that the arts are, if anything, controversial. But through all these years, the President has left us alone to make our own decisions. He has offered us only encouragement and complete support. Because of this, I believe we can say today that the artistic world no longer fears, as some did at the beginning, that the heavy hand of government will somehow interfere in the freedom of the arts. Let us hope that fear has been firmly set aside.

"During all these years, there was one evening here at the White House I shall remember especially. I was talking quietly with the President when he introduced me to someone saying, 'This is my friend Roger Stevens, who causes me no trouble and gives me great pleasure.' That was the kindest thing said to me in all my days here in Washington, and I think the President knows how much it meant to me, personally.

"This evening, therefore, I have the distinct honor of introducing to you a man who, during his term of office, to use your own words, Mr. President, far from ever having caused us any trouble, has given the members of the National Council on the Arts a great deal of pleasure. I am very proud to have served him, and to have known him.

"Ladies and gentlemen, the President of the United States."

The following morning, the Council completed the business at hand, and the 13th meeting adjourned before noon to allow the Council members to accept Mrs. Lyndon B. Johnson's gracious invitation to share with her the first part of her "farewell tour of the Nation," which began shortly after twelve o'clock on November 22nd. The Council accompanied the First Lady to the opening night performance by Repertory Theatre, New Orleans of its third season as one of the Council's Laboratory Theatre Projects. That same day, a New Orleans' Times-Picayune editorial entitled "Happy Curtain Call For Rep Theatre" welcomed Mrs. Johnson and the Arts Council to New Orleans:

"With the curtain rising tonight on a third bright season for Repertory Theatre, New Orleans, it is most fitting that the

audience will be graced with the presence of the nation's First Lady and an array of distinguished members of the National Council on the Arts, which, with heavy assistance from the United States Department of Education, has generously funded the three-year project.

"Judging from reactions of some 38,000 New Orleans area school children, whose education has been enhanced by attendance, free of charge, at each Rep offering, and from the acclaim of adult patrons who have waited long for the likes of such legitimate theatre here, the experiment appears to have been eminently successful. Youngsters' remarks and expressions of appreciation were even matched at one point by their efforts to raise \$3,000 when a lease problem arose - a spontaneous, concrete demonstration of their desire to see Repertory Theatre perpetuated here.

"We welcome Mrs. Lyndon B. Johnson and the NCA members and hope they will enjoy the season opener. May their inspiration, too, provide the continuing stimulus needed to install Repertory Theatre as a permanent, enjoyable fixture on the Crescent City scene."

The next meeting of the National Council on the Arts will be held at the Museum of Modern Art in New York City on January 27 and 28, 1969. Special guests at this meeting will include approximately 15 members of the Advisory Committee of the Business Committee for the Arts, Inc., who, following the first day of the meeting will host a formal dinner for the Arts Council members to insure a full personal exchange of ideas, problems, and goals, and hopefully, to increase and encourage the business community's new commitment to assisting the arts in America.

On December 20, 1968, former Council member and Nobel Prize-winning author John Steinbeck died at his home in New York City.

On December 10th, one of the Endowment's Distinguished Service Awardees, Louise Bogan, was elected to membership in the American Academy of Arts and Letters, considered to be the Nation's highest honor society of the arts. And on January 6, 1969, another of the Distinguished Service Awardees, John Berryman, received jointly with another poet the Bollingen Prize in Poetry, termed by The New York Times "one of the most prestigious poetry awards in America." Mr. Berryman's prize was awarded to honor his newest book of poetry, entitled His Toy, His Dream, His Rest, the completion of which was assisted by his receipt of the Endowment's award.

The members of the Arts Council and Endowment are just beginning to see the full results of so many of the projects initiated with such hopes over the past three years: the Laboratory Theatre projects, the exciting and productive American Film Institute, the artists' housing project nearing completion in New York - and the growing and constructive effect of the direct assistance provided for individual creativity. So many other items, perhaps rather insignificant when taken separately, but looked on with pride at the Arts Endowment - the growing impact of our major performing arts groups and of our regional theatre movement, the sudden and unprecedented burst of activity in the dance world across the country, the burgeoning strength and mutual cooperative efforts of the young State arts agencies - all of these developments bring us to the present - mid-January, 1969 - with some sense of satisfaction. In a few days, there will be a new Administration which hopefully will be as sympathetic and helpful to the Endowment's efforts as was that of Lyndon Johnson.

ADDITIONAL MATERIAL

**NATIONAL FOUNDATION ON THE ARTS
AND THE HUMANITIES ACT OF 1965**

(Public Law 209—89th Congress*)

As Amended by Public Law 348—

90th Congress—June 18, 1968

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*20 U.S.C. 951 *et seq.*

[PUBLIC LAW 209—89TH CONGRESS]*

[79 STAT. 845]

[S. 1483]

AN ACT

To provide for the establishment of the National Foundation on the Arts and the Humanities to promote progress and scholarship in the humanities and the arts in the United States, and for other purposes.

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 the Humanities Act of 1965".

DECLARATION OF PURPOSE

SEC. 2. The Congress hereby finds and declares—

- (1) that the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government;
- (2) that a high civilization must not limit its efforts to science and technology alone but must give full value and support to the other great branches of man's scholarly and cultural activity;
- (3) that democracy demands wisdom and vision in its citizens and that it must therefore foster and support a form of education designed to make men masters of their technology and not its unthinking servant;
- (4) that it is necessary and appropriate for the Federal Government to complement, assist, and add to programs for the advancement of the humanities and the arts by local, State, regional, and private agencies and their organizations;
- (5) that the practice of art and the study of the humanities requires constant dedication and devotion and that, while no government can call a great artist or scholar into existence, 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;
- (6) that the world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit; and
- (7) that, in order to implement these findings, it is desirable to establish a National Foundation on the Arts and the Humanities and to strengthen the responsibilities of the Office of Education with respect to education in the arts and the humanities.

*As amended by Act of June 18, 1968 (P.L. 90-348; 82 Stat. 184) and the Higher Education Amendments of 1968.

DEFINITIONS

SEC. 3. As used in this Act—

(a) The term "humanities" includes, but is not limited to, the study of the following: language, both modern and classical¹; linguistics; literature; history; jurisprudence; philosophy; archeology; the history, criticism, theory, and practice of the arts; those aspects of the social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment.²

(b) The term "the arts" includes, but is not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of such major art forms, and the study and application of the arts to the human environment.³

(c) The term "production" means plays (with or without music), ballet, dance and choral performances, concerts, recitals, operas, exhibitions, readings, motion pictures, television, radio, and tape and sound recordings, and any other activities involving the execution or rendition of the arts and meeting such standards as may be approved by the National Endowment for the Arts established by section 5 of this Act.

(d) The term "project" means programs organized to carry out the purposes of this Act, including programs to foster American artistic creativity, to commission works of art, to create opportunities for individuals to develop artistic talents when carried on as a part of a program otherwise included in this definition, and to develop and enhance public knowledge and understanding of the arts, and includes, where appropriate, rental, purchase, renovation, or construction of facilities, purchase or rental of land, and acquisition of equipment.

(e) The term "group" includes any State or other public agency, and any non-profit society, institution, organization, association, museum, or establishment in the United States, whether or not incorporated.

(f) The term "workshop" means an activity the primary purpose of which is to encourage the artistic development or enjoyment of amateur, student, or other nonprofessional participants, or to promote scholarship and teaching among the participants.⁴

(g) The term "State" includes, in addition to the several States of the Union, the Commonwealth of Puerto Rico, the District of Columbia, Guam, American Samoa, and the Virgin Islands.

ESTABLISHMENT OF A NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

SEC. 4. (a) There is established a National Foundation on the Arts and the Humanities (hereinafter referred to as the "Foundation"), which shall be composed of a National Endowment for the Arts, a National Endowment for the Humanities, and a Federal Council on the Arts and the Humanities (hereinafter established).

(b) The purpose of the Foundation shall be to develop and promote a broadly conceived national policy of support for the humanities and the arts in the United States pursuant to this Act.

¹ Public Law 90-348 of June 18, 1968 substituted the word "classical" for "classic".

² Public Law 90-348 of June 18, 1968 added the words "and the study and application of the humanities to the human environment" at the end of the paragraph.

³ Public Law 90-348 of June 18, 1968 added the words "and the study and application of the arts to the human environment" at the end of the paragraph.

⁴ Public Law 90-348 of June 18, 1968 amended this paragraph by adding the words "or to promote scholarship and teaching among the participants."

(c) In the administration of this Act no department, agency, officer, or employee of the United States shall exercise any direction, supervision, or control over the policy determination, personnel, or curriculum, or the administration or operation of any school or other non-Federal agency, institution, organization, or association.

ESTABLISHMENT OF THE NATIONAL ENDOWMENT FOR THE ARTS

SEC. 5. (a) There is established within the Foundation a National Endowment for the Arts.

(b) The Endowment shall be headed by a Chairman, to be known as the Chairman of the National Endowment for the Arts.

(c) The Chairman, with the advice of the Federal Council on the Arts and the Humanities and the National Council on the Arts, is authorized to establish and carry out a program of contracts with, or⁵ grants-in-aid to, groups or, in appropriate cases, individuals of exceptional talent⁶ engaged in or concerned with the arts, for the purpose of enabling them to provide or support in the United States—

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

(2) 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 that will encourage and assist artists and enable them 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, and planning in the arts.

(d) (1) In addition to performing any of the functions, duties, and responsibilities prescribed by the National Arts and Cultural Development Act of 1964, Public Law 88-579, approved September 3, 1964, the individual appointed under such Act as Chairman of the National Council on the Arts shall serve as the Chairman of the National Endowment for the Arts.⁷

(2) (A) The first sentence of section 6(b) of the National Arts and Cultural Development Act of 1964 is hereby amended to read as follows: "The term of office of the Chairman shall be four years, and the Chairman shall be eligible for reappointment."

(B) The amendment made by clause (A) of this paragraph shall be applicable with respect to the Chairman holding office on the date of enactment of this Act and each Chairman holding office thereafter.

(e) No payment may be made to any group under this section except upon application therefor which is submitted to the National Endowment for the Arts in accordance with regulations and procedures established by the Chairman.

(f) The total amount of any grant to any group pursuant to subsection (c) of this section shall not exceed 50 per centum of the total cost of such project or

⁵ Public Law 90-348 of June 18, 1968 amended this paragraph by adding the words "contracts with, or" before the words "grants-in-aid".

⁶ Public Law 90-348 of June 18, 1968 amended this paragraph by adding the words "of exceptional talent" following the word "individuals".

⁷ Public Law 90-83 of September 11, 1967 amended this paragraph by deleting the sentence reading: "In lieu of receiving compensation at the rate prescribed by section 6(c) of such Act, such individual serving as Chairman of the National Council on the Arts and Chairman of the National Endowment for the Arts shall receive compensation at the same rate prescribed by law for the Director of the National Science Foundation." The Chairman's salary is now set forth in the Federal Executive Pay Act.

production, except that not more than 20 per centum of the funds allotted by the National Endowment for the Arts for the purposes of subsection (c)⁸ for any fiscal year may be available for grants and contracts⁹ in that fiscal year without regard to such limitation.¹⁰

(g) Any group shall be eligible for financial assistance pursuant to this section only if (1) no part of its net earnings inures to the benefit of any private stockholder or stockholders, or individual or individuals, and (2) donations to such group are allowable as a charitable contribution under the standards of subsection (c) of section 170 of the Internal Revenue Code of 1954.

(h) (1) The Chairman, with the advice of the Federal Council on the Arts and the Humanities and 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 prior to the first day of such fiscal year and accompany such applications 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, except that in the case of the District of Columbia the Recreation Board shall be the "State agency";

(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); except that in the case of the first fiscal year in which the State is allotted funds after the enactment of this Act, a plan may provide that not to exceed \$25,000 of such funds will be expended to conduct a study to plan the development of a State agency in the State and to establish such an agency; and

(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) Funds appropriated to carry out the purpose of this section 5(h) for any fiscal year shall be equally allotted among the States.¹¹

(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 in effect on the first day of such fiscal year, to pay not more than 50 per centum of the total cost of any project or production described in paragraph (1), and to pay up to 100 per centum of the cost of conducting a study and establishing a State agency under paragraph (2) (B) of this subsection.

(5) 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

⁸ Public Law 90-348 of June 18, 1968 substituted the words "for the purposes of subsection (c)" in place of "for this purpose" following the word "Arts".

⁹ Public Law 90-348 of June 18, 1968 substituted the words "for grants and contracts" for the words "for such grants" following the word "available".

¹⁰ Public Law 90-348 of June 18, 1968 deleted the words "in the case of any group which submits evidence to the Endowment that it has attempted unsuccessfully to secure an amount of funds equal to the grant applied for by such group, together with a statement of the proportion which any funds it has secured represent of the funds applied for by such group" following the word "limitation" in this paragraph.

¹¹ Public Law 90-348 of June 18, 1968 substituted this language for the words "The funds appropriated pursuant to section 11(c) for any fiscal year shall be equally allotted among the States."

to the National Endowment for the Arts for the purpose of carrying out section 5(c).¹²

(i) Whenever the Chairman, after reasonable notice and opportunity for hearing, finds that—

(1) a group is not complying substantially with the provisions of this section;

(2) a State agency is not complying substantially with the terms and conditions of its State plan approved under this section; or

(3) any funds granted to a group or State agency under this section have been diverted from the purposes for which they were allotted or paid, the Chairman shall immediately notify the Secretary of the Treasury and the group or State agency with respect to which such finding was made that no further grants will be made under this section to such group or agency until there is no longer any default or failure to comply or the diversion has been corrected, or, if compliance or correction is impossible, until such group or agency repays or arranges the repayment of the Federal funds which have been improperly diverted or expended.

(j) It shall be a condition of the receipt of any grant under this section that the group or individual of exceptional talent¹³ or the State or state agency receiving such grant furnish adequate assurances to the Secretary of Labor that

(1) all professional performers and related or supporting professional personnel (other than laborers and mechanics with respect to whom labor standards are prescribed in subsection (k) of this section) employed on projects or productions which are financed in whole or in part under this section will be paid, without subsequent deduction or rebate on any account, not less than the minimum compensation as determined by the Secretary of Labor to be the prevailing minimum compensation for persons employed in similar activities; and (2) no part of any project or production which is financed in whole or in part under this section will be performed or engaged in under working conditions which are unsanitary or hazardous or dangerous to the health and safety of the employees engaged in such project or production. Compliance with the safety and sanitary laws of the State in which the performance or part thereof is to take place shall be prima facie evidence of compliance. The Secretary of Labor shall have the authority to prescribe standards, regulations, and procedures as he may deem necessary or appropriate to carry out the provisions of this subsection.

(k) It shall be a condition of the receipt of any grant under this section that the group or individual of exceptional talent¹⁴ 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 (40 U.S.C. 276a-276a-5). 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 (15 F.R. 3176; 5 U.S.C. 133z-15) and section 2 of the Act of June 13, 1934, as amended (40 U.S.C. 276c).

¹² Public Law 90-348 of June 18, 1968 deleted from the end of the paragraph the words "to the extent that the value of gifts, bequests, and devises received by the Endowment under section 10(a)(2) exceeds amounts appropriated under the authority of section 11(b)".

¹³ Public Law 90-348 of June 18, 1968 added the words "of exceptional talent" following the word "individual".

¹⁴ Public Law 90-348 of June 18, 1968 added the words "of exceptional talent" following the word "individual".

(1) The Chairman shall correlate the programs of the National Endowment for the Arts insofar as practicable, with existing Federal programs and with those undertaken by other public agencies or private groups, and shall develop the programs of the Endowment with due regard to the contribution to the objectives of this Act which can be made by other Federal agencies under existing programs.

TRANSFER OF THE NATIONAL COUNCIL ON THE ARTS

SEC. 6. (a) The National Council on the Arts, established by the National Arts and Cultural Development Act of 1964, and its functions are transferred from the Executive Office of the President to the National Endowment for the Arts.

(b) The National Council on the Arts shall, in addition to performing any of the duties and responsibilities prescribed by the National Arts and Cultural Development Act of 1964, (1) advise the Chairman with respect to policies, programs, and procedures for carrying out his functions, duties, or responsibilities pursuant to the provisions of this Act, and (2) review applications for financial assistance made under this Act and make recommendations thereon to the Chairman. The Chairman shall not approve or disapprove any such application until he has received the recommendation of the Council on such application, unless the Council fails to make a recommendation thereon within a reasonable time. In the case of any application involving \$10,000 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.¹⁸

(c) The function of the Secretary of the Smithsonian Institution with respect to serving as an ex officio member of the National Council on the Arts, now derived from section 5(a) of the National Arts and Cultural Development Act of 1964, is hereby abolished.

(d) (1) The first sentence of section 5(a) of the National Arts and Cultural Development Act of 1964 is amended by striking out "twenty-four" and inserting in lieu thereof "twenty-six".

(2) Clause (2) of the first sentence of section 5(b) of such Act is amended by inserting, immediately after "taking office", the following: "prior to May 31, 1965,".

(3) The second sentence of section 7(a) of such Act is amended by striking out "Thirteen" and inserting "Fourteen".

(4) Section 7(d) of such Act is hereby repealed.

(5) Section 10 of such Act is hereby repealed.

(e) Except as inconsistent with the provisions of this Act, the provisions of the National Arts and Cultural Development Act of 1964 shall be applicable with respect to the Chairman and the National Council on the Arts insofar as necessary for, or incidental to, carrying out the objectives of this Act.

ESTABLISHMENT OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES

SEC. 7. (a) There is established within the Foundation a National Endowment for the Humanities.

¹⁸ Public Law 90-348 of June 18, 1968 added the last sentence of this paragraph.

(b) (1) The Endowment shall be headed by a chairman, who shall be appointed by the President, by and with the advice and consent of the Senate.¹⁹

(2) The term of office of the Chairman shall be four years, and the Chairman shall be eligible for reappointment. The provisions of this paragraph shall apply to any person appointed to fill a vacancy in the office of the Chairman.

(c) The Chairman, with the advice of the Federal Council on the Arts and the Humanities and the National Council on the Humanities (hereinafter established), is authorized to—

(1) develop and encourage the pursuit of a national policy for the promotion of progress and scholarship in the humanities;

(2) initiate and support research and programs to strengthen the research potential of the United States in the humanities by making arrangements (including grants, loans, and other forms of assistance) with individuals or groups to support such activities;

(3) award fellowships and grants to institutions or individuals for training and workshops in the humanities. Fellowships awarded to individuals under this authority may be for the purpose of study or research at appropriate nonprofit institutions selected by the recipient of such aid, for stated periods of time;

(4) foster the interchange of information in the humanities;

(5) foster, through grants or other arrangements with groups, public understanding and appreciation of the humanities; and

(6) support the publication of scholarly works in the humanities without regard to the provisions of section 87 of the Act of January 12, 1895 (28 Stat. 622), and section 11 of the Act of March 1, 1919 (40 Stat. 1270; 44 U.S.C. 111).

(d) The Chairman shall correlate the programs of the National Endowment for the Humanities, insofar as practicable, with existing Federal programs and with those undertaken by other public agencies or private groups, and shall develop the programs of the Endowment with due regard to the contribution to the objectives of this Act which can be made by other Federal agencies under existing programs.

(e) The total amount of any grant under subsection (c)(3) to any group engaging in workshop activities for which an admission or other charge is made to the general public shall not exceed 30 per centum of the total cost of such activities.

ESTABLISHMENT OF THE NATIONAL COUNCIL ON THE HUMANITIES

SEC. 8. (a) There is established in the National Endowment for the Humanities a National Council on the Humanities.

(b) The Council shall be composed of the Chairman of the National Endowment for the Humanities, who shall be the Chairman of the Council, and twenty-six other members appointed by the President from private life. Such members shall be selected on the basis of distinguished service and scholarship or creativity and in a manner which will provide a comprehensive representation of the views of scholars and professional practitioners in the humanities and of the public throughout the United States. The President is requested in the making of such appointments to give consideration to such recommendations as may

¹⁹ Public Law 90-83 of September 11, 1967 amended this section to delete the sentence reading: "The Chairman shall receive compensation at the rate prescribed by law for the Director of the National Science Foundation." The Chairman's salary is now set forth in the Federal Executive Pay Act.

from time to time be submitted to him by leading national organizations concerned with the humanities.

(c) Each member shall hold office for a term of six years, except that (1) the members first taking office shall serve, as designated by the President, nine for terms of two years, nine for terms of four years, and eight for terms of six years, and (2) any member appointed to fill a vacancy shall serve for the remainder of the term for which his predecessor was appointed. No member shall be eligible for reappointment during the two-year period following the expiration of his term.

(d) The Council shall meet at the call of the Chairman but not less often than twice during each calendar year. Fourteen members of the Council shall constitute a quorum.

(e) Members not otherwise employed by the Federal Government shall receive compensation and be allowed travel expenses in the same manner as is provided in section 8 of Public Law 88-579 for the National Council on the Arts.

(f) The Council shall (1) advise the Chairman with respect to policies, programs, and procedures for carrying out his functions, and (2) shall review applications for financial support and make recommendations thereon to the Chairman. The Chairman shall not approve or disapprove any such application until he has received the recommendation of the Council on such application, unless the Council fails to make a recommendation thereon within a reasonable time.¹⁷ In the case of any application involving \$10,000 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.¹⁸

ESTABLISHMENT OF THE FEDERAL COUNCIL ON THE ARTS AND THE HUMANITIES

SEC. 9. (a) There is established within the Foundation a Federal Council on the Arts and the Humanities.

(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, and a member designated by the Secretary of State. 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.

(c) The Council shall—

(1) advise and consult with the Chairman of the National Endowment for the Arts and the Chairman of the National Endowment for the Humanities on major problems arising in carrying out the purposes of the Foundation;

(2) coordinate, by advice and consultation, so far as is practicable, the policies and operations of the National Endowment for the Arts and the

¹⁷ Public Law 90-348 of June 18, 1968 substituted this sentence for the sentence reading: "The Chairman shall not approve or disapprove an application until he has received the Council's recommendation unless the Council fails to make a recommendation on the application within a reasonable time."

¹⁸ Public Law 90-348 of June 18, 1968 added this sentence to the paragraph.

National Endowment for the Humanities, including joint support of activities, as appropriate;

(3) promote coordination between the programs and activities of the Foundation and related programs and activities of other Federal agencies; and

(4) plan and coordinate appropriate participation (including productions and projects) in major and historic national events.

ADMINISTRATIVE PROVISIONS

SEC. 10. (a) In addition to any authorities vested in them by other provisions of this Act, the Chairman of the National Endowment for the Arts and the Chairman of the National Endowment for the Humanities, in carrying out their respective functions, shall each have authority—

(1) to prescribe such regulations as he deems necessary governing the manner in which his functions shall be carried out;

(2) in the discretion of the Chairman of an Endowment, after receiving the recommendation of the National Council of that Endowment, to receive money and other property donated, bequeathed, or devised to that Endowment with or without a condition or restriction, including a condition that the Chairman use other funds of that Endowment for the purposes of the gift; and to use, sell, or otherwise dispose of such property for the purpose of carrying out sections 5(c) and 7(c) and the functions transferred by section 6(a) of this Act;¹⁹

(3) ²⁰appoint employees, subject to the civil service laws, as necessary to carry out his functions, define their duties, and supervise and direct their activities;

(4) utilize from time to time, as appropriate, experts and consultants, including panels of experts, who may be employed as authorized by section 15 of the Administrative Expenses Act of 1946, as amended (5 U.S.C. 55a);

(5) accept and utilize the services of voluntary and uncompensated personnel and reimburse them for travel expenses, including per diem, as authorized by law (5 U.S.C. 73b-2) for persons in the Government service employed without compensation;

(6) rent office space in the District of Columbia; and

(7) make other necessary expenditures.

In any case in which any money or other property is donated, bequeathed, or devised to the Foundation (A) without designation of the Endowment for the benefit of which such property is intended, and (B) without condition or restriction other than it be used for the purposes of the Foundation, such property shall

¹⁹ Public Law 90-348 of June 18, 1968 substituted this section 10(a)(2) for previous sections 10(a)(2) and (3) which read as follows:

"(2) to receive money and other property donated, bequeathed, or devised, without condition or restriction other than that it be used for the purposes of the Foundation or one of its Endowments, to the National Endowment for the Arts, or the National Endowment for the Humanities; and to use, sell, or otherwise dispose of such property for the purpose of carrying out sections 5(c) and 7(c) and for the purpose of carrying out the functions transferred by section 6(a) of this Act;

"(3) in the discretion of the Chairman of an Endowment, to receive (and to use, sell, or otherwise dispose of, in accordance with paragraph (2)) money and other property donated, bequeathed, or devised to that Endowment with a condition or restriction, including a condition that the Chairman use other funds of that Endowment for the purposes of the gifts."

²⁰ Public Law 90-348 of June 18, 1968 renumbered former paragraphs "(4)", "(5)", "(6)", "(7)", and "(8)", of this section as paragraphs "(3)", "(4)", "(5)", "(6)", and "(7)".

Public Law 90-348 of June 18, 1968 amended the text following Section 10.(a)(7) as follows:

be deemed to have been donated, bequeathed, or devised in equal shares to each Endowment²¹ and each Chairman of an Endowment shall have authority to receive such property.²² In any case in which any money or other property is donated, bequeathed, or devised to the Foundation with a condition or restriction,²³ such property shall be deemed to have been donated, bequeathed, or devised²⁴ to that Endowment whose function it is to carry out the purpose or purposes described or referred to by the terms of such condition or restriction, and each Chairman of an Endowment shall have authority to receive such property.²⁵ For the purposes of the preceding sentence, if one or more of the purposes of such a condition or restriction is covered by the functions of both Endowments, or if some of the purposes of such a condition or restriction are covered by the functions of one Endowment and other of the purposes of such a condition or restriction are covered by the functions of the other Endowment, the Federal Council on the Arts and the Humanities shall determine an equitable manner for distribution between each of the Endowments of the property so donated, bequeathed, or devised. For the purposes of the income tax, gift tax, and estate tax laws of the United States, any money or other property donated, bequeathed, or devised to the Foundation or one of its Endowments and received by the Chairman of an Endowment pursuant to authority derived under this subsection shall be deemed to have been donated, bequeathed, or devised to or for the use of the United States.

(b) The Chairman of the National Endowment for the Arts and the Chairman of the National Endowment for the Humanities shall each submit an annual report to the President for transmittal to the Congress on or before the 15th day of January of each year. The report shall summarize the activities of the Endowment for the preceding year, and many include such recommendations as the Chairman deems appropriate.

(c) The National Council on the Arts and the National Council on the Humanities, respectively, may each submit an annual report to the President for transmittal to the Congress on or before the 15th day of January of each year setting forth a summary of its activities during the preceding year or its recommendations for any measures which it considers necessary or desirable.

AUTHORIZATION OF APPROPRIATIONS

SEC. 11.²⁶ (a) For the purpose of carrying out section 5(c) and the functions transferred by section 6(a) of this Act, there is hereby authorized to be appro-

²¹ by deleting the words "within the scope of paragraph (2) of this subsection" following the words "to each Endowment" in the first sentence.

²² by deleting the words "under such paragraph" from the end of the first sentence.

Public Law 90-348 of June 18, 1968 amended the text following Section 10.(a)(7) as follows:

²³ by deleting the words "covered by paragraph (3) of this subsection" following the word "restriction" in the second sentence.

²⁴ by deleting the words "within the scope of such paragraph" following the word "devised" in the second sentence.

²⁵ by deleting the words "under such paragraph" following the word "property" at the end of the second sentence.

²⁶ Public Law 90-348 of June 18, 1968 substituted new paragraphs (a) and (b) for previous paragraphs (a), (b) and (c) which read as follows:

"(a) For the purpose of carrying out sections 5(c) and 7(c) and the functions transferred by section 6(a) of this Act, there is authorized to be appropriated for the fiscal year ending June 30, 1966, and each of the two succeeding fiscal years the sum of \$10,000,000; but for the fiscal year ending June 30, 1969, and each subsequent fiscal year, only such sums may be appropriated as the Congress may hereafter authorize by law. Sums appropriated under the authority of this subsection shall be equally divided between the Endowments of the Foundation, and shall remain available until expended."

Public Law 90-348 of June 18, 1968 substituted new paragraphs (a) and (b) for previous paragraphs (a), (b) and (c) which read as follows:

priated to the National Endowment for the Arts \$6,000,000 for the fiscal year ending June 30, 1969, and \$6,500,000 for the fiscal year ending June 30, 1970; for the purpose of carrying out section 7(c) of this Act there is hereby authorized to be appropriated to the National Endowment for the Humanities \$8,000,000 for the fiscal year ending June 30, 1969, and \$9,000,000 for the fiscal year ending June 30, 1970. In addition, there is hereby authorized to be appropriated to the National Endowment for the Arts for the purposes of section 5(h) the sum of \$2,000,000 for the fiscal year ending June 30, 1969, and \$2,500,000 for the fiscal year ending June 30, 1970. 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, except that the amount so appropriated for the fiscal year ending June 30, 1969, and the amount so appropriated for the fiscal year ending June 30, 1970, shall not aggregate more than \$13,500,000. Amounts appropriated to an Endowment under 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.

(c)²⁷ There are authorized to be appropriated such sums as may be necessary to administer the provisions of this Act.

(d) No grant shall be made to a workshop (other than a workshop conducted by a school, college, or university) for a production for which a direct or indirect admission charge is asked if the proceeds, after deducting reasonable costs, are used for purposes other than assisting the grantee to develop high standards of artistic excellence or encourage greater appreciation of the arts and humanities by our citizens.

FINANCIAL ASSISTANCE FOR STRENGTHENING INSTRUCTION IN THE HUMANITIES AND THE ARTS

SEC. 12.²⁸ (a) There is authorized to be appropriated to the Commissioner of Education for the fiscal year ending June 30, 1966, and each of the four²⁹ succeeding years the sum of \$500,000; but for the fiscal year ending on June 30, 1971³⁰ and each subsequent fiscal year, only such sums may be appropriated as the Congress may hereafter authorize by law. Such sums shall be used for (1) making payments to State educational agencies under this section for the acquisition of equipment (suitable for use in providing education in the humanities

"(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, except that amounts appropriated to the National Endowment for the Arts under this subsection may not exceed \$2,250,000 for any fiscal year, and amounts appropriated to the National Endowment for the Humanities under this subsection may not exceed \$5,000,000 for any fiscal year. Amounts appropriated to an Endowment under this subsection shall remain available until expended."

"(c) There is hereby authorized to be appropriated to the National Endowment for the Arts the sum of \$2,750,000 for each fiscal year, beginning with the fiscal year beginning on July 1, 1966, for the purposes of section 5(h). Sums appropriated under this subsection shall remain available until expended."

²⁷ Public Law 90-348 of June 18, 1968 redesignated former subsections "(d)" and "(e)" as subsections "(c)" and "(d)".

²⁸ The Higher Education Amendments of 1968 amended this section as follows:

²⁹ by substituting "four" for "two" in the first sentence of paragraph "(a)".

³⁰ by substituting "1971" for "1969" in the first sentence of paragraph "(a)".

and the arts) and for minor remodeling described in subsection (c) (1) of this section, and (2) making loans authorized in subsection (f) of this section.

(b) Sums appropriated pursuant to subsection (a) shall be reserved, allotted and reallocated²¹ in the same manner as provided in subsections (a) and (b)²² of section 302 of the National Defense Education Act of 1958, as amended (72 Stat. 1588; 20 U.S.C. 442).

(c) Any State which desires to receive payments under this section shall submit to the Commissioner of Education through its State educational agency a State plan which meets the requirements of section 1004(a) of the National Defense Education Act of 1958, as amended (72 Stat. 1603; 20 U.S.C. 584), and—

(1) sets forth a program under which funds paid to the State from its allotment under subsection (b) of this section will be expended solely for projects approved by the State educational agency for (A) acquisition of special equipment (other than supplies consumed in use), including audio-visual materials and equipment, and printed and published materials (other than textbooks), suitable for use in providing education in the humanities and the arts, and (B) minor remodeling of laboratory or other space used for such materials or equipment;

(2) sets forth principles for determining the priority of such projects in the State for assistance under this section and provides for undertaking such projects, insofar as financial resources available therefor make possible, in the order determined by the application of such principles;

(3) provides an opportunity for a hearing before the State educational agency to any applicant for a project under this section; and

(4) provides for the establishment of standards on a State level for special equipment acquired with assistance furnished under this section.

(d) The Commissioner shall approve any State plan and any modification thereof which complies with the provisions of subsection (c) of this section and the provisions of subsections (b) and (c) of section 1004 of the National Defense Education Act, as amended (72 Stat. 1603; 20 U.S.C. 584), shall apply to this section in the same manner as applicable to State plans under that Act.

(e) Payments to States from allotments made under subsection (b) shall be made in the same manner as provided in section 304 of the National Defense Education Act of 1958, as amended (72 Stat. 1589; 20 U.S.C. 444).

(f) The Commissioner shall administer²³ loans to nonprofit private schools in the same manner as provided in section 305 of the National Defense Education Act of 1958, as amended (72 Stat. 1590; 20 U.S.C. 445).

TEACHER TRAINING INSTITUTES

SEC. 13.²⁴ (a) There is authorized to be appropriated to the Commissioner of Education for the fiscal year ending June 30, 1966, and each of the two succeeding years the sum of \$500,000; but for the fiscal year ending on June 30, 1969, and

²¹ by substituting the words "reserved, allotted and reallocated" for the word "allotted" in paragraph "(b)".

²² by substituting "(b)" for "(c)" in paragraph "(b)".

²³ The Higher Education Amendments of 1968 deleted the words "allot and" following the word "shall" in the first line of paragraph "(f)".

²⁴ The authorization contained in this section was not renewed. Aid for such institutes is provided for in the Higher Education Amendments of 1968.

each subsequent fiscal year, only such sums may be appropriated as the Congress may hereafter authorize by law. Such sums shall be used to enable the Commissioner of Education to arrange, through grants or contracts, with institutions of higher education for the operation by them within the United States of short term or regular session institutes for advanced study, including study in the use of new materials, to improve the qualification of individuals who are engaged in or preparing to engage in the teaching or supervising or training of teachers, of such subjects as will, in the judgment of the Commissioner, after consultation with the Chairman of the National Endowment for the Humanities, strengthen the teaching of the humanities and the arts in elementary and secondary schools.

(b) Each individual who attends an institute operated under the provisions of this part shall be eligible (after application therefor) to receive a stipend at the rate of \$75 per week for the period of his attendance at such institute, and each such individual with one or more dependents shall receive an additional stipend at the rate of \$15 per week for each such dependent.

PRESIDENTIAL APPOINTMENTS

SEC. 14. The President is requested to make such appointments (including any nomination) as are provided for in this Act within ninety days after the enactment of this Act.

LEGISLATIVE HISTORY:

A. PUBLIC LAW 89-209:

HOUSE REPORT No. 618 accompanying H.R. 9460 (Comm. on Education & Labor).

SENATE REPORT No. 300 (Comm. on Labor & Public Welfare).

CONGRESSIONAL RECORD, Vol. 111 (1965):

June 10: Considered and passed Senate.

Sept. 15: Considered and passed House, amended, in lieu of H.R. 9460.

Sept. 16: Senate concurred in House amendment.

PUBLIC LAW 90-348:

HOUSE REPORTS: No. 1066 (Comm. on Education & Labor) and No. 1511 (Comm. of Conference).

SENATE REPORT No. 1103 (Comm. on Labor & Public Welfare).

CONGRESSIONAL RECORD, Vol. 114 (1968):

Feb. 27: Considered and passed House.

May 7: Considered and passed Senate, amended.

May 29: Senate agreed to conference report.

June 5: House agreed to conference report.

President and First Lady Given Gala

By ENID NEMY

There were just about as many people involved in the arrangements for last night's party as there were guests. It wasn't considered at all unusual. The guests of honor were Lyndon Baines and Lady Bird Johnson.

The President and First Lady were honored at a private dinner dance at the Plaza Hotel. There were 16 hosts to arrange the guest list (seen in advance by the President), seating plan, decorations and, presumably, to pay the bill. And then the White House took over.

By late afternoon, Secret Service men were massed at various points in the hotel and scarcely anyone had a word to say, officially, that is, until the arrival of the major domo, Mrs. Elizabeth S. Carpenter, Mrs. Johnson's press secretary.

The hosts, Mrs. Vincent Astor, Mr. and Mrs. Charles

W. Engelhard, Mr. and Mrs. Henry Ford 2d, Mr. and Mrs. Arthur B. Krim, Mrs. Albert D. Lasker, Mr. and Mrs. John L. Loeb, Mr. and Mrs. André Meyer, Mr. and Mrs. Laurance S. Rockefeller and Mr. and Mrs. Edwin L. Weisl, didn't object.

'Happy Tribute'

They are all busily prominent people—in business, philanthropy, conservation and politics—and they got together, usually on the telephone, to decide on the more than 400 persons who would receive invitations. The staff of the President's Club, whose members are big contributors to the Democratic party, addressed and mailed the heavy cream-colored envelopes, but a spokesman added emphatically: "We had nothing to do with choosing the guests."

"We wanted to pay one final and happy tribute to the President and Mrs. John-

THE NEW YORK TIMES
January 14, 1969

Farewell—400 Attend Plaza Party

son," said Mrs. Loeb, the City Commissioner to the United Nations. "This is an attractive and social way of doing it."

Mrs. Loeb stressed that she used the word "social" as opposed to "political." Mrs. Loeb and her husband, senior partner of Loeb, Rhoades & Co., the investment banking concern, are Republicans as are Mrs. Astor and Mr. Rockefeller.

"I'm an American citizen," Mrs. Loeb said. "I think Mr. Johnson has been a great President, and I think Mrs. Johnson has been the finest First Lady in this century. Anyone who has come close to her knows the wonderful work she has done and appreciates her charm, warmth and gentleness of manner."

Almost no one refused a bid to the black tie party, attended by the President's daughters, Mrs. Charles S. Robb and Mrs. Patrick Nu-

gent; the Vice President and Mrs. Hubert H. Humphrey, and a contingent of Cabinet members, among them Secretary of Transportation and Mrs. Alan S. Boyd; Secretary of Agriculture and Mrs. Crville L. Freeman; Secretary of Health, Education and Welfare and Mrs. Wilbur J. Cohen, and Postmaster General and Mrs. Marvin Watson.

The Arrangements

However, three of the hosts were absent. Mrs. Meyer was in Europe as were Mr. and Mrs. Ford. Mr. Ford was represented by his two daughters, Mrs. Charlotte Ford Niarchos, the former wife of Stavros Niarchos, the Greek shipping magnate, and Mrs. Giancarlo Uzielli, whose husband is with Loeb Rhoades.

Mrs. Carpenter, who knew four days in advance of the event that it was going to be "the prettiest party in New York," was quite right. The

Terrace Room, where violinists from the Mark Towers Orchestra serenaded the receiving line, was hung with baskets of fern and soft orange Abbey roses and draped with antique gold linen tablecloths.

As guests moved into the Grand Ballroom, recently the scene of the wedding reception of the former Julie Nixon and David Eisenhower, they were greeted by a seating plan that a hotel spokesman called "unique in my experience."

Two long oval tables, each seating 24 persons, were placed in the center of the room. Mrs. Johnson, in a beaded yellow satin gown by Mollie Parnis, sat at one, flanked by Governor Rockefeller and Mr. Loeb. The President sat at the other, in a black tie outfit attributed to no designer. He was between Mrs. Nelson Rockefeller and Mrs. Lasker. The other tables, including

those occupied by Vice President and Mrs. Humphrey, were smaller and round. All were covered with special orange linen cloths brought in for the occasion, the hotel's gold on white china, and glass cigarette containers borrowed from La Grenouille restaurant.

The general effect, according to Mrs. Carpenter, looked like a Fantin-Latour painting. The French artist, a contemporary of the impressionists, was known for his realistic and botanically accurate flower paintings.

Matches Disappear

The theme was worked out by Mrs. Engelhard, wife of the precious metals executive, and Judith Garden, a florist and flower designer. Miss Garden and 10 assistants arrived at the hotel at 7 A.M. to arrange the thousands of blossoms. The Presidential and Vice-Presidential tables held silver palm trees

topped with orange Tropicana roses. The other tables had handwoven reed baskets holding yellow, dark red and orange roses.

Miss Garden had also ordered a quantity of initialed LBJ cocktail napkins and orange match folders, designed to blend in unobtrusively with the general décor. They apparently were not sufficiently unobtrusive. By 5 P. M. it was necessary to station an assistant at the door of the Terrace Room.

"We already lost most of the matches we laid out," he reported. "People were just picking them up . . . the napkins too."

The official souvenirs of the occasion weren't as readily available. Each guest received a facsimile of a volume of 21 essays, presented to the President by Governor Rockefeller. The brown leather bound book summarized and evaluated the achievements of the Johnson Admin-



istration and was written especially for the occasion.

Among the essays and authors were: The Presidency, James McGregor Burns; Foreign Affairs, McGeorge Bundy; National Defense, Robert S. McNamara; Economy, Walter W. Heller; Civil Rights, Ralph W. Ellison; Poverty, Carl B. Stokes; Federal-State Relationships, Nelson A. Rockefeller; Labor, George Meany; Business-Federal Partnership, Henry Ford 2d; Conservation, Laurance Rockefeller, and Arts and Humanities, Roger L. Stevens.

There was some question as to whether or not the press would be admitted. Mrs. Carpenter said the party and last-minute requests for interviews with the Johnsons had created "bedlam" at the White House press office.

"We haven't been in a position like this since Luci turned Catholic," she said. The President's younger daughter was converted to Catholicism in July, 1965.

After a good deal of soul-searching, it was decided there would be a pool of reporters and photographers.

"We tried to pick people who were part of the show for a long time," Mrs. Carpenter said. "As a kind of reward. We don't want any strangers."

The photographers, all men, were asked to supply their birth dates for the Secret Service. The reporters, most of them women, were not obliged to dissimulate.

LBJ ADIEU: DIAMONDS,

By Dorothy McCardle

NEW YORK, Jan. 13—One of New York's most glittering and expensive parties was given here tonight to pay tribute to the five years of the Johnson Administration.

Fashion's finest feathers, diamonds and emeralds, nostalgia and gaiety, and as many Republicans as Democrats, set the stage for the dinner dance which 18 multimillionaire hosts and hostesses gave for 500 guests in honor of President and Mrs. Johnson at the Plaza Hotel.

Mrs. Vincent Astor, on the arm of the President, was escorted into the dinner where thousands of roses centered the 50 tables and tiny candles glowed on the orange tablecloths. The over-all effect was that of a Fantin-Latour painting. He was the French artist who painted more roses than anything else.

President Johnson was in his Oxford gray dinner jacket and gray tuxedo shirt. Mrs. Astor wore a white crepe Balenciaga gown belted in brilliants. With it she wore her diamond and emerald necklace, earrings, pin and bracelet.

As her contribution to Mrs. Johnson's beautification program, Mrs. Astor donated the Buchanan School park in the District.

Mrs. Charles W. Engelhard, another of the hostesses, was in a white crepe Milashon gown banded down one side from shoulder to hemline in brilliants. Just for the occasion she took

"This Occasion Is Really a Love-in for Lyndon and Ladybird."

out of the family safe her Harry Winston emerald pendant, as large as a hen's egg. It hung from a diamond necklace. Mrs. Engelhard, wife of the precious metals tycoon, had just been re-elected to the best-dressed list.

"I rarely ever wear this pendant," she said "but it did seem safe tonight."

The President was the hungriest man at the party.

He told his host, "I've had a rough day, Arthur. I'm starving. Can't you get me some popcorn?"

What he sat down to was mousse of turbot with Cardinal sauce; charcoal broiled filet mignon, asparagus tips, baby Belgian carrots and Bibiscot glace, which is a mold of praline ice cream with pineapple sherbert, topped by a Brazilian coffee sauce.

The hotel swarmed with police and security men not really there to protect one of the world's finest collections of jewels. They were there to protect the top men in the country, including President Johnson, past and present members of his Cabinet, Gov. Nelson Rockefeller of New York State, Mayor John Lindsay of New York City, and the top echelon of American business, labor, politics, the arts and the theater.

Gov. Rockefeller was at

Mrs. Johnson's right at her table and to him fell the honor of the evening's presentation.

He gave President Johnson a capsule history of the LBJ years at the White House, written by 21 distinguished Americans. He was one of the authors on subject of Federal-State relationships.

"No President in the history of this country has worked harder or given more of himself than you have," Gov. Rockefeller told President Johnson.

"We will always be grateful to you for the way you have assumed the tremendous responsibilities on our behalf during these past five turbulent years . . . and deeply conscious of the long and lonely nights you have spent wrestling with the problems and making the difficult decisions essential to our security and well being as a people and as a Nation."

President Johnson replied:

"We shared the dreams and the battles of a five-year encounter with destiny. There will be many evaluations of what we did—favorable and unfavorable, praising and damning. What really matters is not the ultimate judgment that historians will pass on this Administration but

POPCORN



whether there was a change for the better in the way our people live. I think there was."

At the conclusion of the President's speech, there was a rising ovation when he said "We have given it everything we had." He received a second rising ovation when he added: "I do believe that they all will say 'We tried'."

As Singer Cab Calloway came on stage and the entire audience clapped out the time to "Hello Lyndon"—the 1964 campaign song based on the Broadway hit "Hello Dolly."

But it was not so much what was said here as what was felt on this evening of goodbys.

The feeling was best expressed by Mrs. Astor when she said, "This occasion is really a love-in for Lyndon and Lady Bird."

The party was originally planned by millionaire philanthropist Mary Lasker and the chairman of the Board of United Artists, Arthur Krim, and Mrs. Krim.

Mrs. Lasker set the style of fine feathers.

She wore a Dior aqua brocade gown with brilliant ostrich feathers across the shoulders like epaulets and an ostrich feathered hemline. This same feathered effect was worn by several other

women including another one of the hostesses, Charlotte Ford Niarchos. Her starkly simple black gown was bordered at the hem in a row of coq feathers. Her dress was designed by Guy Laroche. A simple diamond pin and diamond earrings were her jewels.

Her sister, Ann, who is Mrs. Giancarlo Uzzelli, and who made the best-dressed list again this year, had on a dashing black net pajama dress by Galitzine. The pajama pants hardly looked like what they were because of the multiple rows of black net ruffles.

Mrs. Douglass Cater, here with her husband, from Washington wore an out-and-out pants suit. It was a gold and white satin jacket over matching bell-bottomed trousers.

When it came to feathers, Mrs. David Rockefeller was the sensation of the evening. Her green and fuschia print gown had masses of fuschia feather boas at the neck and hemline. She refused to disclose the name of the designer of the dress. Mrs. Laurance Rockefeller had the most modern jewels of anyone. Her dress was bought off the rack at Bergdorf-Goodman. She couldn't remember the designer's name.

Lynda Johnson Robb, elder daughter of the President and Mrs. Johnson was here with her sister, Luci Nugent. Lynda's black and white zebra print had been

See DINNER, B5, Col. 2

made for her in Hong Kong at the Dynasty Shop, managed by a man named Lindon Johnson.

Mrs. Johnson set a high fashion note in her Mollie Parnis gown, designed with long sleeves embroidered in brilliants.

Mrs. Hubert Humphrey wore her favorite red satin gown but her husband, the Vice President, sported a sartorial novelty. His black tuxedo was lined and had matching revers of black brocade. The designer's tag said Raleigh-Haberdasher. With it he wore a hand embroidered evening shirt from Paraguay.

In the receiving line before the dinner dance President Johnson had a special greeting for Mayor Walter

Washington and a kiss for the Mayor's wife, Bennetta Washington. He had a chat with other Negro leaders, including Ralph Ellison and Whitney Young.

The good feeling of the occasion was summed up by Broadway producer David Merrick when he said, "The President is highly underrated as a man and as a President."

Fourteen of the 21 authors of the instant history of the days of LBJ were present. There was an orchestra of

The authors and topics were the following: "The Presidency," by James MacGregor Burns; "Foreign Affairs," McGeorge Bundy; "National Defense," Robert S. McNamara; "The Economy," Walter Heller; "Civil Rights," Ralph Ellison;

"Poverty," Mayor Carl Stokes, of Cleveland; "Education," John W. Gardner; "Health," Dr. Michael DeBakey; "Housing and Urban Development," Edward Kaiser; "Farming and Rural America," Herschel D. Newsum; "Older Americans," Wilbur Cohen; "Transportation," Ben Heineman; "Excellence in Government," Kermit Gordon; "Federal-State Relationships," Nelson Rockefeller; "Business-Federal Partnership," Henry Ford II; "Labor," George Meany; "Law and Justice," former U.S. Supreme Court Justice Tom Clark; "Conservation," Laurance Rockefeller; "Consumer Interests," Rep. Leonor Sullivan; "Space," James Webb; "Arts and Humanities," Roger Stevens.

Success Means National Arts Council Makes Little News

By Meryle Secrest

Three years ago, the Government's first attempt at becoming a modern-style patron of the arts went into action with the blessing of Congress and almost no money.

The National Council on the Arts, headed by Roger L. Stevens, a former real estate entrepreneur also known for his financial triumphs as producer in the jungles of darkest Broadway, took off into the blue followed by the anxious foreboding of dozens of well wishers. Would the Council make the right choices? Would it keep Congress off its neck?

The answer has been yes to both. The Congress seems to have let the Council alone and its 26-man board, a Who's Who in the arts, has made careful, thoughtful, worthy but unspectacular choices. Perhaps as a result, very few people in Washington, let alone the U.S., know the Council exists.

With a new Administration poised in the wings and showing no conspicuous interest in the arts so far, the future of the Council, created by President Johnson in 1965, may be in doubt.

The Council was created as an American answer to domestic and foreign critics who talked about the military-industrial complex and our obsessive interest in weapons systems, computers and satellites, and the no-culture climate, in which electricians were paid more than violinists.

Pulitzer-Prize winning poet Archibald MacLeish said, "We need to remind ourselves that man cannot exist as man without an image of himself to question all he knows, and that the arts alone can create that image."

Artists have known since Ben Jonson's day that high-flown rhetoric unfortunately doesn't pay bills. The Council needs major funds and Congress has made it grub for every penny.

While the National Science Foundation forges ahead with a yearly budget of half a billion dollars, the Council makes do on its yearly pittance of \$4 million, plus a further \$2 million to be split up between the new state arts councils on a matching grant basis.

With little money, the strong argument was made, in and out of the Council, for imaginative and daring programs which would stimulate other people to invest time and money by showing them the value of new directions.

"One needed to pick not only those projects which were good in themselves, but those things which will change the nature of the art itself," said David Stewart, the program director whose particular project was to establish a non-profit American Film Institute to encourage young film makers.

But the irony has been that, if the Council consistently took this course, it would immediately become controversial and vulnerable. A conservative Congress might well jump in to administer the coup de grace.

"Yes, it's amusing," said violinist Stern when told about the Republican Congressman who didn't know the difference between the Arts Council and the Humanities Council, "except that these are the men who control our jugular vein."

What has happened is that the Council has tried to take a middle course between betting on safe, established artists and organizations of national reputation, and encouraging avant garde experiments.

Fortunately for the Council, a lot of safe bets needed help. The American Ballet Theatre was going down for the last count; it has received matching grants of about \$650,000 since 1966.

The Association of Producing Artists received matching grants of \$250,000, the American Conservatory Theatre similar ones of \$255,000 and the New York Shakespeare Festival matching grants of \$225,000.

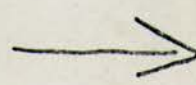
One of the great mysteries in this area is what became of Jerome Robbins' American Lyric Theatre idea.

The famous choreographer was given \$300,000 by the Council to set up a workshop for actors, musicians, writers, dancers and poets. The general understanding was that this was to lead to a new approach to Total Theater, one which would embody those concepts which the choreographer developed so brilliantly in "West Side Story." The workshop was set up and ran for two winters, then was disbanded without explanation last summer.

Robbins now says that the workshop accomplished what it set out to do, which was to experiment. Its work is only suspended and will resume, "when I collect the right kind of material to work on."

Stevens defended the grant with the comment, "Science gets all this money to experiment and we thought we should do things of this kind . . . We knew the work was to be highly experimental and there may be work still coming out of it."

One good idea was the American Film Institute, headed by George Stevens Jr., the Hollywood director's son. One of the Institute's major concerns is encouraging new talent via outright grants or apprentice programs to major directors.



Another success is the acquisition of the ANTA Theatre on Broadway, which will become a low-cost showcase for regional professional companies in drama and the dance. A new 15-man board met in New York this week; included on it are Jean Dalrymple and Oliver Smith, both members of the Council, and Zelda Fichandler of Arena Stage.

New York may be the artist's mecca, but once there he finds studio space expensive and in short supply. The Council has acquired the Old Bell Telephone Labs on the lower West Side, has been granted an FHA mortgage of \$10 million, and is turning the property into 380 low-cost apartments for artists on their way up.

The grants to authors and artists have given the Council some of its worst headaches. (Nevertheless the Council has voted to continue and expand them.)

"The individual artist is often a difficult man," said Paul Engle, the University of Iowa's poet who knows from bitter personal experience that art isn't a paying concern and favors much stronger support to the artist. He calls literature "the final solitary art."

"There's no unanimity among writers, even on motherhood. Such a writer may be anti-Establishment. But you judge a man by his talent, not his political opinions."

This was a reference to the fact that several grants have been refused because of opposition to the war in Vietnam.

Praise for the Council chairman, Roger Stevens, seems unanimous, both in and outside the organization.

R. Philip Hanes Jr., a Nixon supporter who is also on the Council, said, "I think he's without question the best leadership we could have gotten."

Hanes sent a telegram to the President-elect urging that Stevens be retained when his term expires in March. Others say privately that if he goes, they will go.

In the meantime, Stevens is worrying aloud about money, although the low authorization ceilings set by the Johnson Administration are in effect for fiscal 1970.

It seems possible that the Nixon Administration may look favorably on increasing those funds which are governed by matching grant provisions; and it may be only a coincidence, but the next meeting of the National Council on the Arts in New York at the end of this month will be followed by a joint dinner with the Business Committee for the Arts, a national organization chaired by C. Douglas Dillon.

"After all," Stevens said with a smile, "Ninety per cent of the trustees of orchestras, operas and cultural centers across the country are Republicans. I think it will be a matter of self-interest for Republicans to support Government subsidy. The demands are too great. Private support can't keep up with them."

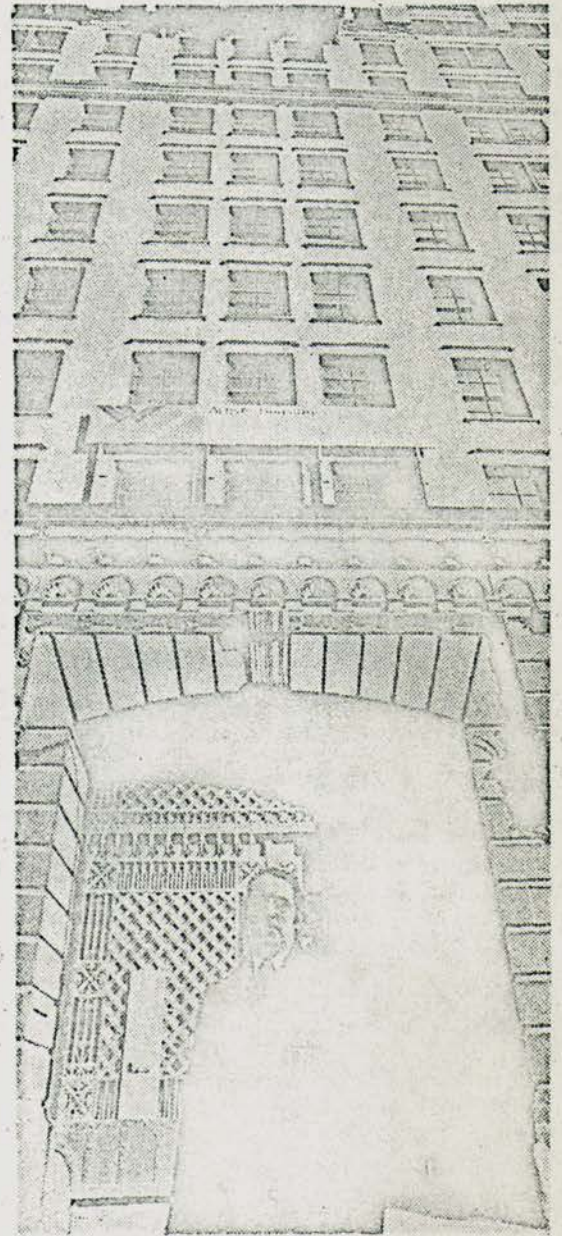


Photo by Ken Regan

Architect Richard Meier at artists' apartments

Subsidies for Culture

Roger Stevens Reviews Achievements Of National Arts Endowment Since '65

THE NEW YORK TIMES

January 11, 1969

By HOWARD TAUBMAN

The National Arts Endowment, now in its fourth year, has distributed more than \$20-million in grants to individuals and groups in all the arts with almost no political interference.

To Roger L. Stevens, who has been chairman of the National Arts Council, which has administered the endowment since its establishment by Congress in September, 1965, this is one of its proudest achievements. In a retrospective mood the tall, bustling Mr. Stevens, who has been a real-estate man and a leading Broadway producer, paused this week, to take stock of the endowment's record.

His term as Arts Council chairman expires in March, and he does not expect to be reappointed by a Republican President. A Democrat, he has been a leading fund-raiser for his party. Yet prominent Republicans interested in the arts have urged Mr. Stevens's merits and accomplishments on the incoming Nixon Administration.

Looking back on the wide range of the endowment's activities since September, 1965, Mr. Stevens singled out those that have given him the greatest satisfaction.

The first was a project still a few weeks from completion; the conversion of a Bell Laboratories building in lower Manhattan into a housing center for creative and performing artists.

"We'll be able to provide comfortable, spacious living and working quarters for about 400 artists," Mr. Stevens said enthusiastically, "at rentals as low as \$97.50 to a high of \$157.50 for six rooms. This is the first time this country has done anything about housing for artists."

The second major project to which Mr. Stevens referred with pride was the American Film Institute, which has offices in Washington and Beverly Hills, Calif.

"The institute is especially important," he said, "because it is helping our young film talent. For too long our film industry has neglected it, while fresh talent from abroad has been making its mark. We recently got 13 American companies to put up \$400,000 each to enable young Ameri-

cans to produce movies. The institute makes most of the decisions; the companies want only script approval."

Mr. Stevens was mildly apologetic because he was speaking of what he called "the big, showy projects." Nevertheless, he wished to mention a third group—the laboratory theaters supported by the endowment in cooperation with the Office of Education and local authorities in Providence, R. I., New Orleans and Los Angeles. At these theaters special performances are presented throughout the school year for students. To one who has visited them and seen the eager reaction of the boys and girls to classics and modern plays, Mr. Stevens's reasons for gratifications were well founded.

"Did you hear what happened in New Orleans some months ago?" he demanded. "There was a problem about renewing the lease on the theater, and more money was needed. Believe it or not, the school kids walked into the office of the Mayor carrying \$3,000 in quarters, nickels and dimes, which they had raised in a campaign of their own."

Mr. Stevens turned to the endowment's "less - showy achievements." He was pleased with the program of individual grants to composers, painters, sculptors, writers and choreographers.

"We made grants from \$1,000 to \$10,000 a person," he said, "most in the \$5,000 range. It wasn't the money alone that mattered. It was recognition. It showed that the country cared."

Summing up, Mr. Stevens said, "We've killed the bugaboo of government control of the arts. The endowment has worked with Democrats and Republicans and can continue to do so."

Looking to the future, Mr. Stevens observed that, though the current budget is about \$5-million, he would not be surprised if the annual Federal appropriation for the Arts Endowment reached \$150-million within a decade.

That sounds like a lot of money, but when one thinks of the millions poured into the arts by smaller countries such as Austria and the vast sums spent by West Germany or the Soviet Union, Mr. Stevens's projection is not as wild as it looks.

"He is America's nearest thing to a Secretary of Cultural Affairs."

Roger Stevens:

The Art of the Possible

By Jean M. White

"When you first meet him, you say: 'Oh, my God, how did he ever get to where he is?' Then suddenly the light breaks through. You just have to keep digging with Roger."

Roger L. Stevens, as this associate suggests, hardly comes on like gangbusters for most people.

This unostentatious, grey-toned man with a manner bordering on diffidence hardly seeks a likely person to have bought and sold the Empire State Building, produced more than 100 Broadway plays with successes like "West Side Story" and "A Man for All Seasons" to his credit, and now is in the position to be the most important man in the arts in America.

When Stevens was appointed to lead the nation's first timid steps toward Government patronage of the arts four years ago, there were some people in cultural circles who didn't exactly turn pirouettes and join in a standing ovation.

They saw it as a classic example of miscasting: a real estate broker, political fund-raiser and theatrical producer thrust into the role of secretary of the arts without the necessary cultural credentials.

It is true that Stevens doesn't fit the stereotype of, say, Andre Malraux, France's lustrous Minister of Cultural Affairs, with his mystique of personality: the revolutionary, philosopher, novelist, art historian, archaeologist, Resistance fighter, brilliant conversationalist.

By now, the comparison with Malraux must rankle Stevens. Essentially a man of modest manner and understatement, he bristles:

"We have done a great deal more for the arts and artists in this country than Malraux has done."

And there are many—including some Roger-compliment admirers—who agree. In his own inimitable, prosaic way, Stevens has proved himself to be an artist in performance. What

he lacks in flair, he makes up in substance.

He has used his limited Government art funds as seed money to make grants that have won praise for a touch of adventurous imagination.

"I was called to Washington because I had a record of getting things done," Stevens once replied when asked how a real estate man got involved in Government and the arts.

He now is America's near-
See STEVENS, B6, Col. 1



Roger Stevens: No-Nonsense

STEVENS, From B1

est thing to a secretary of cultural affairs in his roles as one-time Presidential adviser on the arts, chairman of the National Council on the Arts, chairman of the National Endowment for the Arts, and chairman of the trustees of the Kennedy Center for the Performing Arts.

If there is one thing that the arts and artists always need desperately, it is money, and money always has been Stevens' thing.

In real estate, his speciality was to bring together the capital to swing the big deal. He brings the same touch to his administration of the Nation's art patronage.

"Last summer we took \$200,000 in Federal funds and ended up with \$1.2 million for art programs in the ghettos of 16 cities," the businessman - in - the - arts points out. "After we raised another \$200,000 from corporations and foundations, the cities matched us 2 to 1 for another \$900,000. It's what we used to call 'front money' in the real estate business."

With \$3.6 million in Federal obligations as "front money" last fiscal year, Stevens managed to stimulate another \$27 million for the arts from state, corporations, foundations, and other money sources.

The \$5 to \$8 million that Stevens has had to spend a year for the arts hardly is enough to stake him as a national tastemaker or cultural czar.

It comes out to less than a nickel for every American man, woman and child. Britain spends six times that amount with a quarter of the population. Canada's per capita cultural outlay is ten times as great.

Unlike others, Stevens sees no irreconcilable dichotomy between his careers as a real estate man and the Nation's vice president in the charge of arts.

"The truth really is that

I'm not a very good businessman," he confides.

"What I'm good at is making a deal, which is somewhat creative. Running a business has always bored me—such things as seeing that the lights are turned off and checking on the faucets. I like to bring people together, fitting them into a deal. Then I lose interest."

It was that way with the Empire State Building. In 1951, Stevens formed a syndicate to raise the \$51.6 million to buy the world's tallest office building. The deal was so intricate that it took seven and one-half hours to complete the transfer; with 2000 signatures needed on more than 600 papers.

As an investor, Stevens is constantly astonished at the immense returns that can accrue from a modest investment in the arts.

"Do you know that Jose Limon and his company never had been able to rehearse together for any extended period because the dancers had to hold other jobs?" he asks, still astonished. "We gave them \$22,500 for six weeks of rehearsal. That small amount of money. Just imagine a man of his stature in that position."

The irony—which may not be fully appreciated by the Stevens detractors—is that he may turn out to be the uniquely right man for this season of Government experimentation with subsidies for the arts.

Americans always have been suspicious about squandering money on frivolous arts and providing nourishment for such an intangible thing as the creative spirit. On the other hand, there always are Casandras gloomily warning that Government support means Government control of the arts.

But here is Stevens, a self-made man straight out of the Depression, a successful business man who made money even from play producing, a man who can read a balance sheet, one who speaks in a down-to-earth

way and is not suspiciously articulate.

Here, any Congressman can assure himself, is a man that can be trusted to administer the tax dollars for the Nation's cultural redevelopment both efficiently and practically with none of this esthetic nonsense.

Stevens may not swing with the pop-op crowd ("I'm not too enthusiastic about a lot of modern art") or go for very advanced music.

But he wants to keep up with the newest products on the market. He has rounded up a team of alert, imaginative program directors. The New Thing grant to help a black-oriented high school in the arts in Washington's ghetto came out of a conversation with David Stewart, his program director for education and public media.

As his adviser on visual arts, he chose Henry Geld-

zahler, the pop curator at the Metropolitan Museum of Art. Now the Council can't make a grant to a list of artists without getting a letter accusing it of ignoring representational artists.

Stevens likes to travel, to see first-hand what is happening in the arts across the country. He runs a continuous, floating national cultural office out of his brief cases.

Along with being an incessant traveler, Stevens is an incessant, voracious reader. He is a deceptively unassuming man in many ways. When he was appointed special Presidential adviser on the arts, The Washington Post editorialized about the "New York real estate broker and theatrical producer whose bedside reading is obviously not the Great Books."

That was true in a way—Stevens' reading roams far

“... One of those typical red-brick Georgetown fronts that opens to gracious and spacious rooms and a lovely garden and terrace. The Stevenses share it with Minnie and Follow, two black-and-white waif dogs.”

for \$900 at an auction.

“Now the insurance scares me,” he says. “It has increased in value 200 per cent. That’s ten per cent each year over 20 years.”

The Bruce home has one of those typical red-brick Georgetown fronts that opens to gracious and spacious rooms and a lovely garden and terrace. The Stevenses share it with Minnie and Follow, two black-and-white waif dogs “that came to the right house,” as Stevens put it.

Mrs. Stevens, a slim woman with quiet elegance, once was a painter but now concentrates her energies on work with animals. She has been seen in an evening gown, chasing Minnie and Follow down the Georgetown streets.

It was Christine Stevens who first led her husband into the theater. He often consulted her when he was producing plays—a career so successful that he often had ten shows on the boards at once.

Stevens followed the conventional ivy-lined trail from Choate to Harvard until his family suffered financial reserves in a preliminary bout with the Depression in 1928. The son transferred to the University of Michigan but left in a year.

“I guess it was those next five or six years—riding freight, working on a Ford assembly line, pumping gas,—that turned me into a Democrat,” says Stevens. “Later all my business associates seemed to be Republicans.”

Stevens helped raise money for Adlai Stevenson and became a Democratic party fund-raiser in 1956. The late President Kennedy was aware of this talent

when he brought Stevens to Washington in 1961 to raise money for the National Cultural Center, later to become the Kennedy memorial after the latter’s tragic assassination.

Stevens’ four-year appointment as Arts Council chairman is up in the spring. Some Republican friends want to urge President-elect Nixon to keep him.

In any case, the Stevenses and dogs will stay on in Washington. The man who arranged the deal to buy the Empire State Building is now house-hunting in Georgetown and finding it “impossible.”

There are still some cultural types who haven’t seen the light on Stevens yet.

“He never flinches,” one associate says of him, but this is a quality that hasn’t ennobled him in the eyes of his critics. He exasperated them by brushing aside objections to the Kennedy Center site (it stayed on the Potomac) and doggedly insisting it was to be essentially a national showcase and not a local community center for Washington groups.

But then there are those like Alexander Ewing, of the City Center Joffrey Ballet, who wrote Stevens:

“Speaking just for Dance, you hove on the scene as an unexpected, laconic, almost indifferent yet unshrinking champion of the art in what may turn out to be its most difficult and most glorious hour; at least three of our most superb dance companies might not be operating today if there had been a less daring and more reasonable hand at the helm for the maiden voyage.”

A report on the National Council of the Arts will appear in Sunday’s Show.

beyond any standardized Great Book list.

He consumes at least two volumes a week. Speak of Malraux, and he asks if you have read the Frenchman’s “Antimemoirs.” He has been through Churchill’s four-volume family history. Stevens speaks of the anti-plots and anti-heroes of contemporary French writers. Last week, on the beaches of Florida, he read a novel by George Amado, a Brazilian whom he has met. His daughter’s name, Christabel, is taken from one of Coleridge’s most beautiful poems.

“Bob (Robert Whitehead, who worked with Stevens in the Producers Theater) once said I read scripts at 3 or 4 in the morning because I had insomnia. That isn’t quite true. If a play can make you laugh at 3 or 4 in the morning, then it’s good,” Stevens says.

At 58, Stevens is a tall (actually looming larger than the recorded six feet) man who no longer can be accurately described as in the process of halding. Fortune magazine once said he would not appear incongruous in a Roman toga.

Usually hatless, he strides briskly the two-plus miles from his rented Georgetown home on 34th st. to his rented Government office space in a modern building at 1800 G st. nw.

In his own private art Monet cathedral, a Chagall collection, Stevens has a and Utrillo. He never has bothered to bring them from his New York apartment to the house that the Stevenses rented furnished from David Bruce, soon to return from his post as Ambassador to the Court of St. James’s.

Stevens bought the Monet

New Grants For the Arts

By Hollie I. West

Four Washington groups are among those receiving \$1.8 million grants from Roger Stevens' National Council on the Arts today.

The grants, the final ones for fiscal 1969, include awards to 43 organizations and 19 individuals from New York to San Diego.

A \$25,000 grant to the New Thing Art and Architecture Center, a school of black arts in the Adams-Morgan area, will be used for staff salaries for a new black-oriented high school.

New Thing Director Colin Carew said 100 dropouts will be trained in the school, which he prefers to call a "learning center."

"It will not be like a traditional high school," he explained.

The dropouts will take courses in the arts—photography, film-making, music, dance and fashion—mathematics, African and Afro-American history and practical life experiences. Then the students will be tested for the equivalent of a high school diploma.

Carew said that many of the 100 students, between 16 and 21 years old, have been recruited for the year-round classes.

Among the teachers and artists-in-residence will be 15 work-study students, including 10 from Williams College.

Kenneth Kitch, associate executive director of Arena

Stage, said Arena's \$20,000 grant will be used to set up an improvisational touring company—the Living Stage 1969.

The company is scheduled to go into production in March.

A small, interracial company of five actors and a music director, the troupe will put on audience participation productions for inner-city youngsters in their own neighborhoods.

Kitch said the "main thrust of the company will be to bring a theater of relevance to young people."

The Washington Theater Club will use its \$20,000 grant, said Director Davey Marlin-Jones, to continue producing new works by unknown playwrights.

Plans also call for establishing a resident company. Engagement of guest directors would free Jones from his normal duties to work with the young playwrights.

"The plan is to bring in young people in theater who are socially geared to our times," he said.

Mark Estrin, Director of the American Playground Theater, said his \$5000 grant will be used for operating expenses.

The one-year-old group, he said, would continue its work in audience participation theater and try to finish remodeling its building at 1507 Corcoran st. nw.





By Steve Szabo—The Washington Post

TOPPER CAREW'S NEW THING

Colin (Topper) Carew is waging a quiet battle to make Washington more aware of black culture.

He says "there is a cultural void in the city because Washington is 65 per cent black and most of the cultural organizations, which are white, are programmed to control culture in the black community."

He started the New Thing Art and Architecture Center in June 1967 to point the way toward new cultural symbols in the black community ("someday

we may become a focal point for black culture").

Before the New Thing, the 25-year-old Boston native, studied architecture for 5½ years at Howard University, worked in the civil rights movement in Maryland and Mississippi and was an associate fellow at the Institute for Policy Studies.

In addition to his heavy schedule at the New Thing, Carew commutes once a week to Yale where he lectures on urban design. He also stays busy on the philanthropic circuit in search of funds for the New Thing.

Slim purse

Aid plan helps art tour U.S.

By Diane Lansing
Special to *The Christian Science Monitor*

Washington

"We have never seen anything like the response of high-school kids," writes Donald Hall of the "Dialogues on the Art of Poetry" project. "I could barely move in the hallways between classes. Kids — not members of the classes I was visiting—surrounded me. In the din I heard a shout, repeated, 'Say us a poem!' I shouted them a poem. By the time I had finished, my crowd had doubled so I had to shout it over again."

Mr. Hall was writing about his experience in the Detroit schools. He was working with one of the pilot projects financed on a shoestring by the National Council on the Arts.

In late 1965 the Johnson administration set out to help the beleaguered American art world by establishing the National Endowment for the Arts and Humanities.

The major problem is that the size of the nationwide audience for art is nowhere near keeping pace to support skyrocketing production costs. Live productions in dance, theater, or music rarely venture out of the major cities. Art appreciation—in any form—is seldom taught in the schools. And the ratings of those few cultural programs that are ever shown on television are low enough to send even the most daring network executive back to "Green Acres."

Budget like pocket change

So the newly formed National Council on the Arts was given a budget the size of pocket change, and it set forth to salvage the cultural life of the United States.

Although funds took a happy jump from \$2.5 million for 1966 to \$8 million for each of the next two years this was still drastically short of what was needed. The performing arts alone were running a combined deficit of \$20-23 million a year. Experts say this figure may jump to \$60 million by 1975.

However, the small budgets haven't stopped the council from delving into almost every conceivable kind of project.

"We're doing a little bit of everything," says council chairman Roger L. Stevens.

This includes everything from financing folk-art festivals and low-cost housing for artists to encouraging Negro playwrights in the American Theater of Being. There is even a program on highway signs—how to make them both more attractive and easier to read.

Dance tour cited

Much of the council's work deals with financially shoring up those activities most deeply in the red. Grants from the council have brought a number of groups out of what amounted to forced retirement. For example, the Martha Graham Dance Company was able to make its first nationwide tour in 15 years with the council's help.

And in 1966, a grant from the council saved the American Ballet Company from literally going out of business.

However, the major long-range effort is to vastly increase the public support for all the arts.

"Art is its own best salesman if we can just get people to that all-important first performance," says one critic. The council has found that when people are given a chance to see a live performance, and are given adequate background, their response has been tremendous—as Mr. Hall's experience in Detroit showed.

Along this line one of the first programs initiated by the council was to help states survey their own cultural resources and set up state art projects.

Background offered

The council then set out to make art in every form available to a much wider audience. They brought operas, plays, dance groups and many other activities to entirely new areas of the country. Artists in virtually every field were sent into the schools as both performers and teachers to the students. Lectures, open rehearsals, and many kinds of demonstrations on the arts were given to provide needed background to the "new public."

The council has set up a research project in Wisconsin to see how the arts can effectively be brought to rural areas and small communities. And a major effort is under way to bring the arts into the schools. Educational background is combined with live performances of operas, plays, and many other kinds of productions. Members of one project even collaborated with area teachers to prepare study guides for the students.

Response 'encouraging'

It is still too early for a full evaluation of these programs. But Mr. Stevens has been very pleased at the response to date. Although each of the projects is being conducted on a very limited scale due to lack of funds, attendance figures and enthusiasm have been encouraging to the program personnel.

The Laboratory Theater Project, which brings live productions to students, operates only three cities—Los Angeles, New Orleans, and Providence, R.I. Yet in Providence alone 50,000 students saw each of the four plays produced during the first year.

The poetry program mentioned earlier



has been another highly successful project. Poets work with both students and teachers in presenting their works in the classroom and explaining the art of poetry.

The size of the audience is not the only thing the council is working to increase. A number of the developmental programs deal with broadening the scope of the arts themselves.

New forms tried

The American Theater Laboratory under the direction of Jerome Robbins has been experimenting with new forms of theatrical works—many of which incorporate other art forms in the productions.

In addition grants in a number of areas are awarded for creative and innovative plans for expanded activities.

The most controversial aspect of the council's work continues to be the grants to individual artists. About 25-30 percent of the council's funds now are spent on such grants. Fortunately this type of funding is backed up by the success of the only other government venture into art in this country—the Works Progress Administration of the 1930's. The \$5.3 million investment in that program produced a body of work conservatively estimated today to be worth about \$50 million.

Source of opposition

The whole current of opposition to the council stems generally from the belief that there is something wrong—or, at best, frivolous—about government support for the arts. When this comes down to the subject of grants to individual artists, the criticism is often turned into an impossible demand that every grant had better produce a masterpiece. On another occasion Mr. Stevens pointed out that we spend billions of dollars for research in the sciences—knowing full well that for every successful solution there may be thousands of failures. Yet a state-supported artist is simply not supposed to fail.

The council's reaction to this type of demand is simply to ignore it. "Everyone in the arts thinks grants to individuals are tremendously important," says Mr. Stevens. "After all, art comes from individuals." Mr. Stevens freely admits that the council will no doubt make some bad grants. However, he points to the growing list of successes the council has chalked up and looks to the future for better budgets.

The emphasis of the future will no doubt continue to be on the developmental programs, for it is highly unlikely that the council will ever have enough money to substantially support the arts. Its only hope is to continue to expand the audiences who can and will finance American culture.

Berryman and Shapiro Share Award

Bollinger Prize for Poetry Carries A \$50,000 Stipend

By WILLIAM BORDERS
Special to The New York Times

NEW HAVEN, Jan. 5—Karl Shapiro and John Berryman have jointly received the Bollingen Prize in Poetry, one of the most prestigious poetry awards in America.

The announcement was made by Prof. John M. Blum, the acting director of the Yale University Library, which presents the \$5,000 prize every other year.

The award, which Robert Penn Warren received two years ago, is usually given to a single poet. It was split this year because the three judges could not decide between Mr. Berryman and Mr. Shapiro.

"I'm delighted to share the prize with John Berryman, because the book he won it is just terrific," Mr. Shapiro said at his home in Davis, Calif.

Mr. Berryman was cited by the committee for the "volatile excitement" of "His Toy, His Dream, His Rest," a volume of new poems; Mr. Shapiro, for "the continuing achievement represented in 'Selected Poems,'" a 333-page collection from 30 years' work. Both books were published last year.

Six Volumes Each

The two poets, who have both won the Pulitzer Prize and several other literary awards, have each published half a dozen volumes of poetry in careers ranging back to the 1940's.

Mr. Shapiro, who is 55 years old, first began appearing in American anthologies just after World War II, with short poems, many of which were considered powerful statements about war.

A professor of English at the University of California and a former editor of Poetry magazine, he is now working on his first novel, which he said was the story of "a symphonic campus poet."



Rollie McKenna

Karl Shapiro



Jerry Bauer

John Berryman

Selections From 2 Poets' Works

Selections from the works of Mr. Shapiro and Mr. Berryman follow. Mr. Berryman's No. 348, from "His Toy, His Dream, His Rest," precedes the first stanza of Mr. Shapiro's "Elegy for a Dead Soldier," which first appeared in 1944 and is reprinted in "Selected Poems."

No. 348

700 years? It's too soon to decide,
an anti-instant of God's anti-time: Dante & Rimbaud
with all their problems.
But each dug down for himself a definite hole
in a definite universe which he could bring to mind
structured, unlike the oblongs
Henry & his surviving friends now truly confront
when a whore can almost overthrow a government
on front pages all over the world
& be a big star afterward; not a woman:
a woman's brow might in that spot be pearly,
her pimp killed himself
she pursued her career, whore Keeler: married & had a child.
Perhaps we ought to forgive her? Reformed perhaps?
Can anyone reach that stupidity of sin?
Complacent, laughing, as if in America we have Lana Turner
whose daughter killed her mother's gangster lover, to
an access of box-office.

"Elegy for a Dead Soldier"

A white sheet on the tailgate of a truck
Becomes an altar; two small candlesticks
Sputter at each side of the Crucifix
Laid round with flowers brighter than the blood,
Red as the red of our apocalypse,
Hibiscus that a marching man will pluck
To stick into his rifle or his hat,
And great blue morning-glories pale as lips
That shall no longer taste or kiss or swear.
The wind begins a low magnificent,
The chaplain chats, the palm trees swirl their hair,
The columns come together through the mud.

Mr. Berryman, who reported that he had two new books of poetry "in preparation," is a 54-year-old professor of English at the University of Minnesota. The volume for which he won the Bollingen is a sequel to "77 Dream Songs," for which he received the Pulitzer in 1965. The later book contains 308 three-stanza poems beginning with what the poet calls No. 78. The long, topical poem the two books form is, the poet explained, "essentially about an imaginary character—not the poet, not me—named Henry, a white American in early middle age."

Among the other poets to whom the Bollingen has been given are Marianne Moore,

Archibald MacLeish, William Carlos Williams, W. H. Auden, Louise Bogan, E. E. Cummings and Robert Frost.

The prize, which comes from a trust created by Paul Mellon, the philanthropist, was named for Bollingen, Switzerland, where he spent some time after his graduation from Yale. As originally set up it was awarded by the Fellows in American Letters of the Library of Congress.

But their first selection, Ezra Pound in 1948, aroused great controversy because of his pro-Fascist activities during the war, and the administration of the prize was moved to Yale, presumably to make it less sensitive to public pressure.

The judges this year—selected by a committee of Yale professors—were Miss Bogan, M. L. Rosenthal, professor of English at New York University, and Richard Wilbur, the poet and professor of English at Wesleyan University.

City W Awards



From One Age, 2 Visions

By THOMAS LASK

ALTHOUGH John Berryman and Karl Shapiro are virtually the same age (Berryman was born in 1914, Shapiro a year earlier) and were subjected to the same historical forces, the differences and response in the work of the two men are so marked that each might possibly

wonder what mental quirk of the committee appraisal brought them to mind at once. The cities of their

birth are pointers to their future. Shapiro was born in Baltimore, an heir to the social divisions, industrial conflicts and group jealousies of an urban environment. Europe and its dislocations pressed in on all sides.

A member of a minority, he was painfully conscious of what he owed to himself and what he owed those from whom he came. His poetry and criticism are full of value judgments and the search for right values. He made public concerns part of his private debates.

Although he would be considered a poet of the Establishment, he rejected the aspect of the modern tradition that included the literary, the learned, the genteel. Shapiro found qualities in the visceral response to life that he had missed before and he began to applaud those poets who moved further and further from the academy.

Yet though he spoke as if he were allied with the naysayers, it was consistent with his inconsistency that he very recently turned against what he called the irresponsibility and nihilism of the student revolt.

Although the poetry mirrors the conflicts in his spirit, it is not always enhanced by them. Nevertheless, "Selected Poems," for which he received the award, shows that he is not afraid of contradictions, not afraid to take a stand and that honesty can be a function of courage.

In the case of Berryman, the doubts and the conflicts have been turned into the poetry. He was born in McAlester, Okla., and though he was educated in New England, something of the certainty of the West, of feeling himself at one with the legend of the country, is evident throughout his work.

Berryman has, at his most original, turned to the poem as a problem of structure and artifact. And the work is therefore as full of private allusion as public reference. Concern with government, as in the reference to the Eisenhower Administration, is balanced by elegies for friends, and more intensely put.

Berryman's problems heat up his poetry; Shapiro's, what he says about it. One thinks of his work as technical solutions, not only in regard to the stanzaic form in "His Toy, His Dream, His Rest," for which he received his share of the prize, and for the earlier "77 Dream Songs," but also in regard to the masks he has chosen to speak through.

His protean alter ego Henry, as one critic remarked, "is not Berryman, but neither is Henry not Berryman." It allows the poet to expand the range of his utterance enormously.

John Steinbeck Dies Here at 66

By ALDEN WHITMAN

John Steinbeck, one of six Americans to have won the Nobel Prize for literature, died late yesterday afternoon of severe coronary and valvular heart disease at his home, 190 East 72d Stret. He was 66 years old.

Mr. Steinbeck, who had been in failing health since Memorial Day, had moved into the city at that time from his country home in Sag Harbor, L. I.

Of Mr. Steinbeck's 24 works of fiction, one novel, "The Grapes of Wrath," was the anchor of his fame. A compassionate, realistic and deeply emotional account of a farm family's forced migration from the Depression dustbowl of Oklahoma to the exploitive migrant labor camps of California, the book, published in 1939, brought its 37-year-old author overnight praise and denunciation.

The acclaim was for the novel's lucid and powerful narrative of the Joads and their fellow Okies and migrants, whose human frailties made more poignant their desperate struggle to survive. Their survival was not a triumph of



The New York Times

John Steinbeck

heroic individualism but the result of a painfully learned lesson in the importance of cooperation to achieve a common purpose. This was a story—and a theme—that was especially congenial to Depression-era readers, many of whom had jettisoned the concept of rugged individualism.

The criticism was for Mr. Steinbeck's apparent attack on

capitalism and his suggestion that it could produce the poverty and the dislocation that all but swept the Okies under. Many of these critics were certain that the writer was a Communist (he was not), and his book was banned as subversive by a number of libraries. Actually, "The Grapes of Wrath"

Continued on Page 31, Column 1



'GRAPES OF WRATH' WON '40 PULITZER

Book Aroused the Country
to Plight of the Okies—
Writer Often Allegorical

Continued From Page 1, Col. 5

contains a specific defense of private property and private enterprise, although this was overshadowed by the book's denunciation of big business as irresponsible.

Whatever the author's ideology, however, his novel touched off a national explosion of protest and indignation over the plight of the dispossessed. "No novel of our day has been written out of a more genuine humanity, and none, I think, is better calculated to arouse the humanity of others," was how Louis Kronenberger expressed it in *The Nation*. The book was read and debated less as a novel than as a sociological document, so much so that it was compared, in its impact on the public, to Harriet Beecher Stowe's "Uncle Tom's Cabin."

Won 1940 Pulitzer

Although the comparison turned out to be facile—Mr. Steinbeck was not nearly so radical as Mrs. Stowe—"The Grapes of Wrath" became a classic because its drama of humanity dealt with real people in real situations. It won a Pulitzer Prize in 1940 and was made into a memorable movie of social protest that starred Henry Fonda and Jane Darwell. The book has sold over three million copies in various American editions, and has long been required reading in scores of colleges and universities.

"The Grapes of Wrath" made its California author an unwilling celebrity, a condition he resisted all his life. "I am not neurotic about personal publicity," he said. "I just think it's foolish. The fact that I have housemaid's knees or fear of yellow gloves has little to do with the books I write."

He shunned award ceremonies; dodged interviews and declined as often as he could to pose for photographs. "They ain't going to lionize me," he told a friend in 1940.

Zealously guarding his privacy, Mr. Steinbeck took little part in the public literary life of his time. He rarely served on committees, signed appeals, attended parties, lectured at colleges or commented on the work of other writers. He lived simply, inconspicuously and off the beaten track—in a ranch house in California, in a cottage at Sag Harbor, L. I., in a nondescript brownstone on New York's Upper East Side.

Because Mr. Steinbeck isolated himself so much, he was considered reserved and difficult to get to know really well. "John always seemed occupied with his inner thoughts," an acquaintance of many years said recently. "He had a way of putting you off if you tried to probe him and a way of making you feel as if you were being observed under his microscope."

In another view, Mr. Steinbeck was accounted a delightful companion in a small circle of intimates that include Nathaniel Benchley, Elia Kazan, Arthur Miller, Edward Albee, Abe Burrows, John Huston and Thomas Guinzburg, his publisher.

"John was a very soft man, once you got to know him," Mr. Guinzburg said. "He was wonderfully kind. He was pleased by small things, just like a big kid."

Mr. Steinbeck felt very much at home with people of no pretension—the Okies among whom he lived and worked for a while, workers in a fish-canning factory, ranch hands, apple pickers and paisanos. He delighted to talk with them, drink with them and worry over their day-to-day problems. And for their speech he developed a marvelously accurate ear and for their ways a keen eye.

Preferred Sweaters to Suits

A husky six-footer with brown hair that turned to gray with age, the writer was ill at ease in conventional attire. He preferred sweaters, baggy trousers and battered shoes to sack suits, and for years he did not own a dinner jacket.

Early in his adulthood he grew a mustache and, later, a beard. Over the years this underwent a number of changes in style, but it seemed to be fixed in his last years as a short Vandyke, which gave his face a Mephistophelean cast.

At Sag Harbor, he wrote in a small building apart from his cottage, to which he retired for a few hours every day. He wrote in pencil on yellow lined paper, and his manuscripts were transcribed by a typist at Viking Press, his publisher. His novels, according to Mr. Guinzburg, required only light editing.

Mr. Steinbeck liked to putter and to do things with his hands. In time he acquired considerable skill in woodworking, and, in proof of his talent, delivered the manuscript of "East of Eden" in a hand-crafted box of complicated design.

The simple, even casual, life was part of John Ernst Steinbeck Jr.'s California heritage. He was born Feb. 27, 1902, in the town of Salinas of German, Irish and New England extraction. He was the only son of a miller who was once treasurer of Monterey County. His mother was Olive Hamilton Steinbeck, a teacher in the Salinas Valley schools. As a youth John played basketball and excelled at track, but he spent much of his spare time in the out-of-doors and in reading. His fare was Malory's "Morte d'Arthur," Milton's "Paradise Lost," the Bible, Hardy's "The Return of the Native."

From this reading sprang a lifelong absorption in allegory, a form around which most of his fiction is built. His reading also turned him toward mythopoetic expression, which is also intricately woven into the fabric of his novels.

After his high school years, young Steinbeck entered Stanford University, which he treated as an academic adventure. He tasted the curriculum, taking courses in literature, science and writing; and he wrote poems and comic satires for college publications.

Restless and seemingly undirected, he worked as a ranch hand and toiled on a road-building gang and in a sugar-beet factory. He left Stanford in 1925 without a degree, but with a passion to write and went to New York to establish himself. He worked briefly as a reporter for *The New York American* (facts eluded his grasp and he was dismissed) and as a hodcarrier in the construction of Madison Square Garden.

When a publisher rejected Mr. Steinbeck's manuscript, a collection of stories, he returned to California, where he took a job as a lodge caretaker at Lake Tahoe in the Sierras. There in loneliness he created his first novel, "Cup of Gold," a historical extravaganza about Sir Henry Morgan, a 17th-century Caribbean pirate.

Sold 1,500 Copies

Containing strong hints of its source in the Arthurian quest for the Holy Grail, the novel is an allegory designed to convey the notion that swashbuckling heroes are out of place in the modern world, that civilization destroys innocence.

The book, appearing in 1929, sold about 1,500 copies and excited no critical interest. Undiscouraged, Mr. Steinbeck married Carol Henning and moved to Pacific Grove on a monthly allowance of \$25 from his family. He tried to sell short stories, fashioned a new novel and formed a fast friendship with Edward Ricketts, a marine biologist.

Mr. Steinbeck told the story of his profound intellectual and emotional debt to this man in "About Ed Ricketts," a memoir issued in 1948 after his death. Mr. Ricketts gave coherence to the writer's philosophical attitudes, providing him with the arguments for a biological view of man that infuses his novels.

This view—that man must adapt to his environment if he is to survive—was presented in "The Grapes of Wrath" and in "Cannery Row," where it is suggested that men should accept themselves as they are and stop persecuting others for being different from them.

Mr. Ricketts, in addition to being the writer's mentor, was his closest drinking and talking companion. Slightly disguised, the biologist appeared in three of his friend's novels—"In Dubious Battle," "Cannery Row" and "Sweet Thursday."

'Tortilla Flat' Acclaimed

Mr. Steinbeck's second novel, "The Pastures of Heaven," came out in 1932, followed a year later by "To a God Unknown." The former was a satire of mediocrity, the latter an allegory about the breakdown of a family. Although neither was a popular success, each stirred the interest of a Chicago bookseller who, in turn, insisted that Pascal Covici, the publisher, read them. He was impressed, sufficiently to publish "Tortilla Flat," Mr. Steinbeck's next book and the one that earned his first critical huzzas.

"Tortilla Flat" was at once a pointed satire of middle-class values and a tragic story of a

man who fails while trying to achieve greatness. The people of the novel were a group of paisanos, a band of idlers who shunned the amenities of civilization and pursued their own eccentric moralities.

Warm, sentimental, off-beat, the novel quickly became a best seller and was purchased by Hollywood — but not filmed for 10 years (and then badly). With the money from the book, Mr. Steinbeck had his first taste of affluence and the heady experience of being in demand as a writer.

He followed his success with "In Dubious Battle," the story of an apple-pickers' strike that attacked both insensitive employers and militant strike leaders. Although the author's sympathies were clearly with the strikers — "the working stiffs"—he pictured them as exploited both by the capitalists and the Communists.

On the strength of the book, Mr. Steinbeck was hired by The San Francisco News to write about California's migrant labor camps, and from this searing experience came the idea for "The Grapes of Wrath." Meantime, however, he wrote "Of Mice and Men," a tragic fable of the strong and the weak, published in 1937. The book introduced Mr. Steinbeck to Broadway, where "Of Mice and Men" was converted into a play with George S. Kaufman's help. Although the play barely missed winning the Pulitzer Prize, it did take the New York Drama Critics Circle award and went on to become a movie.

The night the play opened, its author was in a migrant camp, having traveled to California from Oklahoma with some of its inhabitants. All the pathos of these uprooted people was translated into "The Grapes of Wrath," which made its author a national figure in spite of himself. To escape, he and Mr. Ricketts journeyed to the Gulf of California. Their adventure is described in "Sea of Cortez," a semitravel book.

Shortly afterward Mr. Steinbeck went to Mexico to make "The Forgotten Village," a notable documentary film about the introduction of modern medicine to a backward village.

Restless, he took to traveling, which over the years became virtually a way of life for him. These trips caused his wife to divorce him in 1942. She received a \$220,000 settlement.

The following year, with

Paul de Kruif, the medical writer, serving as best man, he married Gwyndolen Conger, who became the mother of his two children, Thom and John. This marriage lasted until 1948. His third marriage, which was said to be happier, came in 1950, when he wed Elaine Scott, divorced wife of Zachary Scott, the movie actor.

Moved to New York

With his second marriage, Mr. Steinbeck moved to New York, a change of milieu that, in the opinion of many critics, adversely affected the quality of his fiction.

After the high point of "The Grapes of Wrath," his next novel, "The Moon Is Down," an abstract account of the German occupation of a Scandinavian country, was coolly received. More enthusiasm greeted his film script for "Lifeboat," an allegory about a world adrift that starred Tallulah Bankhead. The movie was a hit on its release in 1944.

Mr. Steinbeck's first postwar novel, "Cannery Row," returned to the scene of his earlier triumphs. A story of the denizens of Monterey's Cannery Row, it described the destructive force of respectability. Two years later, in 1947, he published "The Wayward Bus," a semiphilosophical examination of a group of stranded bus riders. It failed to attract much attention, as did "A Russian Journal," an account of a trip to the Soviet Union with Robert Capa, the photographer.

The novelist turned again to the movies, working on the script for Marlon Brando's "Viva Zapata!" in 1950. The same year his play "Burning Bright" failed on Broadway after 13 performances.

Wrote for Magazines

Mr. Steinbeck's literary (or at least popular) stock rose markedly in 1952 with "East of Eden," a lusty family chronicle that developed into an intricate gloss on the Cain-and-Abel theme. Although critics tended to disparage it as rambling, the book sold well, and Elia Kazan transmuted part of it into a movie in which James Dean made his screen debut.

Nonetheless, "Sweet Thursday" was only indifferently received in 1954, as was "Pipe Dream," the musical comedy version of the book. In those years Mr. Steinbeck wrote for magazines, including Holiday and Saturday Review, and did

an introduction to the collected campaign speeches of Adlai E. Stevenson. Warren French, a sympathetic critic, called most of the writer's output during the nineteen-fifties "superficial journalism."

Mr. Steinbeck made a comeback of sorts in 1961 with "The Winter of Our Discontent," an inversion of the Gospel story in modern dress that portrayed the decline of moral standards in the United States. But to many it seemed more of a sermon than a novel, and it did not do very well for all its articulateness.

Although Mr. Steinbeck had been mentioned years earlier as a possible Nobel prize winner, the awarding of the prize to him in 1962 was a surprise. The citation, calling attention to his "sympathetic humor and social perception," implied that it was his sociological fiction that had captivated the judges. At the same time, it was said that the jury had also liked "The Winter of Our Discontent" because of its "instinct for what is genuinely American, be it good or bad."

Even so, some American critics, including Arthur Mizener, believed the judges had erred. "It is difficult," he wrote at the time in The New York Times, "to find a flattering explanation for awarding this most distinguished of literary prizes to a writer whose real but limited talent is, in his best books, watered down by 20th-rate philosophizing and, in his worst books, is overwhelmed by it."

Mr. Steinbeck was one of six Americans who won the Nobel Prize for literature since the prizes were instituted in 1901. The others were Ernest Hemingway, William Faulkner, Pearl Buck, Eugene O'Neill and Sinclair Lewis.

With the prize Mr. Steinbeck appeared to have lost his fictive voice altogether. "The prize did terrible things to John's ability to create fiction," Mr. Guinzburg said. "He felt vastly frustrated and he wouldn't fool around with an entertainment, or something light, to break the tension."

The year of the Nobel Prize Mr. Steinbeck published "Travels With Charley," a whimsical chronicle of a trip across the United States with his poodle. The book affirmed his attachment to America as well as his fondness for, and rapport with, simple people.

"I began to feel that Ameri-

cans exist, that they really do have generalized characteristics regardless of their states, their social and financial status, their education, their religion, and their political conviction," he wrote, adding cryptically:

"But the more I inspected this American image, the less sure I became of what it is."

In the middle sixties, Mr. Steinbeck talked from time to time of writing a "big" novel, but seemed unable to put it together. His most recent book, "America and Americans," was a collection of thoughts on the United States that accompanied 105 photographs of the national scene.

In the Vietnam war he dismayed and puzzled his friends in the intellectual community, most of whom opposed the war. Mr. Steinbeck, who took a trip to South Vietnam, aired his hawkish views in columns he wrote for Newsday, the Long Island newspaper. These were titled "Letters to Alicia," the reference being to Alicia Patterson, the paper's founder, who had died several years before the columns appeared.

He was also censured in a poem by Yevgeny Yevtushenko, the Soviet writer, as "betraying" his principles. Mr. Steinbeck, who maintained that the Vietnam conflict was "a Chinese-inspired war" that the United States must win, replied to the Soviet poet. He challenged Soviet authorities to print his tart letter, which accused them of perpetuating the war. The challenge was accepted, and the letter appeared on the front page of a Moscow newspaper.

In recent years, Mr. Steinbeck secluded himself in his Sag Harbor home. He declined to see interviewers, although he was available, as always, to his close friends. In the early summer of 1967 he was in the hospital for the removal of a tumor that was diagnosed as benign. Later in the year he underwent a successful operation for a ruptured lumbar spinal disk.

The writer is survived by his third wife and by his two sons, who are in military service. Two sisters, Mrs. E. G. Ainsworth of Pacific Grove, Calif., and Mrs. C. J. Rodgers of Watsonville, Calif., also survive.

A funeral service will be held Monday at 2 P.M. at St. James's Episcopal Church, 865 Madison Avenue. Cremation will follow. Burial will be in Salinas, Calif.

ACADEMY OF ARTS ADDS LOUISE BOGAN

Louise Bogan, the 71-year-old poet, has been elected to membership in the American Academy of Arts and Letters, considered to be the nation's highest honor society of the arts, it was announced yesterday. The academy limits its members to 50, so she will fill the chair left vacant by the death of Carl Sandburg.

George F. Kennan, president of the academy, created in 1904, said Miss Bogan would be inducted next May. Members of the academy are selected from the 250 members of the National Institute of Arts and Letters. The academy's program includes grants and awards in literature, art and music.

Miss Bogan's principal works include "Body of This Death" (1923); "Dark Summer" (1929); "The Sleeping Fury" (1937); "Poems and New Poems" (1941); "Selected Criticisms" (1955) and "The Blue Estuaries" (poems from 1923-1968).

The New York Times
December 10, 1968


Cato Watkins Awards

The Miami Herald
MIAMI, FLA.
D. 343,456 SUN. 433,187

NOV 27 1968

Enlighten

Frances Swaebly
THEATER SCENE



Gift of ANTA Theater Break for Small Groups

An event that could be of major importance in the development of American theater slid by almost unnoticed the other day, when the National Council of the Arts accepted the ANTA Theater in New York as "a gift to the American people."

The idea behind the gift from the American National Theater and Academy is to allow the house (estimated as worth over \$1 million) to be used henceforth by some of the many non-profit theater, dance and music groups throughout the country.

These groups (such as Sarasota's Asolo Theater) are often of very high caliber, but are little known outside of their own area, and have only limited resources to gain wider attention, either through touring or nationwide publicity.

Built in 1925, the theater, which seats about 1,200 for plays and 1,700 for musicals, is currently housing the musical "Maggie Flynn." It is leased to a management company through next August, and will change over to its new purposes after the expiration of that contract.

A delay of that period is ideal, giving the Council ample time to refine its goals for the theater and take a close look at the no-doubt hundreds of organizations that will promptly apply for a place on the schedule.

Assuming that the selection committee is a good one (and a major part of their task will be resisting various pressure groups) this new plan would be of immeasurable aid in helping our vital regional theaters to full maturity by providing a wider audience in a completely professional, and sophisticated, atmosphere.

① ANTA
② Arts Ed Support

NOV 24 1968

By Miller

White House Reception

The Great Have a Great Time

By MARGARET MAYER

Washington Bureau

WASHINGTON — An informal White House reception Thursday night challenges the elegant 1965 state dinner for Princess Margaret as the most exciting social event of the Johnson administration.

Conductor Leopold Stokowski sat in the third row during a dance performance in the East Room and had to be shushed for exclaiming the virtues of national promotion of the arts.

Singer Lily Pons extolled the virtues of her new home in Dallas, while chatting with other guests over a buffet in the State Dining Room.

PROFESSIONAL ISAAC Stern persuaded amateur Abe Fortas to join him in playing a duet of "Voices of Spring" on violins borrowed from the Marine Band.

Duke Ellington displaced the Marine pianist and gave out with his own "Satin Doll" while Geoffrey Holder and Carmen de Lavallade danced to his special beat in the marble entrance hall.

The occasion was President and Mrs. Johnson's farewell reception honoring members of the National Council on the Arts.

MARIAN ANDERSON expressed a hope, edged with skep-

ticism, that President-elect Nixon would continue the support given the arts under President Johnson, concluding, "We shall soon know."

Arts Council chairman Roger L. Stevens praised President Johnson for having done "more for the arts than any other President of the United States."

The President, whose taste for the traditional in art has been derided by the avant gardists, replied it was fortunate the American people did not expect their presidents to be art critics. He added they did have a right to expect their presidents to "foster the inventive spirit of the people."

THE BIGGEST NAMES on Broadway, in opera, from the

music world and dance groups have provided entertainment for White House social affairs in the past eight years. Thursday night's entertainment was by an unknown group of dancers, the Alvin Ailey American Dance Theater, a recipient of federal support under the National Endowment for the Arts.

The critical audience included Dave Brubeck, Todd Duncan, Martha Graham, Robert Merrill, Lily Pons, Leontyne Price, Rudolf Serkin, Richard Tucker, Veronica Tyler.

The big names mixed with a number of Texans who have aided the arts and the Johnsons over the years.

There were two Texas members of the national council on

the arts, architect O'Neil Ford of San Antonio and artist Donald Weismann of Austin, also drama director Paul Baker of Trinity University, Mr. and Mrs. Henry Catto Jr. of San Antonio, University of Texas president and Mrs. Norman Hackerman, University of Texas TV director and

Mrs. Stanley T. Donner, Mr. and Mrs. J. Lee Johnson III of Fort Worth and artist Melvin Warren of Austin.

The party started early and was over by 9 p.m. but guests agreed it was one of the swiftest affairs the Johnsons had given.

13th Annual Meeting

NOV 22 1968 *B. Miller*

Happy Curtain Call For Rep Theatre

With the curtain rising tonight on a third bright season for Repertory Theatre, New Orleans, it is most fitting that the audience will be graced with the presence of the nation's First Lady and an array of distinguished members of the National Council on the Arts, which, with heavy assistance from the United States Department of Education, has generously funded the three-year project.

Kudos are in order for the Louisiana Council for Music and Performing Arts, Inc., and its president, Mrs. Edwin H. Blum, who spearheaded the drive, in cooperation with Louisiana congressmen, to have the Crescent City numbered among three United States cities where this Educational Laboratory Theatre effort was financed.

Judging from reactions of some 38,000 New Orleans area school children, whose education has been enhanced by attendance, free of charge, at each Rep offering, and from the acclaim of adult patrons who have waited long for the likes of such legitimate theatre here, the experiment appears to have been eminently successful. Youngsters' remarks and expressions of appreciation were even matched at one point by their efforts to raise \$3,000 when a lease problem arose — a spontaneous, concrete demonstration of their desire to see Repertory Theatre perpetuated here.

We welcome Mrs. Lyndon B. Johnson and the NCA members and hope they will enjoy the season opener. May their inspiration, too, provide the continuing stimulus needed to install Repertory Theatre as a permanent, enjoyable fixture on the Crescent City scene.

*Orbits Ed. Sport
@ S. L. Titus*

We can already predict our needs. For instance, we know that in 1965 we were using 348 billion gallons of water a day, and we can estimate that by the year 2020 that figure will have more than quadrupled.

America was blessed with an abundance of water, but not so much that we can afford to continue squandering it—through waste and pollution and misuse.

So you will have to help us find ways to preserve this most precious natural resource—not just for this century, but for the next, and the ones after that.

Working closely with Federal, State, and private agencies, you must tell us:

- where the faults lie in existing programs;
- how we can best use our lakes and rivers for the benefit of all our countrymen; and
- which plans for the reuse of water and for augmenting existing supplies are most feasible.

And you must do this not in the narrow context of gallons-per-day, but in the larger context of protecting and enhancing the total human environment.

Water has played a greater part in my life than almost any other force of nature. I have seen cattle die and families ruined for lack of it. I have seen livelihoods laid waste by its uncontrolled fury.

I know just how much we have to thank you for your willingness to give your energy and your wisdom to this vital Commission.

Commission To Study Mortgage Interest Rates

Announcement of Appointment of Chairman and Members to the Commission. November 21, 1968

President Johnson today named five experts in the field of housing and finance to a 15-member bipartisan commission on mortgage interest rates which was established by the Congress in recent legislation.

The Congress found that the national goal of "a decent home" for every family cannot be reached without an adequate supply of mortgage credit at fair rates. Under the law, this commission is to report by April 1, 1969, on how to keep mortgage credit available at reasonable costs.

The availability of mortgage credit is critical in assisting low- and moderate-income families—who are now eligible to become homeowners under the 1968 Housing Act—to purchase homes.

The commission will examine:

- the need for statutory or administrative controls over interest rates on Government-assisted mortgages.
- the appropriate level of interest rates to enable low- and moderate-income families to afford decent housing.

—ways to assure an adequate supply of credit to produce the expanded volume of housing required to meet the goals recommended by the President and embodied in the new Housing Act.

—the changes that might be needed—institutional, legislative, administrative—to encourage financial institutions to make available a larger share of capital funds for home financing.

Named as Chairman of the commission is James S. Duesenberry, professor of Economics at Harvard University and a former member of the President's Council of Economic Advisers. The other Presidential appointees are:

DR. OLIVER H. JONES, of Silver Spring, Md., Senior Director, Mortgage Bankers Association.

SAUL B. KLAMAN, of Stamford, Conn., Vice President and Chief Economist, National Association of Mutual Savings Banks.

NATHANIEL H. ROGG, of Washington, D.C., Executive Vice President, National Association of Home Builders.

GARRY A. WEBER, of Dallas, Texas, senior member of brokerage firm of Weber, Hall, Cobb & Caudle, Inc.

The other 10 members of the commission are from the Senate and House of Representatives. The act provides that the following Members of the Congress, by virtue of the positions they hold, shall serve on the commission:

SENATOR JOHN J. SPARKMAN of Alabama, Chairman, and SENATOR WALLACE F. BENNETT of Utah, ranking minority member, of the Senate Banking and Currency Committee.

REPRESENTATIVE WRIGHT PATMAN of Texas, Chairman, and REPRESENTATIVE WILLIAM B. WIDNALL of New Jersey, ranking minority member, of the House Banking and Currency Committee.

REPRESENTATIVE OLIN E. TEAGUE of Texas, Chairman, and REPRESENTATIVE E. ROSS ADAIR of Indiana, ranking minority member, of the House Veterans Affairs Committee.

In addition, SENATOR THOMAS J. MCINTYRE of New Hampshire and SENATOR EDWARD W. BROOKE of Massachusetts were appointed by the President of the Senate, and REPRESENTATIVE LEONOR K. SULLIVAN of Missouri and REPRESENTATIVE WILLIAM E. BROCK of Tennessee were appointed by the Speaker of the House.

NOTE: The commission was established by Public Law 90-301 (82 Stat. 114).

National Council on the Arts

The President's Remarks at a White House Reception for the Council. November 21, 1968

Members of the Arts Council, ladies and gentlemen:

Mrs. Johnson and I have very much wanted to meet with the National Council on the Arts at least one last time to thank each of you from the bottom of our hearts for all that you have done to help your country.

As you all, I am sure, realize and as Mr. Stevens implied, artists and politicians have not always been too comfortable together.

One American President once looked at a painting and handed down this judgment. "If that's art," he said, "I'm a Hottentot."

But the American people—thank Heaven—do not ask their Presidents to be art critics. They have many assignments, but that is not one.

But the American people do, I think, have a right to expect of their President that he will encourage the arts; that he will foster, in every way he can, the inventive spirit of his people. And that we have tried to do in our small way.

These years have been years of excitement and controversy and I think a great deal of constructive activity in our country. Some of the liveliest activity, of course, has been in the arts—in the communities across the land; in the theaters and the galleries, the concert halls, and in our schools.

Part of that activity may be traced directly to the new commitment of government to the arts. Much of it, I am sure, can be traced to leadership such as Mr. Stevens', and to your dedication and to your enthusiasm.

I think that I know few men in public life that are deserving of more credit for service above and beyond the call of duty than Roger Stevens. I never thought that I would have the deep affection for him that I have after his wife harassed me with several thousand letters at one time about animals.

But I think now that Roger Stevens may be just the perfect public servant. Somehow or other he loves to do the impossible—and most of us think he does it very well.

I like the record of achievement that he has written. In the twilight of our career here in Washington, the end of some 37 years, we have reviewed in retrospect—looked back at what has taken place and summarized some of the record and some of the things that we have gloried in, the achievements, and some of the disappointments. They have been legion.

But Sunday I went out and spent some time with a very great lady who was the father and the mother of Federal education, Mrs. Eugene Meyer. And when she first started harassing me about Federal aid to education—I use that word tenderly and affectionately, "harassing"—we had about six education bills on the statutes of our land.

I presented her a little "thought" Sunday—that I am going to give her—60 pens that represent the pens with which I have signed 60 pieces of legislation on education.

In the health field, we had a Surgeon General, and that was about all we had done for health, the Pure Food and Drug Act, that wasn't enforced.

But today, more than 20 million people are getting Medicare. And we have more than four dozen health acts that represent a quadrupling of activity and expenditure in the field of health that we are very, very proud of.

In conservation, we had 188 years of Government and we have 176 national parks. For the first time, we are putting more back into the public domain than we are taking out.

Theodore Roosevelt was a great conservation President. He had 19 parks brought in in the early part of this century. Up until that time, we only had four for the whole Federal Government.

But now, we have 176. Franklin Roosevelt added 36 in his 12 years. But our people have been so conscious for the last 5 years of how much we need recreational activity and the playgrounds for our children that of the 176, we have added 46. During that 5 years, almost 700 million people have visited those areas because we have added them not out in Wyoming and Colorado and Arizona—lovely as those places are, and much as we want to go there and we can go there if we have got a vacation of 3 or 4 weeks, long enough to go out there and take mother and the children with us in the car—but we are putting them now at Fire Island and Assateague, close to the population centers.

All of those things I am proud of. But I don't want to take much time.

I want to just conclude by saying that we have had meetings on education, on health, on conservation and on 20 consumer measures that we have passed. And, yesterday, we had a meeting in here on the 22 measures that we have passed for our veterans—such as the GI education bill where hundreds of thousands are going through college when they return and take off their uniforms—22 major veterans bills.

But I am not sure that the thing that I don't appreciate most and doesn't mean the most to me is a letter I got from Roger Stevens that I almost had to read coming down the dark passageway over here this evening that summarized really what he had done and what you have done in the last 5 years.

I haven't had a chance to get a copy of it mimeographed or even photostated. I just saw it because I have been an hour late and several dollars short for some time around here. And the Budget Bureau has been meeting on next year's budget all afternoon.

I just couldn't keep my time within the limits I had set. But I do want to get a copy of that. And if there is any way of getting it reprinted, I want each of you to have it because I think the American people and all of the people who love and appreciate beauty owe a debt to Roger Stevens—and those of you that make up this Council, associated with him, who have undertaken this adventure who have pioneered this course and who have done a job above and beyond the call of duty.

Thank you, Mr. Stevens.

NOTE: The President spoke at 6:36 p.m. in the East Room at the White House. For the text of Mr. Stevens' letter to the President, see the following item.

National Council on the Arts

Letter to the President From the Chairman of the Council. November 21, 1968

Dear Mr. President:

Today marks the last meeting of the National Council on the Arts during your Administration. It is an appropriate moment, I think, to take note of some of the hopeful beginnings which have been made by the Council—and also to note many other efforts to enrich the arts and culture during the past few years.

If it is true that the essential character of a nation is revealed in its arts and culture, it must be said that energy has characterized our people in these years. So many things deserving praise have happened—though it is possible to list only a few, they suggest the enormous breadth and range of cultural activity in America today:

- The National Council on the Arts was established by law in 1964, and authorized to develop a plan for the Federal role in the arts.
- The National Foundation on the Arts and Humanities was established in September 1965: the first Federal agency in our history designed specifically to support the growth of all the arts throughout the Nation.
- A major new Arts and Humanities Program was authorized for the Office of Education. Major legislation such as the Elementary and Secondary Education Act of 1965, made funding possible for projects in this field.
- The John F. Kennedy Center for the Performing Arts was authorized in January, 1964, and construction is well along.
- The National Museum Act of 1966 provided for programs of museum training, research, surveys and publications.
- The Corporation for Public Broadcasting, authorized in November, 1967, will encourage the development of noncommercial radio and television for the benefit of all our citizens.
- The Federal Government has acquired the Joseph H. Hirshhorn collection of 6000 paintings, drawings and sculpture—with a value estimated over \$25 million—and a site on the Mall has been secured for this new museum.
- Ford's Theatre was reconstructed and opened in 1967 suitable for live performances.
- As a result of Federal support and encouragement, nearly all of the states have developed their own programs in the arts.
- Over 300,000 children have been involved in a Laboratory Theatre Project for school children carried out by the Arts Endowment and the Office of Education in Los Angeles, New Orleans, and Providence, Rhode Island.
- The Arts Endowment launched an experiment to

provide summer arts programs for young people in deprived areas of sixteen major cities.

- As a result of a \$1.3 million grant from the Arts Endowment, and subsequent commitments of \$9 million made by private sources, an American Film Institute has been established to encourage new productions and new performers.
- New works of music by American composers have been commissioned, and orchestra and opera groups have been supported.
- Grants have encouraged regional theatres to bring live productions to many smaller cities throughout the country.
- Awards have been made to painters, sculptors, choreographers, and young writers to encourage their creative efforts.
- The National Endowment for the Humanities has made nearly \$1 million in grants over a five-year period to encourage public participation in the humanities and to improve educational levels in these fields.
- Other programs in the humanities have been supported under provisions of the National Defense Education Act and the Higher Education Act of 1965.
- The National Collection of Fine Arts, in the old Patent Building, was dedicated by the President in May, 1968. And the National Portrait Gallery, in another part of the same building, is now open to the public.
- The old Court of Claims at the corner of Pennsylvania Avenue and 17th Street has been approved for use as a museum and art gallery; restoration of the building will be completed in early 1969.

In addition, Mr. President, we can take proud note of a most significant action taken only this morning at the 13th formal session of the National Council on the Arts here in Washington.

The Council voted to accept, as a gift to the American people, the American National Theatre and Academy (ANTA) in New York City. This gift provides the United States with an equity worth approximately \$1.4 million.

We plan to make this theatre available as a performing arts center in New York City for many non-profit groups throughout America, many of whom have never before had the opportunity of presenting their creative talents in a truly professional atmosphere.

These achievements, Mr. President, are the work of many people. But we of the Arts Council share your pride in this record—built by the American people—and we are grateful to you for giving us a chance to serve as we have, and to help fulfill your goals of support and encouragement for the arts.

With warm personal regards,
Sincerely,

ROGER L. STEVENS
Chairman

[The President, the White House]

NOTE: For the President's remarks to the Council, see the preceding item.

MINUTES OF THE THIRTEENTH MEETING

OF THE

NATIONAL COUNCIL ON THE ARTS

November 21-22, 1968

Washington, D.C.

Main Conference Room

Department of State

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ADDENDUM

List of Grants and Programs Recommended, with
Fiscal Year and Budget Classification Notations.

MINUTES OF THE THIRTEENTH COUNCIL MEETING

The National Council on the Arts convened at 9:30 A.M. Thursday, November 21, 1968, with Mr. Roger L. Stevens, Chairman, presiding. Council recessed at 5:00 P.M., convened at 9:30 A.M. Friday, and recessed at 11:20 A.M. so that the members might join Mrs. Lyndon B. Johnson on her trip to New Orleans to attend the opening night performance of Repertory Theatre, New Orleans.

Council members present

Marian Anderson
Albert Bush-Brown
Jean Dalrymple
Richard C. Diebenkorn, Jr.
Duke Ellington
Paul Engle
O'Neil Ford
Lawrence Halprin
R. Philip Hanes, Jr.
Richard Hunt
Jimilu Mason
Robert Merrill (except Friday)
Rudolf Serkin
Oliver Smith
Isaac Stern
Edward Villella
Donald Weismann

Council members absent

Helen Hayes
Charlton Heston
Harper Lee
Gregory Peck
Sidney Poitier
George Stevens, Sr.
Nancy White
Minoru Yamasaki

Fine Arts Deans present

Dr. Abbott Kaplan, President, College at Purchase, State University of New York, Purchase, New York.

Dr. Joseph C. Sloane, Chairman, Division of Fine Arts, University of North Carolina, Chapel Hill, North Carolina.

State Arts Agencies representatives present

Mr. George Beattie, Executive Director, Georgia Art Commission.

Mr. Barnet Fain, Chairman, Rhode Island State Council on the Arts.

Mr. Lyman Field, Chairman, North American Assembly of State and Provincial Arts Agencies.

Observers

Dr. Harold Arberg, Acting Director, Arts and Humanities Program, U.S. Office of Education.

Staff Members

Roger L. Stevens, Chairman.

Douglas G. MacAgy, Deputy Chairman.

Charles B. Ruttenberg, General Counsel, National Foundation on the Arts and the Humanities.

Charles C. Mark, Director of Planning and Analysis.

Clark Mitze, Director, Office of State and Community Operations.

Frank Crowther, Special Assistant to the Chairman.

Leonard Randolph, Assistant to the Director of State and Community Operations.

Luna Diamond, Secretary to the Council.

Walter F. Anderson, Director of Music Programs.

June Arey, Associate Director for Dance Programs.

Henry Geldzahler, Director of Visual Arts Programs.

Marjory Hanson, Program Assistant for Music Programs.

Henry Hecht, Museum Projects.

Edythe Jacobs, Secretary to the General Counsel, National Foundation on the Arts and the Humanities.

Ruth Mayleas, Director of Theatre Programs.

Starke Meyer, Assistant, Visual Arts Programs.

Paul Spreiregen, Director of Architecture and Design Programs.

Ana Steele, Head, Special Research Projects.

David Stewart, Director of Education and Public Media Programs.

Karen Szurek, Research Assistant, Office of Research.

Charlotte Woolard, Secretary to the Chairman.

Aida Schoenfeld, Project Coordinator.

I. PRELIMINARY MATTERS

- A. The Chairman introduced the new Council members present, who then took their oath of office - members Dalrymple, Ellington, Ford, Hunt, Merrill, Serkin, and Villella.
- B. The Chairman introduced the distinguished visitors, pointing out that the presence at this meeting, for the first time, of State arts agencies representatives signalled the Endowment's strong desire to strengthen its bonds with the State agencies, a policy which had already been demonstrated by a series of regional meetings which had been taking place in the last few months between Endowment and State arts agencies representatives.
- C. The Chairman introduced the Endowment staff present at the meeting; the following changes were noted:
1. Mr. Douglas MacAgy has succeeded as Deputy Chairman Mr. William B. Cannon, who left the Endowment to become Vice President for Programs and Projects at the University of Chicago.
 2. Mr. Walter F. Anderson has succeeded as Director of Music Programs Mrs. Fannie Taylor; Mr. Anderson's new Assistant for Music Programs is Miss Marjory Hanson.
 3. Mr. Frank Crowther, Special Assistant to the Chairman, who will be leaving the Endowment early in 1969, was presented with a gift by the Chairman on behalf of the Endowment staff.
- D. The members of the National Council of the Arts and the staff of the National Endowment for the Arts rose for a moment to honor the memory of Council member Paul d'Harnoncourt who had been struck and killed by an automobile on August 13, 1968. The following tribute was read by Deputy Chairman Douglas MacAgy:

"I would like to speak, for a moment, of René d'Harnoncourt, about whose recent tragic death we all know.

"Just as he was esteemed by his fellows on the Council, he was loved and respected by associates everywhere. Of many tributes already paid, I'd like to quote briefly from remarks made by a young colleague of his during a service at The Museum of Modern Art early last month.

'Those of us who were fortunate enough to work closely with René d'Harnoncourt came to have a regard for him far beyond the respect one feels for even the most distinguished professional accomplishments. René was a friend, and as the years went by and all of us shared with him the trials and successes of this museum, we could talk to him about our work with the certainty that he knew, sometimes better than we did, exactly what it was we were trying to do.'

"Arthur Drexler's words reflect the feelings of many others who worked with René, and I have chosen to recite them in this company because most of us on the Council have shared this experience. To the meetings his presence brought wide vision, detailed insight, wisdom and a will for action. With these it brought a rare warmth and wit to the exchange of views. As the Council goes on with the job he liked so much, the memory of that presence will be vivid."

- E. The Chairman then informed the new Council members about basic policies and procedures developed over the first three years of the Endowment's existence, including the functions of the staff and of the panels which provide the Council and the Endowment with advice and recommendations.

Mr. Stevens also briefly outlined the general policies established by the Council with regard to assistance: namely, that as a general rule, the Council will recommend projects with national implications, or those which are part of a national support program (such as the program of assistance to resident professional theatres across the country); that due to budgetary limitations, the Council will not entertain requests for construction or rehabilitation of arts facilities; and that the Council is generally not in favor of covering deficits of arts organizations. The Chairman noted that there had been a few exceptions to these general guidelines, made at the Council's recommendation, and that the overriding principle was to enable the Council to be flexible in its approach, and to retain its ability to move with speed when necessary.

II. STATUS REPORTS

The Council reviewed summaries of the status of grants and activities previously recommended; items of particular interest are set forth below:

Architecture

Mr. Spreiregen reported that the \$30,000 grant to Columbia University's design project, recommended at the Council's 12th meeting, would be delayed due to University difficulties in developing the details of the project; the Council recommended carrying over this grant amount for Columbia until the difficulties are ironed out.

Mr. Spreiregen further noted that the \$25,000 grant to Professor Ralph Knowles of the University of Southern California had been very well utilized; Professor Knowles' design manual, developed under this grant, looked extremely valuable and is to be published by the Massachusetts Institute of Technology.

Dance

Mrs. Arey pointed out the great success and growing local impact of the Coordinated Residency Touring Program. She further indicated that Connecticut College's Dance Festival and that at Jacob's Pillow, both Endowment grant recipients, seemed to be implementing certain restructuring and organizational changes which would result in new vitality for both festivals.

Education

Mr. Stewart informed the Council that the report prepared by the American Association for Higher Education, under a \$16,500 grant from the Endowment, was complete and would be published by a West Coast publishing firm, Jossey-Bass, Inc.

Literature

The Council was informed that The American Literary Anthology/2 is scheduled for publication in late January, 1969, by Random House. Publishers' Weekly's advance review of this second volume of the Anthology is excellent.

It was also reported that the Poetry in the Schools program, while enjoying extreme success in Minnesota and Illinois, and getting underway in Arizona, would not take place in the Los Angeles area due to difficulties with the Los Angeles school board.

Music

Mr. Anderson reported that, utilizing the Endowment's \$50,000 grant, Affiliate Artists, Inc. hoped to have 15 affiliate artists on campuses by fall 1969. Council member Stern expressed interest in seeing the names of the affiliates and of the schools with which they will be connected.

The Council then discussed the project, for which it had recommended that \$250,000 be used, for Professional Symphony Orchestra Program Development. It was reported that several months would be required to launch this program which is intended as a statement of support for America's orchestras (the Council recognizes that extreme budgetary limitations prevent any kind of massive assistance program by the Endowment in this area), and which it is hoped will stimulate innovative and experimental new programming on the part of five major orchestras. The Council reiterated its support for the program, and recommended that the \$250,000 be made available when the projects are fully developed.

Mr. Stevens added that a bonus development in the Kodaly Fellowship Program was that reports from Hungary indicated that the young musicians were being extremely well received in Hungary, and they were highly enthusiastic about the methods of music education used in that country. The Hungarian government, and the Hungarian people, were being most cordial and helpful, and the implications for this kind of exchange program could not be minimized. Professor Alexander Ringer's preliminary report on the fellows was distributed to the Council members.

Public Media

Mr. Stewart noted that the report resulting from Professor Melville Nimmer's \$25,000 Endowment grant on Artists' Rights is complete and appears

to be excellent; Mr. Stewart expressed the hope that the Endowment might have the report condensed and distributed.

He then told the Council that the KQED film on Ghirardelli Square, partially funded through a \$50,000 Endowment grant, should be completed and edited by January 1969, and that the film may be distributed through theatres as well as television outlets. In addition, Mr. Stewart reported that the other Endowment grant, \$70,000, to KQED for experimental programming, would result in a book-form report with audio tapes; and that National Educational Television (NET) had decided to film a one-hour "Special" program on this KQED project to distribute nationally through the new AT & T network; KQED itself has also decided to make eight half-hour TV programs on the project for their San Francisco TV audience.

Mr. Stewart further advised that the WGBH radio drama project was complete, and that WGBH the previous week had released ten plays selected as the best of the radio dramas submitted. These 10 "bests" have been recorded, and 650 sets (of 10) have gone out to 150 stations which have promised to utilize them, as well as to colleges and universities, theatre groups, and critics.

At the Chairman's request, Mr. Stewart briefly explained the organization and functions of the new Corporation for Public Broadcasting and expressed the hope that the Corporation and the Council/Endowment might work closely together in the future.

Theatre

Mrs. Mayleas noted that although the \$75,000 Endowment grant to the Minneapolis Theatre Company had been intended to assist a tour which would include the "Cultural Olympics" in Mexico City, it had subsequently developed that this section of the tour would not take place; the grant would be used to assist the Company's tour to New York City and Los Angeles.

In addition, Mrs. Mayleas informed the Council that with the Endowment's \$50,000 grant, the Berkshire Theatre Festival had been assisted to rehearse and perform four new plays: "A Matter of Position" by Elaine May, "The Cuban Thing" by Jack Gelber, "Lovers and Other Strangers" by Renee Taylor and Joseph Bologna, and "A Cry of Players" by William Gibson; three of these plays were presented on Broadway following their Berkshire "tryouts."

States Program

Mr. Mitze reported that fifty-two of the State arts agencies had claimed their \$30,909 Fiscal 1969 grants; the three non-participants were Indiana, Delaware, and American Samoa. He further noted that between August and November of this year, six regional meetings had been held to increase the flow of information and stimulate greater cooperation between the Endowment and the States arts agencies, as well as between the various arts agencies themselves.

Variety of Art Forms

The Chairman reported that the Artists' Housing Project, being developed in cooperation with The J. M. Kaplan Fund in New York City, is tentatively scheduled for occupancy in about eight months. Mr. Stevens further noted the possibility that some percentage of the units might be made available for artists from other countries who were residing in the United States for a period of time on various fellowship and government programs.

Visual Arts

Mr. Geldzahler, reporting on the success of the Artists Technical Research Institute and the Nimmer Artists' Rights study, urged that some provision be made to disseminate the results of these grants. In addition, Mr. Geldzahler stated that the Francis O'Connor WPA Arts Projects study, just completed, was excellent and should also be disseminated.

It was further noted that the study undertaken by MacFadyen and Knowles under a \$30,995 Endowment contract was being closed out because of the fact that the Federal Government had undertaken a broad study of museum resources and their availability.

III. COUNCIL REVIEWED THE FOLLOWING GRANTS APPROVED BY THE CHAIRMAN UNDER THE DISCRETIONARY POWER GRANTED BY PUBLIC LAW 90-348; DELEGATION OF SAID AUTHORITY TO THE CHAIRMAN HAD BEEN MADE BY THE COUNCIL AT ITS 11TH MEETING.

(See also pages 12 and 13 of these Minutes for additional such grants in connection with other full programs.)

Alvin Ailey Dance Theatre: A \$10,000 matching grant to enable Mr. Ailey to set two new works, tentatively entitled "Quintet" and "Knoxville," while on a European tour during the summer of 1968.

American Association of Museums: A \$10,000 non-matching grant for salaries, travel, administrative costs, publications, and application of new technologies for the purpose of coordinating museum efforts and resources on a state, regional, and national basis.

The Artists Technical Research Institute: A \$10,000 matching grant to assist the Institute to continue and complete important projects requiring laboratory facilities, initiated with a Fiscal 1967 \$15,000 matching grant from the Endowment for research on the uses of new materials in the visual arts.

Contemporary Concerts, Inc. (Chicago): A \$3,200 matching grant to support this season's concert series, one an inter-media presentation, and the remaining two instrumental concerts.

HUDSON REVIEW/YM-YWHA Poetry Center Symposium: A \$1,750 matching grant for a Symposium held on November 11, 1968 on the occasion of Hudson Review's 20th Anniversary Year and the YM-YWHA Poetry Center's 30th Anniversary, to include readings by distinguished poets as well as a series of panel discussions.

University of Alabama Regional Composers' Forum: A \$3,000 matching grant to enable the Forum to expand its existing program and to obtain the services of well-established professional ensembles and soloists to augment the work of the faculty and students of the University in performing contemporary works by southeastern composers. (The Endowment supported this undertaking in Fiscal 1968 with a \$3,000 matching grant.)

U.C.L.A. Arts Management Conference: A \$10,000 non-matching grant for the organization of two meetings, one in New York and one in Los Angeles, to which leading administrators would be invited to critically evaluate a prospectus for a Center for Arts Administration planned by U.C.L.A. for late 1969.

University of Minnesota (Poetry in the Schools): A \$5,400 matching grant to extend for a second semester the Poetry in the Schools Program in Minnesota's secondary schools. (The Endowment supported this undertaking in Fiscal 1968 with a \$12,000 matching grant.)

Vermont Council on the Arts: A \$10,000 non-matching grant to enable the Vermont Council to co-sponsor with the Vermont Marble Company an international sculpture symposium scheduled for July 20 through September 20, 1968.

IV. COUNCIL RECOMMENDED THE FOLLOWING GRANTS FROM FISCAL 1969 FUNDS, AND/OR FROM FISCAL 1970 FUNDS, WHEN AVAILABLE. ALL PROGRAMS NOT LISTED BELOW WERE DEFERRED.

ARCHITECTURE AND DESIGN

John Eberhard: The Council recommended a \$7,000 individual grant to enable University of Buffalo Professor John Eberhard to cover costs of preparing a book on the role of the new technologies in today's architecture and design. None of the \$7,000 will be used for personal remuneration.

Erwin Gutkind/University of Pennsylvania: The Council recommended a \$23,000 grant to the University of Pennsylvania to assist the late Professor Gutkind's daughter, Miss Gabriel Gutkind, to prepare for publication five volumes written by Professor Gutkind; the full eight-volume series is entitled "International History of City Development"; three volumes have been completed already.

DANCE

Choreographers' Grants: The Council, in agreement with panel and staff suggestion, recommended individual grants totalling \$84,960 to enable six established, and four young, choreographers to create new works by providing a fee for the choreographers and four weeks' rehearsal salaries for their dancers. In addition, the Council recommended individual grants totalling up to \$47,120 to five additional choreographers also recommended by the Dance Panel, pending availability of funds.

(COUNCIL MEMBER HALPRIN LEFT THE ROOM WHEN THE VOTE WAS TAKEN.)
The Choreographers are listed below in alphabetical order; those asterisked are among the latter five mentioned above.

Cunningham, Merce	\$	10,760
Englund, Richard		9,220
Feld, Eliot		10,500
*Halprin, Ann		7,000 10,560
Hoving, Lucas		8,840

Koner, Pauline	\$	5,000
Kuch, Richard		2,500 (or \$5,380)
Limon, Jose		10,760
*Louis, Murray		8,360
*Nikolais, Alwin		9,800
Redlich, Don		3,940
Sokolow, Anna		10,760
*Taylor, Paul		10,720
*Tetley, Glen		11,240
Weidman, Charles		9,800

Coordinated Residency Touring Program: The Council recommended matching grants totalling \$106,420 to enable several dance companies to tour the Midwest, Southeast, and Northeast regions of the country during the 1968-69 season. (The Council at its 12th meeting approved an allocation of "up to \$120,000" for this project; this action re-states the Council recommendation and names specific grantees.)

Grantees to administer the project are:

Vermont Council on the Arts.....	\$	35,200
North Carolina Arts Council.....	\$	7,300
Illinois Arts Council.....	\$	63,920

NOTE: It was reported to the Council that the Chairman had used his discretionary powers under PL 90-348 and had already made grants to these organizations in the following amounts:

Vermont.....	\$	3,200
North Carolina.....	\$	3,200
Illinois.....	\$	8,000

Thus, a total of \$92,020 remains to be obligated.

Martha Graham Center of Contemporary Dance: The Council recommended a \$100,000 matching grant for general support of the Martha Graham Dance Company, contingent upon receipt of donated funds by the Endowment.*

Pacific Northwest Ballet Association: The Council recommended a \$100,000 matching grant to support the third consecutive seasonal residency (1969) for the City Center Joffrey Ballet in the Pacific Northwest. It is anticipated that the program this year will include the States of Washington, Idaho, and Oregon and will last two weeks longer than the previous seasons.

*In the amount of one-half of the total grant.

EDUCATION

Harlem School of the Arts: The Council recommended a \$32,775 matching grant to support this School's theatre and music programs. (The Endowment supported this undertaking in Fiscal 1967 with a \$24,500 matching grant.)

International Society for Education Through Art (INSEA): The Council recommended a \$35,000 matching grant to support this international arts organization's 1969 World Assembly, to be held in New York City in August, 1969.

New Thing Art and Architecture Center: The Council recommended a \$25,000 matching grant for continued and expanded activities of this workshop school of the arts in the Nation's Capital; funds will be used for rent, building maintenance, consumable supplies and staff salaries. The Director of this Center, Mr. Colin Carew, hopes at some future date to develop a permanent high school of the arts, and the Council felt this to be a worthy pilot project on its own merits and as a statement of the Council's concern for the relevance of art to our society. SEE ALSO DISCUSSION AND RESOLUTION, PAGE 33.

LITERATURE

Coordinating Council of Literary Magazines: The Council recommended a \$100,000 grant, 50% to be matched by CCLM, the other 50% without matching requirements, for continued support of this organization. Funds will be used to cover operating expenses and to allow for limited expansion of its activities, primarily providing assistance to the small literary magazines in the country.

NOTE: It was reported to the Council that the Chairman had used his discretionary powers under PL 90-348 and had approved a \$10,000 grant to this organization; the Council agreed that this \$10,000 would be deducted from the \$100,000 grant recommended at this meeting.

Thus, a total of \$90,000 remains to be obligated.

Poets in Developing Colleges: Talladega College (Alabama): The Council recommended a \$3,800 matching grant to enable the College to engage the services of a Writer-in-Residence, a poet, for the spring 1969 semester.

MUSIC

American Choral Foundation: The Council recommended a \$50,000 matching grant for the 1969 Summer Institute for Choral Conductors, to be held at the University of Wisconsin and the State University of New York at Binghamton. (The Endowment supported the first of these Institutes, during the summer of 1968, with a Fiscal 1967 \$50,000 grant.)

American International Music Fund, Inc.: The Council recommended a \$25,000 matching grant for the Fund's "Recording Guarantee Project," which involves the collection and distribution, through libraries and non-commercial radio stations, of tapes of contemporary music performances.

Audience Development Program - Museum Concert Series: The Council, in agreement with panel and staff suggestion, recommended matching grants totalling \$14,300 to enable the following museums' concert series to add to their normal schedules, concerts by young or not-well-known American artists:

Carroll Reece Museum (Tennessee)	\$ 1,000
Columbia Museum of Art (South Carolina)	1,000
Hudson River Museum (New York)	1,000
Los Angeles County Museum of Art	1,000
M.H. de Young Memorial Museum (California)	1,000
State Museum of New Jersey	1,000
Tampa Bay Art Center (Florida)	1,000
Wichita Art Museum	400
Greenville County Museum (South Carolina)	500
Louisiana State Museum	1,000
Minneapolis Society of Fine Arts	1,000
Museum of Contemporary Art (Illinois)	1,000
Norfolk Museum of Arts and Sciences	1,000
Pennsylvania Historical Society (Old Economy)	1,000
San Francisco Art Museum	1,000
State Capitol Museum (Washington)	400

(At its 11th meeting, the Council had allocated "up to \$15,000" for this program.)

Composers' Showcase (Contrasts in Contemporary Music, Inc.): The Council recommended a \$5,000 matching grant for support of a four-concert series of contemporary American music to be presented at the Whitney Museum of American Art in New York City.

Group for Contemporary Music: The Council recommended a \$10,000 matching grant to support this Columbia University-based group's 1968-69 program of concerts of significant 20th Century compositions, with emphasis on American music.

Irving Lowens: The Council recommended a \$10,000 grant to enable Mr. Lowens, Music Critic for Washington, D.C.'s The Evening Star and Chairman of the Board of Directors of the Music Critics Association's publication, the American Musical Digest, to take a six-month leave of absence from his regular critic's duties to devote full time to the final preparation and publication of the Digest.

Music Critics Association: The Council recommended that an additional \$30,450 be made available to complete work on the American Musical Digest prototype; this publication was launched with a \$64,000 Fiscal 1968 contract from the Endowment. This additional amount provides a contract extension through June 30, 1969.

National Guild of Community Music Schools: The Council recommended a \$15,000 matching grant for continued support of this organization's efforts to stimulate the creation of new community music schools throughout the country. (The Endowment supported the establishment and initial activities of this national organization's permanent office through Fiscal 1968 grants totalling \$32,200.)

George Russell: The Council recommended a \$5,500 individual grant to jazz composer and instrumentalist Russell in recognition of his contributions to 20th Century American music.

Seattle Opera Association: The Council recommended a \$10,000 matching grant for support of this regional opera company's 1968-69 season Singer-in-Residence Program, part of a long-range plan of regional development.

Young Audiences, Inc.: The Council recommended a \$150,000 matching grant for general support of this national audience development organization for music, contingent upon receipt of donated funds by the Endowment.* (The Endowment supported this undertaking in Fiscal 1969 with a \$60,000 matching grant.)

*In the amount of one-half of the total grant.

PUBLIC MEDIA

Filmmakers' Cinematheque (Film Culture Non-Profit Corporation - New York): The Council recommended a \$30,000 matching grant for operating expenses of this organization's program of services, including library, publications, and film-showing facilities, to the growing community of independent and largely non-commercial filmmakers.

New York Film Festival: The Council recommended a \$50,000 matching grant to support the 1969 New York Film Festival at Lincoln Center as well as a new and related institution to provide special services through a membership club for adults and one for children, a program of publications, establishment of a film information center, and library exhibitions.

Tony Schwartz/Art of Sound Recording: The Council recommended a \$25,000 individual grant for a one-year experimental project which will result in the production of a "portrait in sound" of a crosstown strip of blocks in New York City.

(At the 12th Council meeting, the Council had recommended a \$52,800 matching grant to Fordham University to administer this Schwartz project, which at that time included a fairly extensive program of classwork in connection with the project. This Council action revises the manner of proceeding, makes Mr. Schwartz the individual grant recipient, and reduces the grant amount.)

THEATRE

American National Theatre and Academy: The Council recommended a \$450,000 contract in support of a program enabling the Endowment to receive the ANTA Theatre as a donation to the Federal Government. FOR DISCUSSION AND RESOLUTION, SEE PAGE 31 .

Professional Experimental Theatres and Workshop Groups: The Council, in agreement with panel and staff suggestion, recommended matching grants totalling \$105,000 as a continuation of its program of assistance to experimental theatres around the country. Grants were recommended to the following 14 groups:

Academy Theatre	(Atlanta)	\$ 7,500
The American Playground	(Washington, D.C.)	5,000
Chelsea Theatre Center	(New York City)	5,000
Corner Theatre Cafe	(Baltimore)	2,500
Dancers Studio Foundation	(New York City)	5,000
Firehouse Theatre	(Minneapolis)	15,000
Free Southern Theatre	(New Orleans)	10,000
Hull House Playwrights Center	(Chicago)	5,000
Judson Poets Theatre	(New York City)	7,500
La Mama Experimental Theatre Club	(New York City)	15,000
New Dramatists Committee	(New York City)	7,500
New Lafayette Theatre	(New York City)	10,000
Open Theatre	(New York City)	7,500
Thresholds	(New York City)	2,500

Resident Professional Theatre Program: The Council, in agreement with panel and staff suggestion, recommended matching grants totalling \$245,000 in a continuing program of assistance to help resident professional theatres raise their artistic standards, undertake special projects, engage guest personnel, and produce new plays. Grants were recommended to the following 16 theatres:

Actors Theatre of Louisville	\$ 10,000
Alley Theatre (Houston)	15,000
Arena Stage (Washington, D.C.)	20,000
Center Stage (Baltimore)	15,000
Center Theatre Group (Los Angeles)	20,000
A Contemporary Theatre (Seattle)	5,000
Long Wharf Theatre (New Haven)	20,000
Milwaukee Repertory Theatre	20,000
Old Globe Theatre (San Diego Shakespeare Festival)	5,000
Playhouse-in-the-Park (Cincinnati)	20,000
Seattle Repertory Theatre	15,000
Studio Arena Theatre (Buffalo)	15,000
Theatre Atlanta	10,000
Theatre Company of Boston	20,000
Washington Theatre Club (D.C.)	20,000
Yale Repertory Theatre (New Haven)	15,000

VARIETY OF ART FORMS

AFL/CIO Council for Scientific, Professional and Cultural Employees (SPACE): The Council recommended a \$20,000 grant for the second year of this program, launched with Fiscal 1968 Endowment funds, to develop arts demonstration projects in several American cities in cooperation with local AFL/CIO labor organizations and local arts organizations.

Associated Councils of the Arts (A.C.A.): The Council recommended a \$75,000 matching grant to support this New York-based national service organization's program of consultation, information, and other technical assistance to hundreds of State and community arts councils in North America.

(COUNCIL MEMBER HANES LEFT THE ROOM WHEN THE VOTE WAS TAKEN.)

National Touring Program: The Council recommended matching grants totalling \$82,782 under a program, approved at its 10th meeting, to enable performing arts groups to distribute a limited number of performances, in addition to their normal schedules, to cities or areas normally unable to afford hosting them. Grants were recommended to the following groups:

Kansas City Philharmonic	\$ 4,582
Minnesota Orchestra	13,500
New Orleans Symphony	7,200
Federation of Rocky Mountain States	35,000
*San Francisco Ballet	"up to 20,000"
Utah Civic Ballet	3,000

*Expressing some concern over the "differentials" to be covered by this grant, the Council recommended that these amounts be checked and that the Chairman "in his discretion make a grant of up to \$20,000 in such installments as he might deem necessary."

Pilot Project for Community Cooperation: The Council recommended a \$7,000 matching grant for a pilot project, administered by the Lubbock (Texas) Chamber of Commerce, involving cooperation on arts programming between the Chamber of Commerce, Lubbock's arts organizations, and Texas Technological College.

Special State Projects: The Council, in agreement with panel and staff suggestion, recommended grants totalling up to \$134,000, on a matching basis (2/3 Endowment funds, 1/3 State funds), for special arts projects to be undertaken by the official State arts agencies in the following 20 States at a maximum grant cost of \$6,700 each:

Alaska	New Jersey
Colorado	New York
Connecticut	Oklahoma
Guam	Oregon
Kentucky	Puerto Rico
Massachusetts	South Dakota
Michigan	Texas
Minnesota	Virginia
Montana	Washington
Nebraska	West Virginia

The Council expressed its strong recommendation for the principle behind these grants assisting the States to utilize funds directly for the benefit of local projects and community programs, and further recommended that the following State agencies be accepted as alternates should any of the above be unable to utilize its funds: Missouri, Arkansas, New Hampshire, Maine, and Iowa.

VISUAL ARTS

Awards to Artists: The Council, in agreement with panel and staff suggestion, recommended awards totalling \$150,000 to 30 painters and sculptors from the Eastern Region of the country in recognition of past accomplishments and to encourage future efforts in the visual arts. Awards of \$5,000 each were recommended to:

Miss Pat Adams	Bob Grosvenor
Peter Agostini	Al Held
Carl Andre	Morris Kantor
Edward Avedisian	Frederic Karoly
Miss Jo Baer	Tadaaki Kuwayama
Darby Bannard	Robert Murray
William Bollinger	Philip Pearlstein
Gandy Brodie	Howard Rogovin
Paul Burlin	Richard Tuttle
Dan Christensen	Gerald Van de Wiele
Beauford Delaney	Richard Van Buren
Friedel Dzubas	David Von Schlegell
Manny Farber	Christopher Wilmarth
Mary Frank	Peter Young
Robert Gordon	Larry Zox

Detroit Institute of Arts: The Council recommended a \$90,000 matching grant for the second phase of "Project Outreach," launched by Fiscal 1967 funds as part of the Endowment's Museums Program; "Project Outreach" is involving 14 different Michigan communities in a series of arts activities which extend the Detroit museum's resources out to these communities and stimulate new local interest and participation in the arts.

- V. COUNCIL RECOMMENDED THE FOLLOWING PROGRAMS, WITH SPECIFIC GRANT RECOMMENDATIONS TO BE MADE AT A LATER DATE. ALL PROGRAMS NOT LISTED BELOW WERE DEFERRED.
-

ARCHITECTURE AND DESIGN

Architecture and Design Program: The Council recommended that \$250,000 be set aside for such specific architecture and design programs as might be developed from applications and by the Council and Endowment staff in future months. FOR DISCUSSION, SEE PAGE 37.

DANCE

Coordinated Residency Touring Program: The Council recommended that up to \$200,000 be used to continue a program involving a number of dance companies in multiple residencies on regional circuits. The Endowment provides 1/3 the costs of the companies involved plus the fee of the national coordinator; all local costs are assumed by local sponsors.

LITERATURE

American Literary Anthology/3: The Council recommended that \$35,000 be used to select and make awards to contributors (and editors responsible for initial publication of these works) to the third volume of the American Literary Anthology, launched and continued with Endowment funds.

MUSIC

Contemporary Music Performing Groups: The Council recommended that \$150,000 be used to support a series of grants of up to \$15,000 each for groups engaged in significant contemporary music programming. The Endowment will assume the responsibility for announcing this program and processing applications.

Jazz Program: The Council recommended that \$20,000 be used for assistance to various jazz projects; this recommendation expressed the Council's recognition that jazz is an important art form and is worthy of encouragement and support.

VARIETY OF ART FORMS

Council-Sponsored International Arts Conferences: The Council recommended sponsorship of two international conferences, the first an outgrowth of one held at Ditchley Park in England on subsidization of the arts, and the second a UNESCO project involving a meeting of Ministers of Culture from around the world. Both conferences would be sponsored by the Arts Council in the United States, probably within the next two years; the Council recommended funding for the first at up to \$4,000, and for the second at up to \$40,000.

VI. COUNCIL RECOMMENDED REJECTION OF THE FOLLOWING APPLICATIONS:

DANCE

Ballet Celeste: Funds for a proposed eight projects; any or all could be assisted by the Endowment. (Request: \$17,410)

The Boston Ballet Company, Inc.: Funds for salaries for artistic and administrative personnel and for continued operation. (Request: \$75,650)

Capitol Ballet Guild: Funds for strengthening the Guild as an arts organization. (Request: \$23,339.87)

Choreographers' Grants: Funds for the creation of new works by the following choreographers:

Beatty, Talley	McKayle, Donald
Bhaskar	Monk, Meredith
Collins, Janet	Nagrin, Daniel
Duncan, Jeff	Perez, Rudy
Falco, Louis	Pomare, Eleo
Hawkins, Erick	Ross, Bertram
Lang, Pearl	Tharp, Twyla
Litz, Katherine	Walker, Norman

Cleveland Modern Dance Association: Funds for a pilot project in theatre and dance education for elementary school children. (Request: \$7,500)

Composers and Choreographers Theatre: Funds for commissioning works by eight choreographers and for rental of equipment. (Request: \$5,000)

East European Ethnic Dance Film Series: Funds for a series of six color dance films on location in six European countries. (Request: \$105,505)

Frank Eng: Funds for the restoration and recording on film of the work of the late American choreographer Lester Horton. (Request: not specified)

Foundation for Modern Dance Education: Funds for four separate projects, all in the area of bringing professional dance to young people, particularly in schools and depressed areas. (Request: \$37,050)

Raoul Gelabert: Funds for a comparative study of the methods and results of dance education used by several major dance companies around the world. (Request: not specified)

Library and Museum of the Performing Arts: Funds for preservation, through film and Labanotation, of the works of choreographer Doris Humphrey. (Request: \$15,000)

Manhattan Festival Ballet: Funds to commission a new work by Stuart Hodes. (Request: \$2,040)

New York City Ballet: Funds for a new work in three acts, to be choreographed by Balanchine to music by Morton Gould. (Request: \$150,000)

New York Seasons for Dance Companies: Funds for the New York City Center (\$150,000), Theatre 1968 (\$75,000), and The Brooklyn Academy of Music (\$30,000) for three separate plans to offer American contemporary dance companies a permanent home in New York. (Total requests: \$255,000)

Southeastern Louisiana College: Funds for a nine-week summer Contemporary Dance Workshop. (Request: \$1,902.58)

Charles Weidman: Funds to establish the Weidman Center of Dance and Dance Education. (Request: \$113,600)

EDUCATION

Caton-Rose Institute of Art (New York City): Funds for the establishment of a cultural center of art on an international scale. (Request: \$330,900 over a three-year period)

The MacDowell Colony (Peterborough, New Hampshire): Funds for general support of this professional artists' colony currently headed by Aaron Copeland. (Request: \$50,000)

MUSIC

All Star Jazz Festival (Pittsburgh): Funds for this annual CYO-sponsored jazz festival. (Request: \$20,000)

Audience Development Program - Museum Concert Series: Funds enabling the following museum concert series to supplement their normal schedules with additional concerts by young or not-well-known American artists:

Brooklyn Museum (New York)
Joslyn Art Museum (Nebraska)
Henry Morrison Flagler Museum (Florida)
Museum of the Philadelphia Civic Center
Philadelphia Museum of Art

Berklee School of Music: Funds enabling ten foreign students to study at Berklee for one year. (Request: \$23,000)

Berkshire Boy Choir: Funds to meet expenses of this summer choral institute in Stockbridge, Massachusetts. (Request: \$3,500)

Boston Philharmonic Society: Funds for a Development Coordinator to explore ways to bring funding sources and arts organizations together. (Request: \$10,000)

Olive Brown: Funds for a concert at Lincoln Center by this blues singer. (Request: not specified)

Camerata Chorus of Washington: Funds for four concerts with commentary in Washington, D.C. inner-city public schools during 1968-69. (Request: \$1,200)

Chamber Symphony Society of California: Funds to produce 15 half-hour videotapes to be used in schools and colleges as basic music appreciation course. (Request: \$187,500)

Cesare Claudio: Funds for copying grant to defray costs of copying score and parts of new work. (Request: \$2,000)

Cleveland Music School Settlement: Funds to set up a branch in the East Cleveland area. (Request: for three years - \$21,750)

Colorado Springs Symphony Orchestra: Funds for a five-day Symposium-Festival in conjunction with Colorado College in spring 1969. (Request: \$49,300)

Composers Recordings, Inc.: Funds to cover costs of recording production of new works by young American composers during performance at various university centers. (Request: \$52,553)

Contemporary Chamber Ensemble - Rutgers University: Funds for series of three workshop demonstrations followed by formal concerts to be performed by this repertory chamber group in residence at Rutgers. (Request: \$9,990)

Don Dufois: Funds for a modern jazz concert series at a major New York City concert hall. (Request: not specified)

The Electric Ear: Funds for production costs of 24 performances involving electronic and new music and mixed media. (Request: \$24,000)

Fisk University Library: Funds to establish Fisk as repository for works by American Negro and African composers. (Request: \$20,366)

Inspiration Point Fine Arts Colony, Inc.: Funds for expansion of this summer music training school for high school and college students. (Request: \$25,000)

Jazz Art Music Society: Funds to develop a city-wide (Newark) comprehensive arts and culture program. (Request: not specified)

Kneisel Hall: Funds for scholarships and building expansion program for this summer music school in Maine specializing in chamber ensemble training. (Request: \$250,000)

Harold E. Lamb (Atlanta Jazz Society): Funds for general support. (Request: not specified)

Thomas E. MacDowell: Funds to assist this jazz musician in his studies at Berklee School. (Request: not specified)

Metropolitan Opera: Funds to make videotapes of operas presented during 1970 Japan tour. (Request: \$250,000)

Music Education League: Funds for establishment of stringed instrument instruction program for 30 "qualified, needy students." (Request: \$45,000)

Music In Our Time: Funds for semi-public readings, public concerts, overhead expenses and professional service expenses of this concert series which involves readings and some public performances. (Request: \$91,737.28)

New Dimensions In Music (Seattle): Funds to offset increased overhead expenses involved in expansion of lecture-recital activities at educational institutions in the Pacific Northwest. (Request: \$6,800)

Philadelphia Composers' Forum: Funds for administrative staffing and expansion of College Concert Series in 1968-69 season. (Request: \$19,404)

Philadelphia Lyric Opera Company: Funds for a series of opera productions, part in school auditoriums, part in the Civic Center, aimed at student audiences during the 1968-69 season. (Request: \$187,138.50)

Edgar R. Redmond: Funds to cover musicians' salaries, studio and production charges and administrative expenses for an N.E.T. program of instruction and performances to show how jazz can be performed with strings. (Request: not specified)

Vivian Rinaldi: Funds for son to continue drum lessons. (Request: not specified)

Bryce B. Rohde: Funds to purchase manuscript paper for project to teach the Russell concept for jazz music. (Request: \$450.00)

Sonoma State College: Funds for establishment of Center for Studies in Jazz at the College. (Request: not specified)

Symphony of the New World: Funds for community concert project: nine concerts in low-income communities. (Request: \$27,000)

The Thorne Music Fund, Inc.: Funds for continuation of 1967-68 program with new composers benefitting. (Request: \$25,000)

Tommy Vig: Funds for four free community concerts in 1969 in Los Angeles, San Francisco, Las Vegas, and New York City. (Request: \$12,480)

World Symphony Orchestra: Funds for four United States musicians for one year and for operational funds for this organization which plans to create a world symphony orchestra with 108 musicians from different nations. (Request: \$265,420)

Wendy M.V. Erdman: Funds for a college recital tour to perform songs based on poems. (Request: \$5,850)

PUBLIC MEDIA

International Producers Associates (Sea Girt, New Jersey): Funds to produce a two-hour feature film in color concerning a rags-to-riches story. (Request: \$550,000)

THEATRE

The American Center for Stanislavski Art, Inc.: Funds to repeat a series of lecture-demonstrations, to expand a Workshop, to prepare a play for production Off-Broadway, and to continue the training of 13 scholarship students. (Request: \$34,164)

Equity Library Theatre: Funds to expand and improve its program in order to keep pace with the needs of the public and of theatre professionals. (Request: \$51,585)

Professional Experimental Theatres and Workshop Groups: Funds for general support of the following experimental theatre groups:

Actors Studio West (Los Angeles)
Albarwild Theater Arts (New York City)
American Place Theatre (New York City)
Blackfriar's Guild of New York (New York City)
Circle-in-the-Square (New York City)
H. B. Playwrights Foundation (New York City)
Playbox Studio (New York City)
Playwrights' Workshop Club (New York City)
Society Hill Playhouse (Philadelphia)
Tempo Theatre (Boston)
The New Theatre Workshop (New York City)

Resident Professional Theatre Program: Funds to help raise the artistic standards and undertake special projects for the following resident professional theatres:

Asolo Theatre Festival (Sarasota, Florida)
Barter Theatre (Abingdon, Virginia)
Charles Playhouse (Boston)
Cleveland Playhouse
Dallas Theatre Center
Front Street Theatre (Memphis)
Hartford Stage Company
Hudson Valley Repertory (Woodstock, New York)
Meadow Brook Theatre (Rochester, Michigan)
Mummers Theatre (Oklahoma City)
Stage West (Springfield, Massachusetts)
Theatre of the Living Arts (Philadelphia)

Yiddish Kunst Theatre: Funds to revive the Yiddish Art Theatre to be called the "Yiddish Kunst Theatre." (Request: for two years - \$50,000)

VARIETY OF ART FORMS

Special State Projects: Grants on a matching basis (2/3 Endowment funds, 1/3 State funds) for special arts projects to be undertaken by the official State arts agencies in the following States:

Alabama	Nevada
Arizona	New Mexico
California	North Carolina
District of Columbia	Ohio
Florida	Pennsylvania
Georgia	Rhode Island
Hawaii	South Carolina
Illinois	Tennessee
Kansas	Utah
Louisiana	Vermont
Maryland	Wisconsin
Mississippi	

Story-Time Dance Theatre, Inc.: Funds for a tour to include schools in underprivileged areas in New York, New Jersey, Connecticut, and Pennsylvania. (Request: \$4,025)

VISUAL ARTS

Drew University (Madison, New Jersey): Funds for artists' consulting fees and honoraria for symposia participants as part of a "Semester on Art" planned from January to June, 1969. (Request: \$13,200)

International Exhibitions Foundation (Washington, D.C.): Funds for a project to initiate, organize, design, produce, and circulate exhibitions of theatre art. (Request: \$25,000)

VII. DISCUSSIONS AND RESOLUTIONS

A. American National Theatre and Academy (ANTA)

The Chairman presented for Council consideration the proposed gift to the Endowment by The American National Theatre and Academy of the ANTA Theatre on West 52nd Street, New York City. The Chairman mentioned that ANTA was a Federally-chartered corporation established in 1935 with responsibility for promoting the art of the theatre.

The Chairman briefly discussed the history of ANTA and pointed out that in recent years ANTA's activities had significantly diminished, particularly with the coming of the Arts Council, the formation of the Theatre Communications Group (TCG), and the banding together of the regional theatre groups, all of which made ANTA's service program unnecessary. Organizationally ANTA has been handicapped because of the fact that it has had a sixty member board of directors which limited the amount that could be accomplished.

Under the circumstances, taking into account the diminishing activities of ANTA and its unwieldy organizational structure, ANTA felt that donation of the Theatre to the Endowment and an offer on ANTA's part to enter into a contract with the Endowment, if the Endowment so chose, for management of the ANTA Theatre and the conduct of other activities, might be appropriate to put ANTA on a new footing. ANTA has therefore recently had a meeting of its Board which approved the donation of the Theatre to the United States Government, as represented by the Endowment. As part of this Board action, all the ANTA Board members, with the exception of Messrs. Walter Abel, Donald Seawell and Robert Whitehead, have resigned and ANTA has been restructured with a smaller Board and more useful by-laws.

The Chairman estimated that the ANTA Theatre is worth in the neighborhood of \$2½ million and mentioned that existing mortgages on the Theatre amount to \$1.1 million. These mortgages consist of a second mortgage of \$375,000, presently due, and a first mortgage of \$720,000, payable over five years in quarterly payments of \$16,000 each. It would cost at least \$5 million to replace the ANTA theatre with a new one. The Chairman said that acceptance of the ANTA offer would release the \$500,000 matching funds presently available and provide a basis for requesting a supplemental appropriation for the matching of gifts.

The Chairman cited what he considered to be the advantages of the ANTA offer:

1. The regional development of the theatre -- that it was difficult to get actors to travel to various parts of the country to perform since most of them are fearful that once away from the New York scene they may be forgotten -- the best regional theatre could be brought to New York and remain for perhaps two week periods.
2. The Theatre could be a place where nonprofit organizations could hold rehearsals.
3. The Government would own the Theatre free and clear and would not have to pay any real estate taxes.
4. The office space available in the Theatre would provide a New York base for the Endowment's national theatre operations and any related activities.

Mr. Stevens went on to say that as contemplated, if the Council agrees:

1. Donation of the Theatre would be accepted.
2. The Endowment would enter into a contract with ANTA for the operation of the Theatre and to provide assistance to ANTA to conduct activities pursuant to its charter.
3. The Council would participate in the selection of the new directors for the ANTA Board (as reported earlier, all former directors with the exception of Messrs. Abel, Seawell, and Whitehead, have resigned).
4. The Endowment would agree to advance enough money to pay off the second mortgage in Fiscal Year 1969 and to make available a minimum of \$50,000 as working capital, making a total of up to \$450,000 available for the project this year. The first mortgage would be paid off at a future date as funds become available.

The Chairman also mentioned that the Theatre is presently under lease for \$130,000 a year and that since the lease does not expire until the end of August, 1969 there will be time to develop long-range plans.

In response to questions from Council members, the Chairman stated:

1. He did not feel that ANTA would produce anything, but would simply make the Theatre available to other groups.
2. This arrangement does not involve the establishment of a national theatre company.
3. It was possible that some of the Endowment program directors and the Deputy Chairman might be located in New York City in view of availability of the ANTA office space.
4. The Theatre would be available for use of all the performing arts.
5. The net gift, taking into account the market value as against the mortgages, would be about \$1.4 million.
6. He felt that the Theatre should not be rented to performing groups but should be available for out of pocket costs.

A Council member mentioned that, in essence, this was the same type of arrangement as had transpired with Carnegie Hall. He said that it was a brilliant opportunity for the Council. This was the general consensus of the Council members.

At the conclusion of the discussion, the Council unanimously passed the following resolution:

"RESOLVED: that the Council recommends that, subject to the working out of appropriate arrangements by the Endowment, donation of the ANTA Theatre to the Endowment be accepted and that up to \$450,000 be utilized for the purposes of the ANTA arrangement during Fiscal Year 1969. It is understood that additional sums will be made available for this purpose in Fiscal Year 1970."

CBR/EBJ

B. Arts Projects with Sociological Implications

During lengthy discussion concerning such grants as those to the Harlem School of the Arts and the New Thing Art and Architecture Center, it became evident that the Council's strong desire that the Endowment undertake projects which include artistic, sociological, and educational components was combined with some concern as to the proper role the Arts Council should play in such fields, especially in view of the extreme budgetary limitations and broad field of responsibility entrusted to the Council by the Congress.

The Council asked whether the Office of Education and/or the Office of Economic Opportunity should not be encouraged to undertake these types of programs, which might more properly be under their jurisdiction than that of the Arts Council, and which would benefit more from the much greater financial resources available from O.E. and O.E.O.

Agreeing that this was the ideal solution to the problem (and one which staff reported has already been attempted, with little success), the Council added that it would in some special cases still want to recommend certain such programs, which might not be able to retain their own unique characteristics in the more rigid structuring which might be imposed by the larger agencies.

The Council requested that the matter of other funding sources be pursued, and passed the following resolution:

"The National Council on the Arts requests that its Chairman suggest to the Bureau of the Budget that the Office of Economic Opportunity make a substantial sum available to the National Council on the Arts for assistance on a pilot basis to arts projects having sociological and educational components."

Council concluded the discussion by offering several suggestions which might be useful in considering programs of this sort: that the Council should have some assurance as to the qualifications of the persons administering the programs; that projects incorporating original concepts should receive special consideration; that the Council should most properly be the innovators, and set examples of excellence in projects that other agencies might be able to fund more fully; that programs undertaken should be considered pilot projects with great potential for the future; and that Council by assisting a limited number of such programs would be recognizing the character of the concept which prompted their undertaking, and making a strong statement about its concern for the relevance of art to our society for all its citizens.

C. Donations

The Council passed the following resolutions:

With regard to Unrestricted Donations -

"RESOLVED: that the Council recommends that the Chairman receive and accept all unrestricted donations made to the Endowment during the period from June 18, 1968 through Fiscal Year 1969, and that he utilize such donations to carry out the general programs of the Endowment pursuant to

Section 5(c) of the National Foundation on the Arts and the Humanities Act of 1965, as amended."

With regard to Restricted Donations -

"RESOLVED: that the Council recommends that the Chairman, in his discretion, receive and accept any restricted donation made to the Endowment for any project or program recommended for approval by the Council at this meeting, provided that the total amount of such donation, when combined with the matching money released by it, does not exceed the amount recommended to fund such project or program."

D. White House Dinner and Reception, November 21, 1968

President and Mrs. Lyndon B. Johnson held a dinner at the White House to honor the members of the National Council on the Arts on the evening following the first day of this Council meeting, November 21st.

The following morning, the Council passed a resolution requesting that Chairman Roger L. Stevens' introduction of President Lyndon B. Johnson on that occasion be made part of the permanent record:

"Mr. President, Mrs. Johnson, members of the Arts Council, distinguished guests:

"I am pleased to have this occasion to introduce the President to the members of the National Council on the Arts, because it gives me a moment to say publicly what many of us have expressed privately in the past few years.

"Without President Johnson's firm and unwavering support, we would not have an Arts Council today.

"Three years ago last summer, I remember sitting all day in the House Gallery during a session of the 89th Congress. The Democratic leadership was attempting to extract seven bills from the House Committee on Rules. There was quite a pull and haul, and the opposition used every stalling tactic in the book. Late that night, it appeared as if they would only be able to get the first three of the seven bills out of Rules. The bill on the establishment of the National Foundation on the Arts and the Humanities was number four.

"I am told by reliable friends that, as we sat there facing

what appeared to be the doom of the arts bill, word came from the White House that the Leadership was to get that fourth bill out of the Rules Committee if they had to keep the House in session half the night.

"So I think it would be well for the artistic community to remember that none of the programs initiated over the past few years by our Council would have been possible if it had not been for the personal efforts of the President. If you will review the many other accomplishments of his Administration during these years, it is quite evident that, as I have said on other occasions, President Johnson has done more for the arts than any other President in the history of the United States.

"We all know that the arts are, if anything, controversial. But through all these years, the President has left us alone to make our own decisions. He has offered us only encouragement and complete support. Because of this, I believe we can say today that the artistic world no longer fears, as some did at the beginning, that the heavy hand of government will somehow interfere in the freedom of the arts. Let us hope that fear has been firmly set aside.

"During all these years, there was one evening here at the White House I shall remember especially. I was talking quietly with the President when he introduced me to someone saying, 'This is my friend Roger Stevens, who causes me no trouble and gives me great pleasure.' That was the kindest thing said to me in all my days here in Washington, and I think the President knows how much it meant to me, personally.

"This evening, therefore, I have the distinct honor of introducing to you a man who, during his term of office, to use your own words, Mr. President, far from ever having caused us any trouble, has given the members of the National Council on the Arts a great deal of pleasure. I am very proud to have served him, and to have known him.

"Ladies and gentlemen, the President of the United States."

VIII. GENERAL DISCUSSIONS AND ANNOUNCEMENTS

A. Architecture Programs

Mr. Spreiregen, after reviewing briefly the status of the architecture projects already recommended by the Council, then outlined for Council some of the problems which in his view existed in the architecture and design program as a whole:

- 1) The Council, and particularly its "architecture members," should have more time to examine proposals in the field.
- 2) The program as a whole needs to be made more open.
- 3) There needs to be more participation on the part of outside experts.
- 4) There has been some confusion as to the relation of the architecture programs to the proposed institute of design.
- 5) There had thus far been an uncertainty as to the availability of Endowment funds for the architecture program.
- 6) There had been some comparisons between the architecture programs and those in the other art forms which were, of necessity, unfair or not relevant because of the great differences inherent in the programs.

Mr. Spreiregen advised Council that in his view, these problems could be totally overcome, probably in a period of four to six months, by taking the following steps:

- 1) Funds in a specific amount should be set aside for architecture programs.
- 2) The Endowment should invite proposals from around the country.
- 3) Dates should be set for reception of program applications.
- 4) Panels should be utilized to evaluate the proposals and to assist the Council in making its recommendations.

Following discussion on various aspects of the Council's involvement in the fields of architecture, planning and design, including some information offered by member Bush-Brown who is also a consultant for the Department of Housing and Urban Development, on ways and means of avoiding overlap and stimulating cooperation between the two agencies, Council recommended setting aside \$250,000 for the architecture programs (see page 21).

B. Museums Report

Chairman Stevens noted that a report on museums across the country, their resources and needs as well as proposed programs to assist them, had been commissioned by the Federal Council on the Arts and the Humanities, conducted under the auspices of the American Association of Museums, and was nearly completed. Mr. Stevens reported that as soon as this report was delivered to President Johnson, who had requested it last year, copies would be made available to all of the Council members.

C. National Opera Institute

The Chairman informed the Council that preliminary work on a proposed American Opera Institute, discussed briefly at Council's 12th meeting, was continuing, and that to date three private sources had expressed definite interest and tentatively pledged a total of \$300,000 each year for five years.

Mr. Stevens outlined some of the programs which the proposed Institute might undertake: a program of assistance to young musicians and other apprentice-specialists which would enable these people to develop their full potential while working with established opera companies; a program to encourage new productions by assisting universities to provide "tryout" conditions for new operas, thus enabling the composers, directors, and librettists to work on and develop the operas before turning them over to the major opera companies; a program of support for the Nation's major opera companies (tentatively suggested: the San Francisco Opera, the Chicago Opera, the Boston Opera, and the New York City Center Opera) enabling them to tour extensively, thus bringing opera to as many regions of the country as possible, developing new audiences, and strengthening these major companies' seasons.

D. Fourteenth Meeting, National Council on the Arts

Chairman Stevens announced that the next Council meeting would

be held in New York City on January 27, 1969. In connection with the meeting, the following points were made:

- 1) This meeting will be held with members of the board of the Business Committee for the Arts present as guests, and will be followed by a dinner meeting where Council members and BCA board members might exchange ideas and information.
- 2) At Mr. Stern's request, Mr. Stevens agreed that the Council would again discuss the whole question of Council assistance to individual artists.

In connection with this question, Mr. Stevens noted that grants to writers might be worked out in conjunction with a major private foundation. He further advised Council that the Endowment's Program Directors would prepare material on their programs' relation to the question of direct aid to individual artists and present it for Council discussion at the 14th meeting.

- 3) Mr. Lyman Field, present as a guest at this 13th meeting, requested that he be permitted some time at the next meeting to address briefly the members of the Council.

The 13th meeting of the National Council on the Arts adjourned at 11:20 AM to enable the Council members and Chairman to accompany Mrs. Lyndon B. Johnson to New Orleans to attend the opening night of Repertory Theatre, New Orleans, one of the Council's Laboratory Theatre Projects.

Respectfully submitted,



Ana Steele

Head, Special Research Projects

ADDENDUM

GRANTS AND CONTRACTS RECOMMENDED FOR FISCAL 1969,

13TH ARTS COUNCIL MEETING, NOVEMBER 1968

Single asterisks indicate programs with funding divided between two Fiscal Years (1969-1970).

I. Grants previously approved by the Chairman:

Alvin Ailey Dance Theatre (AID TO THE INDIVIDUAL ARTIST)	\$ 10,000 FY <u>68</u>
American Association of Museums (NEW NATIONAL OPPORTUNITIES)	10,000
Artists Technical Research Institute (RESEARCH AND EDUCATION)	10,000
Contemporary Concerts, Inc. (AID TO INDIVIDUAL ARTISTS)	3,200
<u>Hudson Review</u> (SUSTAINING INSTITUTIONS OF THE ARTS)	1,750
University of Alabama Regional Composers' Forum (AID TO INDIVIDUAL ARTISTS)	3,000
U.C.L.A. Arts Management Conference (RESEARCH AND EDUCATION)	10,000
University of Minnesota (Poetry in the Schools) (RESEARCH AND EDUCATION)	5,400
Vermont Sculpture Symposium (AID TO INDIVIDUAL ARTISTS)	10,000 FY <u>68</u>

(SEE ALSO PART II FOLLOWING: UNDER DANCE, Coordinated Residency Touring; UNDER LITERATURE, Coordinating Council of Literary Magazines.)

II. New Grants and Contracts, by Art Form:

<u>Architecture</u>	<u>\$ 30,000</u>
Eberhard - book on new technologies (WIDER DISTRIBUTION OF THE ARTS)	7,000
Gutkind - "Int'l History of City Development" (WIDER DISTRIBUTION OF THE ARTS)	23,000

Dance \$ 276,980 (or
up to \$324,100**

Choreographers Commissions (10)** 84,960
(AID TO THE INDIVIDUAL ARTIST)
Coordinated Residency Touring - \$106,420
(WIDER DISTRIBUTION OF THE ARTS)
Vermont : 35,200 - (3,200 advncd per RLS)
N. C. : 7,300 - (3,200 advncd per RLS)
Illinois: 63,920 - (8,000 advncd per RLS)

106,420 - 14,400 advncd-
STILL PENDING..92,020

Martha Graham Center of Contemporary Dance
(AID TO INSTITUTIONS) FROM GIFT FUND..100,000

**Plus up to five more, for a total of up to \$47,120,
contingent upon available funding.

Education 92,775

Harlem School of the Arts 32,775
(RESEARCH AND EDUCATION)
International Society for Education
through Art 35,000
(RESEARCH AND EDUCATION)
New Thing Art and Architecture Center 25,000
(RESEARCH AND EDUCATION)

Literature 93,800

Coordinating Council of Literary
Magazines - \$100,000
(WIDER DISTRIBUTION OF THE ARTS)
\$10,000 advncd per RLS- STILL PENDING..90,000

Talladega College - Poets in Devlpng Colgs. 3,800
(RESEARCH AND EDUCATION)

Music

150,250

American Choral Foundation (AID TO ARTISTIC INSTITUTIONS)	25,000*
American International Music Fund, Inc. (AID TO INDIVIDUAL ARTISTS)	25,000
Audience Development - 16 museums (AID TO INDIVIDUAL ARTISTS)	14,300
Composers' Showcase, Inc. (AID TO INDIVIDUAL ARTISTS)	5,000
Group for Contemporary Music (AID TO INDIVIDUAL ARTISTS)	10,000
Irving Lowens (PROGRAM DEVELOPMENT)	10,000
Music Critics Association - Digest (NEW NATIONAL OPPORTUNITIES)	30,450
George Russell - Jazz (AID TO INDIVIDUAL ARTISTS)	5,500
Seattle Opera Association (WIDER DISTRIBUTION OF THE ARTS)	10,000
National Guild of Community Music Schools (NEW NATIONAL OPPORTUNITIES)	15,000

Public Media

55,000

Filmmakers' Cinematheque (WIDER DISTRIBUTION OF THE ARTS)	30,000
Tony Schwartz -(Originally \$52,800 to Fordham) (AID TO INDIVIDUAL ARTISTS)	25,000

Theatre

800,000

ANTA Contract (AID TO ARTISTIC INSTITUTIONS)	450,000**
Off-off-B'way and Pro Experimental Theatres (14) (AID TO THE INDIVIDUAL ARTIST)	105,000
Resident Professional Theatres Prog. (16) (AID TO INSTITUTIONS)	245,000

**It is anticipated that the equity resulting from the gift of the ANTA theatre will release the \$500,000 already appropriated to match gifts in Fiscal 1969 and hopefully, additional funds which may be appropriated to match such gifts at a later date.

Variety of Art Forms \$ 318,782

AFL/CIO SPACE (2nd year)	20,000
(WIDER DISTRIBUTION OF THE ARTS)	
Associated Councils of the Arts (A.C.A.)	75,000
(AID TO THE STATES)	
National Touring Program	82,782
San Francisco Ballet.....	20,000
Five others (minus Princeton Chamber).....	62,782
(WIDER DISTRIBUTION OF THE ARTS)	
Pilot Project for Community Cooperation (Lubbock)	7,000
(WIDER DISTRIBUTION OF THE ARTS)	
Special State Projects	134,000
(AID TO THE STATES)	

Visual Arts 195,000

Individual Artists Awards (30)	150,000
(AID TO THE INDIVIDUAL ARTIST)	
Detroit Institute of Arts (Phase II)	45,000*
(WIDER DISTRIBUTION OF THE ARTS)	

FISCAL 1970 FOLLOWS...../

GRANTS AND CONTRACTS RECOMMENDED FOR FISCAL 1970,

CONTINGENT UPON APPROPRIATION

<u>Architecture</u>	\$	<u>280,000</u>
Architecture Programs (Allocation)	250,000	
Columbia University - School of Archit. (AID TO ARTISTIC INSTITUTIONS) (Originally recommended as FY 69 grant)	30,000	
<u>Dance</u>		<u>300,000</u>
Coordinated Residency Touring (Allocation)	up to 200,000	
(WIDER DISTRIBUTION OF THE ARTS)		
Pacific Northwest Ballet Assn. (WIDER DISTRIBUTION OF THE ARTS)	100,000	
<u>Literature</u>		<u>35,000</u>
<u>American Literary Anthology/3</u> (AID TO THE INDIVIDUAL ARTIST)	35,000	
<u>Music</u>		<u>595,000</u>
American Choral Foundation (AID TO ARTISTIC INSTITUTIONS)	25,000*	
Contemporary Music Performing Groups (Allocation)	150,000	
(AID TO ARTISTIC INSTITUTIONS)		
Jazz Program (Allocation)	20,000	
Professional Symphony Orchestras Special Programs - (Allocation) - (Orig. recmnd. as FY 69 allocation)	250,000	
(AID TO ARTISTIC INSTITUTIONS)		
Young Audiences, Inc. FROM GIFT FUND (WIDER DISTRIBUTION OF THE ARTS)	150,000	

Public Media \$ 50,000

1969 New York Film Festival 50,000
(AID TO ARTISTIC INSTITUTIONS) unless FY 69
funds become available

Variety of Art Forms up to 44,000

Ditchley Conference up to 4,000
(NATIONAL COOPERATION)
UNESCO Conference up to 40,000
(NATIONAL COOPERATION)

Visual Arts 45,000

Detroit Institute of Arts 45,000*
(WIDER DISTRIBUTION OF THE ARTS)