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THE WHITE HOUSE

May 7, 1947

I appreciated very much your note of the second enclosing me a book on modern painting. It is exceedingly interesting. I still get in almost the same frame of mind as after I have a nightmare when I look at these paintings.

Some of them are all right - at least you can tell what the painter had in mind. Some of them are really the "ham and egg" style.

I do appreciate highly your interest in trying to convert me to the modern viewpoint in art but I just can't appreciate it, much to my regret.

Sincerely yours

HARRY TRUMAN

Mr. Alfred H. Blunt, Jr.
Director of the Museum of Modern Art
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

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*Mr. L'H. - please return
AD*

Rusk

THE SECRETARY OF STATE
WASHINGTON

December 23, 1961

Dear Mr. Barr:

I appreciate your letter of December 6 with the useful information concerning the three paintings. We shall certainly abide by the conditions of this generous loan.

You may be interested to know that the Bearden now occupies a prominent space close to my desk. These paintings are handsome additions to my office suite, and I feel privileged to have them.

Sincerely yours,

Dean Rusk

Dean Rusk

Mr. Alfred H. Barr, Jr.,
Director of the Museum Collections,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, N. Y.

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To: Honorable Arthur J. Goldberg

December 21, 1961

NEWS

December 21, 1961

The Honorable Arthur J. Goldberg
 Secretary of Labor
 United States Department of Labor
 Washington 25, D. C.

My dear Mr. Secretary:

I am writing to tell you how much I admire the thoughtful analysis presented in your recent statement on "The State of the Performing Arts," and the forthright manner in which you have brought this critical situation to the attention of the American public. Indeed your statement, and its publication in full in the New York Times, seem to me a milestone in the cultural life of our nation. This is, I believe, the first time that anyone as highly placed in the government as yourself has given the general public such a detailed and lucid account of the problems involved, while also making a forceful commitment to the principle of federal support of the arts and specific recommendations for possible action.

Arising as it did out of the Metropolitan Opera crisis, your statement was necessarily chiefly directed toward the performing arts. I was nevertheless particularly struck with the fact that the points you made apply with equal cogency to the present state of the visual arts in America: their unprecedented growth and vitality; the rich resources of our cultural institutions; the intense public interest which has produced a highly receptive climate for creativity; the paradox of the financial plight of cultural institutions and creative artists; the new conditions of patronage which have brought about a need for acceptance of community responsibility; the inherent safeguards against political interference with artistic freedom; and the need for six segments of our society to join together to ensure financial support for the arts in America. Several of the recommendations for government action would of course directly affect the visual as well as the performing arts; specifically, the proposed Federal Advisory Council on the Arts, and the revised rates of income tax deductibility for contributions to artistic institutions including museums and community art centers.

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The Honorable Arthur J. Goldberg

December 21, 1961

NEWS



Library Loan Box
14th and D Street
Washington 25

The Museum of Modern Art and its International Council have long been deeply concerned with the critical situation brought about by increasing public demand and changed conditions of patronage -- not only in relation to our own institution but as it affects the general state of the visual arts in America. We are enormously encouraged by your great interest in these problems and the forward step that you have taken in focusing public attention upon them.

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FOR RELEASE: **SURNAME** May I assure you of our wholehearted endorsement of your statement and our eagerness to assist you in any possible way. If our institution's experience and point of view can be of any help to the government in formulating a program for federal support of the arts, I hope you will give us the opportunity to discuss these questions with you.

productivity. With every good wish for the New Year to you and Mrs. Goldberg, philosophers, scientists and heads of cultural institutions.

Respectfully yours,

As a beginning, in recognition of their... we extend you our most cordial invitation to attend the Inaugural ceremony in Washington on January 17 and 18.

Rene d'Harnoncourt

Sincerely,

President-elect and Mrs. Kennedy

- cc: The Honorable William A. M. Burden
 Mrs. John D. Rockefeller 3rd
 Mr. August Heckscher
 Mrs. Bliss Parkinson
 Mr. Barr ✓
 Miss Franc
 Mrs. Shaw

The selection of the names was made by a special committee working with the President-elect's office.

"The individuals selected by the committee," said a spokesman for the Selection Committee, "are those who have been judged to be the most creative, eminent, and world-renowned in the arts, sciences, and humanities."

These 11 names were... were sent are:

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Liberty Loan Building
14th and D Streets, S.W.
Washington 25, D. C.

NEWS

INAUGURAL COMMITTEE 1961 • E. H. FOLEY, CHAIRMAN

SAMUEL C. BRIGHTMAN
Director of Publicity
Room 541-545 • RPublic 7-8895

FOR RELEASE: SUNDAY NEWSPAPERS
January 15, 1961

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"During our forthcoming administration, we hope to seek a productive relationship with our writers, artists, composers, philosophers, scientists and heads of cultural institutions. As a beginning, in recognition of their importance, may we extend you our most cordial invitation to attend the Inaugural ceremonies in Washington on January 19 and 20.

Sincerely,

President-elect and Mrs. Kennedy"

The above telegram has been sent to 155 writers, artists, musicians, scientists, and heads of cultural institutions, by President-elect Kennedy, inviting them to attend the events of the 1961 Inauguration. Room accommodations and reservations for the Inaugural Concert, Parade, and Ball have been made for the invitees.

The selection of the names was made by a special committee working with the President-elect's office.

"The individuals selected by the committee," said a spokesman for the Selection Committee, "are those who have been judged to be the most creative, eminent, and world-reknowned in the arts, sciences, and humanities."

Those to whom the invitations were sent are:

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Novelists

Saul Bellow
 Pearl Buck
 John Dos Passos
 William Faulkner

Ernest Hemingway
 Aldous Huxley
 Carson McCullers
 Katherine Anne Porter

John Steinbeck
 Robert Penn Warren
 Eudora Welty
 E.B. White

Poets

Conrad Aiken
 W.H. Auden
 Louise Bogan
 e.e. cummings
 Robert Frost
 Robinson Jeffers

Robert Lowell
 Archibald MacLeish
 Marianne Moore
 St John Perse
 John Crowe Ransom

Carl Sandburg
 Delmore Schwartz
 Allen Tate
 Mark Van Doren
 William Carlos Williams

Dramatists

William Inge
 Arthur Miller

Thornton Wilder
 Tennessee Williams

(more)

The Novelists

John Dos Passos
 George S. Mendez
 Robert Penn Warren
 John Steinbeck
 John F. Kennedy
 William Faulkner

William Faulkner
 William Inge
 William S. Burroughs
 William S. Burroughs
 William S. Burroughs
 William S. Burroughs
 William S. Burroughs

William S. Burroughs
 William S. Burroughs
 William S. Burroughs
 William S. Burroughs
 William S. Burroughs
 William S. Burroughs

Contributors to the Novelists

John F. Kennedy
 William S. Burroughs

William S. Burroughs
 William S. Burroughs

William S. Burroughs
 William S. Burroughs

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General Literature

Jacques Barzun
Eric Russell Bentley
Van Wyck Brooks
Edith Hamilton

John Hersey
Werner Jaeger
Walter Lippmann
Jacques Maritain

Lewis Mumford
Allan Nevins
Reinhold Niebuhr
Edmund Wilson
Paul Tillich

Fine Arts

Harry Bertoia
Charles Burchfield
Alexander Calder
Stuart Davis
Charles and Ray Eames
Nusim Gabo
Walter Gropius
Edward Hopper

Franz Joseph Kline
Seymour Lipton
Paulanship
Ivan Mestrovic
Ludwig Mies van der Roe
Erwin Panofsky
Mark Rothko
Eero Saarinen

Henry R. Shepley
Louis Skidmore
Eugene Speicher
Mark Tobey
Ralph Walker
Max Weber
Andrew Wyeth
William Zorach

Musical Arts

Samuel Barber
Aaron Copeland
Roy Harris
Paul Hindemith

Douglas Moore
Robert Palmer
Walter Piston
William Schuman

Roger Sessions
Igor Stravinsky
Virgil Thompson

The Sciences

John Bardeen
George W. Beadle
Walter H. Brattain
Owen Chamberlain
Andre F. Courmand
John F. Enders
Arthur Kornberg

Polykarp Kusch
Willis E. Lamb
Joshua Lederberg
Herman J. Muller
Linus Pauling
Isadore I. Rabi
Dickinson W. Richards, Jr.

Frederick C. Robbins
Emilio Segre
William Shockley
Leo Szilard
Edward L. Tatum
Harold C. Urey
Thomas Weller

Preeminence in the Humanities

Ralph J. Bunche
Learned Hand

Arthur O. Lovejoy
Roscoe Pound

Paul Sachs
George Kennan

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Cultural Institutions

Museums and Centers of the Arts:

Alfred H. Barr, Jr. a founder & former
Director of the Museum of Modern Art

Thomas Howe, Director
Palace of the Legion of Honor

Richard Fuller, former Director
Seattle Museum of Art

Henry Marceau, Director
The Philadelphia Museum

John Maxon, Director
Art Institute of Chicago

William Milliken
formerly of The Cleveland Museum

Charles Nagel, Director
St. Louis Museum of Art

James Oliver, Director
Museum of Natural History of New York

Perry Rathbone, Director
Boston Museum of Fine Arts

E. P. Richardson, Director
Detroit Institute of Art

John D. Rockefeller, III, President
The Lincoln Center

James Rorimer, Director
Metropolitan Museum of Art

James Johnson Sweeney
former Director of Guggenheim Museum

David Finley, President
National Trust for Historic Preservation

Jerry Bywaters, Director
Dallas Museum of Fine Arts

René d'Harnoncourt, Director
Museum of Modern Art, New York

(more)

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The Learned Societies:

Frederick H. Burkhardt, President
American Council of Learned Societies

Henry Allen Moe, President
American Philosophical Society

Glenway Wescott, President
National Institute of Arts & Letters

Conductors of Symphonies & Opera and Choreographers:

Leonard Bernstein, Music Director
New York Philharmonic

Fritz Reiner, conductor
Chicago Symphony

Rudolph Bing, Musical Director
Metropolitan Opera

George Szell, conductor
Cleveland Orchestra

Martha Graham

Bruno Walter

Lincoln Kirstein

Pierre Monteux

Charles Munch, Music Director
Boston Symphony

Robert Shaw, Director
Collegiate Chorale

Eugene Ormandy, Music Director
Philadelphia Orchestra

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Washington Cultural Institutions

L. Quiney Wright
Library of Congress

Leonard Carmichael
Smithsonian Institution

Hermann W. Williams, Jr.
Corcoran Gallery of Art

Duncan Phillips
Phillips Gallery

Harold Spivacke
Music Director, Library of Congress

Howard Mitchell
National Symphony

Heribald G. Wenley
Folger Gallery

Montgomery Cairns
Secretary of the National Gallery
President of the Textile Museum

John Walker
National Gallery

John S. Thacher
Dumbarton Oaks

Caryl P. Haskins
The Carnegie Institution

Louis B. Wright
Folger Library

Richard Bales
Music Director, The National Gallery

Robert Richman
Institute of Contemporary Arts

Zelda Fichandler
Washington Drama Society & Arena Stage

Richard Eberhart
Poetry Consultant, Library of Congress

Gerson Nordlinger, Jr.
Washington Ballet Guild

Paul Callaway
Opera Society of Washington

L. Corrin Strong
National Cultural Center

No particular function honoring these invitees alone has been planned at this date, according to the spokesman for the Selection Committee.

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WASHINGTON News Frontier

PERTURBED PHOTOS

There is unhappiness bordering on revolt among photographers after publication of intimate pictures of the Kennedy family on vacation in Palm Beach last month. These photos were made by free-lance photog Richard Avedon for *Harper's Bazaar* and *Look*. Newspapers made wide use of *Look's* pix of Caroline with John F. Jr., on Valentine Day.

Wire service cameramen protested that they staff the Kennedy operation around-the-clock. They do the "junk" along with the good. While Avedon was inside the Kennedy mansion making photos they were being denied repeated requests for the same kind of pictures.

Photo chiefs have complained the procedure of "exclusives" repeatedly to Press Secretary Pierre Salinger but have been told the White House intends to operate this way.

Another thing, the White House wants USIA photos on the scene more frequently and the wire services fear distribution of these free photos abroad will cut down on their business.

In President Eisenhower's final hours in the White House, Jim Hagerty permitted a golfing friend, Ed Clark of *Life*, to make exclusive shots of Ike for *Life's* special Inaugural Edition.

Since then, *Life's* Alfred Eisenstadt has made exclusive shots of President Kennedy at work. One example was a working session of the Cabinet. Wire photos were invited in for a formal pose and then hustled out. Eisenstadt remained behind and got some shots of the giv and take of the session.

This week, George Tames, *New York Times*, spent all day with the President getting photos for the Sunday magazine.

Cornell Cape, *Magnum*, also has had some "exclusive" time with the President.

MRS. KENNEDY, PLEASE

When you call the White House switchboard and want to speak to the First Lady, just ask for "Mrs. Kennedy."

Here's the story behind it: Columnist Joe Alsop called up the White House a couple of days after the Inauguration and asked to speak to "Mrs. Kennedy."

A strip-voiced phone operator responded:

"You mean The First Lady?"

Alsop answered insistently: "To Mrs. Kennedy."

The above exchange went on a couple of times more before he finally got through to Jackie.

When the First Lady heard about the incident she issued orders that she was, indeed, "Mrs. Kennedy."

As for the old custom, historically-minded reporters thought back to the days when our first President's wife insisted on being addressed as "Lady Washington."

SMALL TALK

And speaking of informality on the part of the First Family, the President came out of his office one day this week to an adjoining room for a routine photo and saw a number of reporters standing by. He just went over and struck up a conversation with them.

He admired a pin May Craig, *Portland (Maine) Press Herald*, was wearing, then said to Bill Lawrence, *New York Times*:

"Bill, I see you're the only one of us who's been able to keep his tan (since the Kennedy's vacationed in Palm Beach last month)."

Lawrence allowed that a bit of golf had helped. Then several reporters suggested hopefully that all hands spend Easter at Palm Beach. Kennedy said he'd keep it in mind.

ON SOCIAL CIRCUIT

The question of President Kennedy's accepting private social invitations from old friends of the press corps has bubbled to the top of the pot. When asked if this practice was not "unfair" to the other newsmen, Pierre Salinger told a briefing session, "No."

Frank Holeman, *New York Daily News*, then asked:

"Do you have any idea how the rest of us can get on the social list?"

Response:

"As I have said before, the President does have some friends in the press corps and he is going to have dinner with them from time to time."

Reverend Evans Jr. of the *New York Herald Tribune* has some rueful recollections about the problems involved in keep-

By Pat Munroe

Gordon White

Warren Zimmerman

ing a secret of President Kennedy's social life.

Mr. and Mrs. Evans entertained the President and Mrs. Kennedy at a party that also included *Herald Tribune* publisher John Hay Whitney and Treasury Secretary Douglas Dillon.

The Evans's had the impression that nobody would know. That impression began to fade when police started to tack signs on trees up and down the street in front of their Georgetown house forbidding parking after 6 p.m. on Monday, "there's a very important guest coming for dinner," the policemen said meaningfully to anybody who was interested.

On Monday morning, 20 workmen arrived with pickaxes, shovels, bulldozers and tow-trucks and proceeded to clear all the snow and ice off the street. By afternoon everybody knew what was up.

By the time the party had begun cameramen were waiting outside the Evans house and the Kennedy entrance was duly recorded. One result of Mr. Evans' unsought publicity was a telegram from William H. Blair of the *New York Times*.

"Please arrange equal snow removal time for *New York Times*," it read.

On St. Valentine's Day, the Kennedy's were dinner guests at the home of Joseph Alsop, the columnist. The party was in honor of Mr. Alsop's fiancée, Mrs. William S. Patten. The guests included Philip Graham, publisher of the *Washington Post*, and Mrs. Graham.

One Sunday afternoon Charley Bartlett, *Chattanooga Times*, responded to a phone call from Mr. Kennedy and the pair went for a snowy (the President had no overshoes) walk in the Ellipse back of the White House.

FOR ART'S SAKE ONLY

Press friends of the President are under more than a little bit of pressure from job-seekers. However, bringing up such matters to Mr. Kennedy in his precious moments away from office is a sure ticket to outer space in his social world.

This fact is especially well-known to long-time Kennedy intimate Bill Walton, part-owner of the *Jacksonville (Ill.) Journal and Courier* and former AP'er. Since 1949 Walton has been a painter here, collecting

modest prices (top of \$750) for his landscapes. However, he recently took his unsold pictures off the market, explaining that they were being sought "by job-hunters and the like."

A choice collection of Walton's oil paintings, however, hangs in the outside office of Post Publisher Phil Graham. They are scenes of Washington painted a few years ago by a much less-famous Walton and used in a series of color promotion ads for the Post's TV and radio properties.

IN SALINGER'S PAST

Pierre Salinger revealed a long-kept secret here at a reception honoring nine Columbia U. Journalism students. Noting that several of the students were women, he admitted:

"For five years I taught journalism at a women's college (Mills in Oakland, Calif.)"

Some seventy-five area alumni of the Columbia Graduate School of Journalism showed up for the affair, at the National Press Club.

Master-of-ceremonies Dick Spong of Editorial Research Reports introduced the students, who were "interning" for a week at various news establishments here as follows:

Victor P. Nayagam of Singapore, CBS; Marian Ellias, Congressional Quarterly; Kathryn Holka, Kiplinger Magazine; Sandra Otto, NBC; Paul Altmeyer, *New York Times*; Genell Jackson, Science Service; Merle Goldberg, Christian Science Monitor; Michael McCarthy, *Washington Star*, and Nina Steers (step-sister of the First Lady), Editor & Publisher.

BILL FOR DUES

It is the present intention of the National Press Club to send a notice for dues to Dwight D. Eisenhower.

The action will be taken in a routine manner; namely, he'll be notified that he has been transferred to "non-resident" status and that dues are \$20 annually.

Just how he will react to the Club's action is a question mark. After appearing actively indifferent to joining (he would have been the first non-member President since the Club was founded some 50 years ago) he finally was "proclaimed" a member a couple of years ago at a large Club luncheon. But he was never given any bill for initiation fee or dues.

One of President Kennedy's first moves has been to join up. He paid his initiation fee a week ahead of time.

(Continued on page 70)

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Discussion Guide 'The Nation's Future'



A Service of The Visual Aid Department — Suite 211 — 30 Rockefeller Plaza, N. Y. 20, N. Y.

J. KENNETH GALBRAITH AND RUSSELL LYNES, JR., DEBATE ON NBC "NATION'S FUTURE;" FEB. 11 TELECAST TOPIC: "SHOULD FEDERAL GOVERNMENT SUPPORT THE ARTS?"

J. Kenneth Galbraith, special consultant to President John F. Kennedy, and Fellow of the American Academy of Arts and Sciences, faces Russell Lynes, Jr., managing editor, since 1947, of Harper's Magazine, in a debate during the NBC Television Network presentation of "The Nation's Future," on Saturday, February 11 (9:30 to 10:30 p.m., EST).

The topic under discussion is: "Should the Federal Government Directly Support the Arts?" Mr. Galbraith will argue the affirmative and Mr. Lynes will oppose.

"The Nation's Future" telecast, originating in New York, will be moderated by John K. M. McCaffery. The NBC-TV Network series is produced by Arthur Barron under the supervision of Irving Gitlin, executive producer.

BACKGROUND RESEARCH FOR GROUP DISCUSSION

Although it long has been recognized by most of the countries of the world that the status of the arts is an important reflection of the vitality of a nation's culture and should be a direct concern of government, the United States, until recently, has viewed the arts as a matter of purely private concern. With few exceptions, the government has kept a strict "hands-off" policy, and the arts in America have had to rely for support on contributions from the public; from wealthy individuals, and from corporations and foundations.

A brief departure from this policy took place in the 1930's during the depression. In that period the government established the WPA Theatre Project and several ambitious artists' and writers' projects.

Under this program, theatrical experimentation and production thrived; musical performances averaged 4,000 a month; close to 10,000 drawings, paintings and works of sculpture were produced, and public art reached new levels. However, the primary purpose of the projects was not to encourage continued Federal support of the arts, but rather to provide employment to America's writers, artists, and musicians. With the end of the depression and the advent of war, these projects were abandoned.

Today, the United States is one of the few major nations of the world functioning without a ministry of

arts in the government; it's the only large modern nation without a government-sponsored opera, theatre or symphony, the only large nation whose budget does not, as a matter of course, include sums for the direct and continuing support of the arts.

In Europe, for example, all levels of government make contributions to the arts. In France, the Comedie Francaise and L'Opera are national institutions; in Germany and Italy nearly every town has its own subsidized opera or repertory theatre. In Austria, with a national budget of 1½ billion, almost 6 million is spent to support four state theatres. Even in Britain, with its long tradition of private patronage of the arts, an Arts Council was established after the war to distribute money appropriated by Parliament. The Council supports the Royal Opera, Ballet, the Old Vic Theatre, as well as museums, painters, sculptors and composers.

Despite a lack of direct Federal support, the arts have enjoyed a period of wide expansion in the United States since World War II. American culture shows great vitality. However, basic problems remain. Opera, symphony and ballet groups struggle with heavy deficits. For every city with a theatre movement, twenty more lack theatre completely. Almost all serious large-scale musical groups are non-profit and run at a loss. Regularly scheduled opera exists in only a few cities in America, and the Metropolitan Opera operates only six months out of the year. Artists have to fight great obstacles to make a career, and the nation loses many who must give up the struggle and find other careers.

The "cold war" has served to underscore these problems. The arts are heavily subsidized and tightly controlled in the Soviet Union, and Russia makes deliberate and effective use of them in the international arena. Where other forms of penetration are met with resistance, Soviet cultural penetration is often well received. Soviet artists are sent wherever in the world they will best serve the Soviet cause. That we must meet the Soviet cultural challenge has long been apparent to observers of the world scene. Pressure to involve our Federal government in the arts has been mounting.

On a very limited basis, the government already plays a role in encouragement of the arts. It operates the
(over)

The accompanying researched information has been prepared for school homework assignment and the use of interested discussion groups, educational associations, school superintendents, teachers, visual aid departments, principals and all stations of the National Broadcasting Company Television Network. Your organization, it is hoped, will distribute this fact sheet to the widest possible area of interest, and has the permission of NBC to augment the circulation of the material herein by further mimeography or printed reproduction.

Alexander S. Rylander, Director
Visual Aid Department (211)
NBC, 30 Rockefeller Plaza
New York 20, N. Y.

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National Gallery and the Freer and Corcoran Galleries in Washington, as well as the Smithsonian Institution. The Library of Congress is one of the world's greatest repositories of culture; the National Archives preserves the historical record of the nation, and, in response to a growing demand for a more positive government policy on the arts, some action has been taken. In 1959, Congress gave a land grant for a National Cultural Center in Washington, although it insisted that funds to support this should come from private sources. Recently, the State Department has increased expenditures for its Cultural Exchange Program. But the most significant development has been Congressional approval last year of a bill to establish a Federal Advisory Council for the Arts.

The coming reality of such a Council and the continuing financial crisis of our arts has revived the debate over whether the government should directly subsidize as well as broadly encourage the arts. Proponents of Federal support suggest tax relief for artistic ventures, scholarships for creative people; grants to states on a matching basis, as well as direct subsidies to our major artistic institutions. Opponents of Federal support argue that such plans would be wasteful and would stifle the freedom of the artist and of the arts. The controversy is likely to become more intense in the months ahead.

SHOULD THE GOVERNMENT DIRECTLY SUBSIDIZE THE ARTS?

YES—To reverse the image abroad that we are merely a materialistic nation, and to counteract the Soviet cultural threat, our national arts must be the recipient of government aid, not only for exhibitions abroad but for cultural vitality and growth at home.

Private funds no longer can handle the growing deficits of our artistic institutions. Taxes have increased; less is available from the wealthy individuals who used to be our major arts patrons.

Federal subsidy to creative artists will not stifle freedom of expression or produce standardization or conformity. Until the last century most significant European art was produced by government commission. The U.S. government-financed projects of the 1930's produced art, music and theatre of great creative vitality. Practically every democratic country in Europe has shown that government can support the arts without controlling free artistic expression. If awarding of subsidies resides in a qualified and non-political Arts Council, and not with Congress, this would remove the danger of any political control.

Federal subsidy would not threaten private industry. For instance, aid to the theatre would concentrate on small communities where there is no commercial theatre. In the long run, such aid would help commercial theatre by creating new audiences and providing training and jobs for performers and creators, many of whom must now go to Europe for experience and work.

NO—Direct government subsidy to the arts inevitably will lead to some sort of state control over creative expression. Even with an Arts Council, Congress would still have the right and duty to supervise expenditures of tax money. Congress has generally been adverse to experimentation in the arts; rather, it has favored conservatism and conformity in art as shown by many of our government murals and buildings. The kind of control it might exert in the arts at home is indicated by its actions in the past—preventing presentation of certain

art works abroad and certain American movies and plays from being shown at international festivals. The freedom of the arts and the artist from any government control is vital to the development of our national culture.

Without government aid, the United States has proved that through private enterprise it can create a vital culture which the world respects. America's cultural achievements, based on a private system of support, compare favorably with any nation's.

Government can encourage the arts and give indirect aid. Already Federal and state governments give substantial indirect subsidies by permitting tax deductions for contributions to cultural organizations. These allowances could be increased. In addition, government could aid by removing Federal taxes on music and the theatre. Working through an Arts Council, the government could find ways to stimulate private and foundation donations to the arts. Foundations, particularly, could give more. Only 5 percent of total foundation grants have gone to the arts; the foundations are not living up to their responsibilities here.

Finally, subsidy of the arts would be an expensive program for the government to undertake. Far more urgent concerns; defense, housing, health, education, already strain the national budget and should receive precedence.

SUGGESTED READING

STATE AND THE ARTS, by Edward Ettingdone Bridges, Oxford University Press, 1958.

GOVERNMENT AND ART, by Ralph Purcell, Public Affairs Press, Washington, D.C., 1956.

LIVING THEATRE, by Elmer Rice, Harper Brothers, New York, 1959.

ARTIST AND THE STATE, by Barrows Dunham, Marzani & Munsell, New York, 1960.

"The Quality of American Culture," by August Hecksher, from GOALS FOR AMERICANS, The Report of the President's Commission on National Goals, Prentice-Hall, New York, 1960.

"Plan to Aid Our Lagging Culture," by Jacob Javits, New York Times Magazine, April 5, 1959.

"Who Should Pay the Bill for the Arts?," by Howard Taubman, New York Times Magazine, December 7, 1958.

"Arts in America: Who Should Foot the Bill," Senior Scholastic, May 4, 1960.

"Federal Aid to Art," by Frank Getlein, New Republic, August 8, 1960.

"Case for an Arts Council Here," by Tyrone Guthrie, New York Times Magazine, November 25, 1956.

"How Art-Government Alliance Works in Europe"—Symposium. Musical America, November 1960.

"Who Should Subsidize the Theatre," by Brooks Atkinson, New York Times, June 19, 1960.

"For Public and Potent Building," by John Kenneth Galbraith, New York Times Magazine, October 9, 1960.

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87TH CONGRESS
1ST SESSION

S. 1250

IN THE SENATE OF THE UNITED STATES

MARCH 8, 1961

Mr. JAVITS introduced the following bill; which was read twice and referred to the Committee on Labor and Public Welfare

A BILL

To establish the United States Arts Foundation.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*

ESTABLISHMENT OF FOUNDATION

4 SECTION 1. There is hereby established in the executive
5 branch of the Government an independent agency to be
6 known as the United States Arts Foundation (hereinafter
7 referred to as the "Foundation").

DECLARATION OF POLICY

9 SEC. 2. The Congress finds that a large and progressively
10 increasing proportion of the people of the United States are
11 deprived of the opportunity to view and enjoy living

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1 theatrical performances, musical concerts, opera, dance,
 2 ballet, and choral recitals, and the performing and visual
 3 arts generally; that the general welfare will be promoted by
 4 providing national recognition of the status of the theater
 5 and other performing arts as a cherished and valued part
 6 of the Nation's cultural resources since colonial days, as
 7 a valued means for the building of morale among the civil-
 8 ian components engaged in defense production and among
 9 the Armed Forces, and for the promotion of education,
 10 national culture, recreation, skill in the arts, and beneficial
 11 utilization of leisure time; that it is desirable to establish
 12 a United States Arts Foundation to provide such recog-
 13 nition and also to consider how the presentation to and
 14 appreciation by the people of theatrical and other per-
 15 forming arts and productions may best be stimulated in
 16 civic and educational groups as well as professional com-
 17 panies throughout the Nation and regions thereof (includ-
 18 ing ships, airfields, posts, camps, and stations of the Armed
 19 Forces and mines, plants, and offices of the civilian com-
 20 ponent production forces) and to take steps appropriate to
 21 stimulate such increased and more widespread presentations.

22 TRUSTEES OF FOUNDATION

23 SEC. 3. (a) The Foundation shall be subject to the
 24 general supervision and policy direction of a board of trustees
 25 which shall consist of the Director of the Foundation and of

1 twelve members to be appointed by the President, by and
 2 with the advice and consent of the Senate. The President
 3 shall endeavor to provide representation to the several per-
 4 forming arts, to civic, educational, and professional groups
 5 concerned with and engaged in productions of the performing
 6 and visual arts, to the trade unions and trade associations
 7 concerned with the performing arts, and to the attending
 8 public. The President is requested, in the making of nomina-
 9 tions, to give due consideration to recommendations for
 10 nomination which may be submitted to him by the repre-
 11 sentative associations of the foregoing and of organizations
 12 and associations concerned with the encouragement and de-
 13 velopment of the performing and visual arts.

14 (b) The term of office of each trustee of the Founda-
 15 tion shall be six years in duration, expiring on April 30,
 16 except that the terms of the trustees first taking office after
 17 the enactment of this Act shall expire, as designated by
 18 the President at the time of appointment, four at the end
 19 of two years, four at the end of four years, and four at the
 20 end of six years, subsequent to the April 30 following the
 21 enactment of this Act. A vacancy shall be filled only for
 22 the unexpired portion of the term. Any person who has
 23 been a trustee of the Foundation for twelve consecutive
 24 years shall be ineligible for appointment during the follow-
 25 ing two-year period: *Provided*, That the provisions of this

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1 subsection shall not apply to the Director of the Foundation
2 acting in his capacity as a trustee.

3 (c) The President shall call the first meeting of the
4 trustees of the Foundation, at which the first order of busi-
5 ness shall be the election of a Chairman and a Vice Chair-
6 man.

7 PRINCIPAL POWERS AND DUTIES OF THE FOUNDATION

8 SEC. 4. (a) The Foundation is authorized and directed
9 to—

10 (1) stimulate and encourage throughout the United
11 States the study of and the advancement of the perform-
12 ing and visual arts and public interest therein;

13 (2) stimulate and encourage within such reasonable
14 limitations as it shall determine the presentation through-
15 out the United States and to the widest practicable au-
16 diences, of productions of the performing and visual arts,
17 of both new works and works drawn from the existing
18 literature of those arts, which have substantial artistic
19 or historic significance, giving preference to stimulating
20 and encouraging the works of citizens and residents of
21 the United States and of the Americas;

22 (3) foster and encourage professional and civic and
23 nonprofit, private, public, educational, institutional, or
24 governmental groups which are engaged in or directly

1 concerned with the performing and visual arts and
2 productions;

3 (4) foster and encourage maintenance of registers,
4 as may be deemed advisable, of theaters, personnel, or
5 otherwise; and make such surveys and analyses as may
6 be deemed advisable in the interest of the performing
7 and visual arts throughout the country; and

8 (5) provide through direct grant or otherwise
9 financial assistance and support from the funds appro-
10 priated to the Foundation or otherwise obtained pur-
11 suant to this Act or other Acts, to professional groups
12 and groups meeting professional standards, and edu-
13 cational groups, engaged in or concerned with the per-
14 forming arts and productions, for the purpose of en-
15 abling such groups to provide productions of such types
16 or in such regions as would be unavailable to the
17 prospective audience without such assistance, or to pro-
18 vide instruction in the performing and visual arts, but
19 such groups shall be eligible for financial assistance only
20 if no part of the net earnings of such groups inures to the
21 benefit of any private stockholder or stockholders, or in-
22 dividual or individuals, and if such groups satisfy the
23 standards of subsection (c) of section 170 of the Internal
24 Revenue Code of 1954 so as to authorize deductions from

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1 gross income of donations to such groups. The Founda-
 2 tion shall wherever practicable develop the principle of
 3 matching funds with States and interested agencies,
 4 public or private.

5 (b) The Foundation shall not produce or present any
 6 production.

7 (c) The trustees of the Foundation shall meet four
 8 times each year, beginning on the first Monday in February,
 9 May, August, and November, and at such other times as
 10 the Chairman may determine. The Chairman shall also call
 11 a meeting whenever one-third of the trustees so request in
 12 writing. A majority of the trustees of the Foundation shall
 13 constitute a quorum. Each trustee shall be given notice,
 14 by registered mail mailed to his last known address of
 15 record not less than fifteen days prior to any meeting, of the
 16 call of such meeting.

17 (d) The first Chairman and Vice Chairman of the Foun-
 18 dation shall be elected by the Foundation to serve until the
 19 first Monday in May next succeeding the date of election at
 20 which time a Chairman and Vice Chairman shall be elected
 21 for a term of two years. Thereafter such election shall take
 22 place at the annual meeting occurring at the end of each
 23 such term. The Vice Chairman shall perform the duties of
 24 the Chairman in his absence. In case a vacancy occurs in

7

1 the chairmanship or vice chairmanship, the Foundation shall
 2 elect a trustee to fill such vacancy.

3 (e) The Foundation shall render an annual report to
 4 the President for submission on or before the 15th day of
 5 January to the Congress, summarizing the activities of the
 6 Foundation and making such recommendations as it may
 7 deem appropriate.

8 DIRECTOR OF FOUNDATION

9 SEC. 5. There shall be a Director of the Foundation
 10 (hereinafter referred to as the "Director"), who shall be
 11 appointed by the President, by and with the advice and
 12 consent of the Senate. In the appointment of the Director
 13 of the Foundation, the President is requested to give due
 14 consideration to the recommendations for such an appoint-
 15 ment which may be submitted to him by the Board of
 16 Trustees, and the Board of Trustees in making such recom-
 17 mendations shall give due consideration to the recommenda-
 18 tions which may be submitted to them by the representative
 19 groups referred to in section 3 (a) of this Act. The
 20 Director shall serve as an ex officio trustee of the Founda-
 21 tion. In addition, he shall be the chief executive officer of
 22 the Foundation. The Director shall receive compensation at
 23 the rate of \$25,000 per annum and shall serve for a term
 24 of six years unless sooner removed by the President: *Pro-*

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1 *vided*, That at any time a majority of the Board of Trustees
2 may recommend such removal to the President.

3 ADMINISTRATION AND ENABLING AUTHORITY

4 SEC. 6. (a) The Foundation may appoint committees or
5 councils or panels concerned with particular regions of the
6 country or with particular aspects of the performing and
7 visual arts, or both, and composed of persons who need not
8 be trustees of the Foundation, or of organizations. The
9 Foundation shall maintain an office in the District of Co-
10 lumbia, and in such other places through the country as it
11 may deem appropriate.

12 (b) The Director shall have general authority to carry
13 out and execute the programs of the Foundation on a full
14 time, continuous basis, to recommend programs to the Foun-
15 dation and to discharge such other functions as the Founda-
16 tion may delegate to him, including functions vested in the
17 Foundation by this Act. Except as specifically approved by
18 the Foundation, the Director shall not hold any office in, or
19 act in any capacity for, any group or institution with which
20 the Foundation makes any contract, or to which it gives any
21 award or assistance.

22 (c) The Foundation is specifically authorized to—

23 (1) prescribe such rules and adopt such bylaws as
24 it deems necessary governing the manner of its operation
25 and its organization and personnel;

1 (2) make expenditures, and enter into contracts
2 or other arrangements, as may be necessary for ad-
3 ministering the provisions of this Act, without regard
4 to the provisions of section 3709 of the Revised Statutes
5 (41 U.S.C. 5);

6 (3) make advance, progress, and other payments
7 which relate to research in the performing and visual
8 arts without regard to the provisions of section 3648
9 of the Revised Statutes (31 U.S.C. 529);

10 (4) acquire by purchase, lease, loan, or gift, and
11 to hold and/or dispose of by sale, lease, or loan, real
12 and personal property, to receive and use funds or
13 property donated by others;

14 (5) publish or arrange for the publication of in-
15 formation relating to the performing and visual arts
16 and productions, or personnel engaged therein, without
17 regard to the provisions of section 11 of the Act of
18 March 1, 1919 (44 U.S.C. 111);

19 (6) accept and utilize the services of voluntary
20 and uncompensated personnel;

21 (7) pay fees for and to enter into contracts with
22 persons for the performance of services required by the
23 Foundation; and

24 (8) pay to persons rendering services to the Foun-

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1 dation whether on an uncompensated basis or on a fee
2 or contract basis as provided in section 6(c) (6) and
3 (7) travel and subsistence expenses while away from
4 their homes or regular places of business in accordance
5 with the Travel Expense Act of 1949, as amended, and
6 the Standardized Government Travel Regulations.

7 (d) (1) the Foundation is authorized to make loans
8 to any professional group or any group meeting profes-
9 sional standards, or any educational group meeting stand-
10 ards prescribed by the Foundation engaged in or connected
11 with the performing and visual arts and productions or in
12 instruction therein. Such loans may provide for payment
13 to the Foundation of a percentage of the net profits of the
14 production or productions, or of interest, or both, as may be
15 determined by the Foundation.

16 (2) A group shall not be eligible for assistance under
17 subparagraph (1) unless (A) such group satisfies the stand-
18 ards of subsection (c) of section 170 of the Internal Reve-
19 nue Code of 1954, so as to authorize deductions of dona-
20 tions to such group from the gross income of the donor,
21 and (B) no part of the net earnings of such group inures
22 to the benefit of any private stockholder or individual.

23 STATE COOPERATION

24 SEC. 7. In any State where a State or local agency
25 has been created pursuant to State law to supervise the oper-

1 ation of a performing and visual arts program found by the
2 Foundation to be substantially similar to the provisions of
3 this Act, the Foundation may provide by agreement with
4 such agency for the supervision and administration by such
5 agency of the programs made under the provisions of this
6 section, in order to prevent duplication of functions, and to
7 achieve administrative economies and coordination between
8 the program established under this Act and any State or
9 local programs to deal with the encouragement and advance-
10 ment of the performing and visual arts.

11 INTERNATIONAL COOPERATION

12 SEC. 8. (a) The Foundation is authorized, with the
13 approval of the President and to the extent specified by
14 such approval, and in consultation with the Department of
15 State, to cooperate in, assist, and sponsor international activi-
16 ties relating to the performing and visual arts, including
17 assistance to or sponsorship of performances in other
18 countries.

19 (b) The Director, with the approval of the Founda-
20 tion, and subject to consultation with the Secretary of State,
21 may defray the expenses of trustees or employees of the
22 Foundation, and members of councils or committees of the
23 Foundation, in attending meetings, congresses, and perform-
24 ances in other countries relating to the performing and visual

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1 arts, whenever he deems it necessary in the promotion of the
2 objectives of this Act.

3 APPROPRIATIONS

4 SEC. 9. (a) For the purpose of carrying out the provi-
5 sions of this Act, there is hereby appropriated for the fiscal
6 year ending June 30, 1962, such sum not exceeding \$5,000,-
7 000, and for each fiscal year thereafter such sums, not ex-
8 ceeding \$10,000,000 annually, as the Congress may deter-
9 mine. The moneys appropriated to the Foundation shall
10 remain available for expenditure for two years following the
11 expiration of the fiscal year for which appropriated.

12 (b) Moneys received by the Foundation pursuant to
13 paragraph (4) or (5) of section 6(c), or pursuant to
14 section 6(d), of this Act, shall not be covered into the
15 Treasury as miscellaneous receipts, but shall be kept in a
16 special account, maintained by the Treasury Department, or
17 may be kept by the Foundation in commercial banking in-
18 stitutions, or invested in securities eligible for trust funds in
19 the District of Columbia, and shall be available to the Foun-
20 dation for the purposes of this Act.

21 GENERAL PROVISIONS

22 SEC. 10. (a) The Director shall, in accordance with such
23 policies as the Foundation shall from time to time prescribe,
24 appoint and fix the compensation of such personnel as may
25 be necessary to carry out the provisions of this Act. Such

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1 appointments shall be made and such compensation shall
2 be fixed in accordance with the provisions of the civil-
3 service laws and regulations and the Classification Act of
4 1949, as amended, except that the Director may, in accord-
5 ance with such policies as the Foundation shall from time to
6 time prescribe, employ such technical and professional per-
7 sonnel or personnel with experience in or relating to any of
8 the performing and visual arts, and fix their compensation,
9 without regard to such laws, as he may deem necessary for
10 the discharge of the responsibilities of the Foundation under
11 this Act. The Deputy Director hereinafter provided for, and
12 the members of the councils or committees, shall be ap-
13 pointed without regard to the civil-service laws or regulations.
14 Except with the approval of the Foundation, neither the
15 Director nor the Deputy Director shall engage in any other
16 business, vocation, or employment than that of serving
17 as such Director or Deputy Director, or hold any office in,
18 or act in any capacity for, any organization, agency, or
19 institution with which the Foundation makes any contract
20 or other arrangement under this Act.

21 (b) The Director may appoint, with the approval of
22 the Foundation, a Deputy Director, who shall perform such
23 functions as the Director, with the approval of the Founda-
24 tion, may prescribe and shall be acting Director during
25 the absence or disability of the Director or in the event of

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1 a vacancy in the Office of the Director, and who shall
2 receive compensation at a rate not to exceed \$20,000 per
3 annum.

4 (c) The trustees of the Foundation, and the members
5 of the councils and committees, shall receive compensation
6 at the rate of \$50 for each day engaged in the business of
7 the Foundation pursuant to authorization of the Foundation,
8 and shall be allowed travel and subsistence expenses while
9 away from their homes or regular places of business in
10 accordance with the Travel and Subsistence Act of 1949, as
11 amended, and the Standardized Government Travel Regula-
12 tions.

13 (d) Persons holding other offices in the executive
14 branch of the Federal Government may serve as members
15 of the committees or councils, but they shall not receive
16 remuneration for their services as such members during any
17 period for which they receive compensation for their services
18 in such other offices.

19 (e) Service of an individual as a trustee or employee
20 of the Foundation, or a committee or council, shall not be
21 considered as service bringing him within the provisions of
22 section 281 or section 283 of title 18 of the United States
23 Code unless the act of such individual, which by such sec-
24 tion is made unlawful when performed by an individual
25 referred to in such section, is with respect to any particular

15

1 matter which directly involves the Foundation or in which
2 the Foundation is directly interested.

3 (f) Agencies of the United States Government are
4 authorized to render assistance to the Foundation by the
5 donation or loan of employee services and by the donation
6 or loan of supplies, office or building space, or other property,
7 either on a reimbursable or nonreimbursable basis.

8 DEFINITION AND TITLE

9 SEC. 11. As used in this Act—

10 (a) The term "performing and visual arts" means the
11 arts related to performances of theatrical plays, dance, ballet,
12 and choral performances, and performances of musical works
13 (instrumental, voice, and/or operatic); and includes the arts
14 of painting, sculpture, photographic, graphic and craft arts,
15 playwriting, acting, directing, staging, scenic and costume
16 design, and composition and performance of music, opera,
17 and dance and ballet.

18 (b) The term "productions" means plays (with or
19 without music), ballets, dance and choral performances,
20 exhibitions, readings, concerts, recitals, operas, and any
21 other performances before members of the public involving
22 the execution or rendition of any of the performing arts
23 and meeting such standards as may be established by the
24 Foundation.

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1 (c) The term "group" includes any society, institution,
2 organization, or association, whether or not incorporated.

3 SHORT TITLE

4 SEC. 12. This Act may be cited as the "United States
5 Arts Foundation Act".

87TH CONGRESS
1ST SESSION

S. 1250

A BILL

To establish the United States Arts Foundation.

By Mr. JAVITS

MARCH 8, 1961

Read twice and referred to the Committee on Labor
and Public Welfare

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Liberty Loan Building
14th and D Streets, S.W.
Washington 25, D. C.

NEWS

INAUGURAL COMMITTEE 1961 • E. H. FOLEY, CHAIRMAN

SAMUEL C. BRIGHTMAN
Director of Publicity
Room 541-545 • RPublic 7-8895

FOR RELEASE: SUNDAY NEWSPAPERS
January 15, 1961

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"During our forthcoming administration, we hope to seek a productive relationship with our writers, artists, composers, philosophers, scientists and heads of cultural institutions. As a beginning, in recognition of their importance, may we extend you our most cordial invitation to attend the Inaugural ceremonies in Washington on January 19 and 20.

Sincerely,

President-elect and Mrs. Kennedy"

The above telegram has been sent to 155 writers, artists, musicians, scientists, and heads of cultural institutions, by President-elect Kennedy, inviting them to attend the events of the 1961 Inauguration. Room accommodations and reservations for the Inaugural Concert, Parade, and Ball have been made for the invitees.

The selection of the names was made by a special committee working with the President-elect's office.

"The individuals selected by the committee," said a spokesman for the Selection Committee, "are those who have been judged to be the most creative, eminent, and world-reknowned in the arts, sciences, and humanities."

Those to whom the invitations were sent are:

Novelists

Saul Bellow
Pearl Buck
John Dos Passos
William Faulkner

Ernest Hemingway
Aldous Huxley
Carson McCullers
Katherine Anne Porter

John Steinbeck
Robert Penn Warren
Eudora Welty
E.B. White

Poets

Conrad Aiken
W.H. Auden
Louise Bogan
e.e. cummings
Robert Frost
Robinson Jeffers

Robert Lowell
Archibald MacLeish
Marianne Moore
St John Perse
John Crowe Ransom

Carl Sandburg
Delmore Schwartz
Allen Tate
Mark Van Doren
William Carlos Williams

Dramatists

William Inge
Arthur Miller

Thornton Wilder
Tennessee Williams

(more)

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General Literature

Jacques Barzun	John Hersey	Lewis Mumford
Eric Russell Bentley	Werner Jaeger	Allan Nevins
Van Wyck Brooks	Walter Lippmann	Reinhold Niebuhr
Edith Hamilton	Jacques Maritain	Edmund Wilson
		Paul Tillich

Fine Arts

Harry Bertoin	Franz Joseph Kline	Henry R. Shepley
Charles Burchfield	Seymour Lipton	Louis Skidmore
Alexander Calder	Paul Manship	Eugene Speicher
Stuart Davis	Ivan Mestrovic	Mark Tobey
Charles and Ray Eames	Ludwig Mies van der Roe	Ralph Walker
Nuam Gabo	Erwin Panofsky	Max Weber
Walter Gropius	Mark Rothko	Andrew Wyeth
Edward Hopper	Eero Saarinen	William Zorach

Musical Arts

Samuel Barber	Douglas Moore	Roger Sessions
Aaron Copeland	Robert Palmer	Igor Stravinsky
Roy Harris	Walter Piston	Virgil Thompson
Paul Hindemith	William Schuman	

The Sciences

John Bardeen	Polykarp Kusch	Frederick C. Robbins
George W. Beadle	Willis E. Lamb	Emilio Segre
Walter H. Brattain	Joshua Lederberg	William Shockley
Owen Chamberlain	Herman J. Muller	Leo Szilard
Andre F. Courmand	Linus Pauling	Edward L. Tatum
John F. Enders	Isadore I. Rabi	Harold C. Urey
Arthur Kornberg	Dickinson W. Richards, Jr.	Thomas Weller

Preeminence in the Humanities

Ralph J. Bunche	Arthur O. Lovejoy	Paul Sachs
Learned Hand	Roscoe Pound	George Kennan

Cultural InstitutionsMuseums and Centers of the Arts:

Alfred H. Barr, Jr. a founder & former Director of the Museum of Modern Art	Perry Rathbone, Director Boston Museum of Fine Arts
Thomas Howe, Director Palace of the Legion of Honor	E. P. Richardson, Director Detroit Institute of Art
Richard Fuller, former Director Seattle Museum of Art	John D. Rockefeller, III, President The Lincoln Center
Henry Marceau, Director The Philadelphia Museum	James Rorimer, Director Metropolitan Museum of Art
John Maxon, Director Art Institute of Chicago	James Johnson Sweeney former Director of Guggenheim Museum
William Milliken formerly of The Cleveland Museum	David Finley, President National Trust for Historic Preservation
Charles Nagel, Director St. Louis Museum of Art	Jerry Bywaters, Director Dallas Museum of Fine Arts
James Oliver, Director Museum of Natural History of New York	René d'Harnoncourt, Director Museum of Modern Art, New York

(more)

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The Learned Societies:

Frederick H. Burkhardt, President American Council of Learned Societies	Henry Allen Moe, President American Philosophical Society
Glenway Wescott, President National Institute of Arts & Letters	

Conductors of Symphonies & Opera and Choreographers:

Leonard Bernstein, Music Director New York Philharmonic	Fritz Reiner, conductor Chicago Symphony
Rudolph Bing, Musical Director Metropolitan Opera	George Szell, conductor Cleveland Orchestra
Martha Graham	Bruno Walter
Lincoln Kirstein	Pierre Monteux
Charles Munch, Music Director Boston Symphony	Robert Shaw, Director Collegiate Chorale
Eugene Ormandy, Music Director Philadelphia Orchestra	

Washington Cultural Institutions

L. Quincy Wright Library of Congress	John S. Thacher Dumbarton Oaks
Leonard Carmichael Smithsonian Institution	Caryl P. Haskins The Carnegie Institution
Hermann W. Williams, Jr. Corcoran Gallery of Art	Louis B. Wright Folger Library
Duncan Phillips Phillips Gallery	Richard Bales Music Director, The National Gallery
Harold Spivacke Music Director, Library of Congress	Robert Richman Institute of Contemporary Arts
Howard Mitchell National Symphony	Zelda Fichandler Washington Drama Society & Arena Stage
Archibald G. Wenley Freer Gallery	Richard Eberhart Poetry Consultant, Library of Congress
Huntington Cairns Secretary of the National Gallery President of the Textile Museum	Gerson Nordlinger, Jr. Washington Ballet Guild
John Walker National Gallery	Paul Callaway Opera Society of Washington
	L. Corrin Strong National Cultural Center

No particular function honoring these invitees alone has been planned at this date, according to the spokesman for the Selection Committee.

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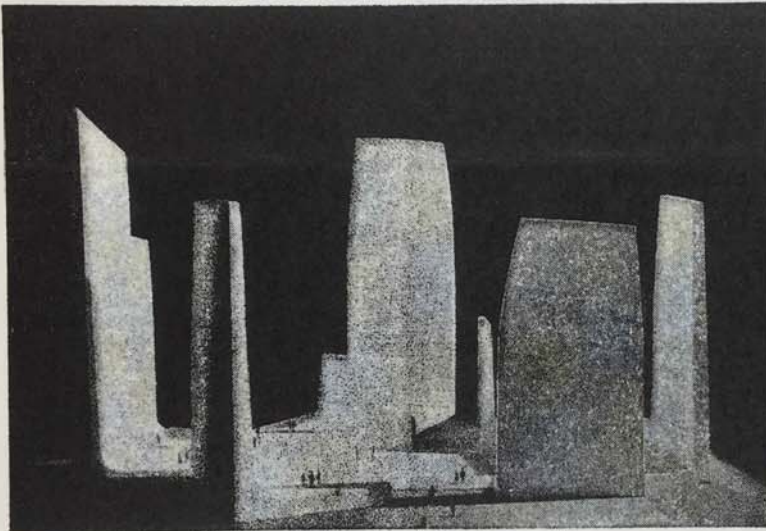
OCULUS

NEW YORK CHAPTER AMERICAN INSTITUTE OF ARCHITECTS



JANUARY, 1961

FDR MEMORIAL COMPETITION WINNER ANNOUNCED



Winning Design for FDR Competition

by SAUL ELLENBOGEN

From the six first stage winners of the Franklin Delano Roosevelt Memorial Competition, the concept of a Boston and New York architectural firm won the \$50,000 award as the best design picked by the jury to be the most fitting symbol of the late president. Pedersen and Tilney, in association with Joseph Wasserman, David Beer and Norman Hoberman were awarded first prize for their concept of a cluster of perpendicular tablets carrying the quotations of FDR. The tallest tablet stands 165 feet high, 68 feet wide and 7 feet thick at the base tapering to the top. The seven other tablets raised at varying angles on a huge concrete platform at several different levels would be set in a rough circle.

Selection of the finalists from the 574 entries were made by a professional jury with Pietro Belluschi, chairman, and Thomas D. Church, Bartlett Hayes, Jr., Joseph Hudnut and Paul Rudolph. Edmund Bacon served as Professional Advisor. The first six stage winners, each awarded \$10,000, were:

Abraham Geller, Architect of New York, associated with Douglass Gordon, Diana Kirsch and Claude Samton.

Rolf Myller, Architect of N. Y.
Tasso Katselas, Architect of Pittsburgh.

Pedersen-Tilney and Associates, Architects of Boston and N. Y.

Sasaki-Walker-Luders and Associates, Watertown, Mass.

Joseph J. Wehrer and Harold J. Borkin, University of Michigan.

Honorable mentions were given to New York area architects including, Percival Goodman; Davis, Brody and Wisniewski; Edward Barnes; and John J. Johansen.

The memorial will be located on a twenty-seven acre site between the Jefferson and Lincoln Memorials and across the Tidal Basin from the Washington Monument. The design must now be approved based on recommendations from the FDR Memorial Commission, by the Fine Arts Commission, the Parks Commission and Congress. It is anticipated that at least four to five years may pass before construction gets under way.

AIA 1961 CONVENTION PHILADELPHIA, APRIL 24-28

"Re-designing Urban America" will be the theme of the 1961 AIA annual convention in Philadelphia, April 24 to 28. It is expected to attract some 2,000 architects from all over the country. Keynote speaker will be John Kenneth Galbraith, Harvard economist and author of "The Affluent Society" and "The Liberal Hour." Mr. Galbraith will outline the imperative economic need to revitalize our cities. Louis Mumford and Bruno Zevi will discuss aesthetic, cultural and sociological aspects of the city. Edmund Bacon, Executive Director of the Philadelphia Planning Commission, will head a comprehensive presentation on "Re-designing Downtown Philadelphia."

Planners, municipal officials, engineers, landscape architects and members of other professions will be invited to attend the convention.

Potential convention-goers are reminded by the Host Committee that no ticket supply is endless. A card or letter to the Philadelphia Chapter, AIA, 2400 Architects Building, Philadelphia 3, Pa., will bring a complete program and reservation form.

THEATER DESIGN CONFERENCE

Chapter Members Philip Johnson, Peter Blake, and Helge Westermann served on a 13-man delegation to the International Colloquy on Theater Architecture held recently in Berlin. As a sequel to this event, an important conference on theater architecture, engineering, construction, theatrical presentation and management will be held Feb. 4-5 at New York's Juilliard School of Music. For information, address Thomas DeGaetani, President US ITT, P. O. Box 291, Cathedral Station, New York 25.

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OCULUS

Vol. 32—Number 4

AMERICAN INSTITUTE OF ARCHITECTS
NEW YORK CHAPTERMARGOT A. HENKEL, Executive Secretary
115 East 40th Street
New York 16, N. Y.
MUrray Hill 9-7969FREDERICK J. WOODBRIDGE, President
DAVID L. EGGERS, Vice President
PETER S. VAN BLOEM, Secretary
MICHAEL M. HARRIS, Treasurer

PAUL JOHN GRAYSON, Editor

LET THY VOICE BE HEARD

The small army of outraged citizenry who descended upon City Hall last January 10 to let their voices be heard before the Board of Standards and Appeals, protesting the proposed installation of 44 bowling alleys in the waiting room at Grand Central Station, won an interesting and important victory.

It is an interesting victory because it proves that democracy is still strong. Public officials take heed of the voice of the people when the people let their voices be heard.

President Woodbridge, with Doug Haskell, Victor Gruen, Simon Briens, and many others from our Chapter, and other Societies, plus the weight of the press and radio—John Crosby in the Tribune, Norman Cousins in the Saturday Review, WCBS in Opinion on the Air, to mention a few, added their voice to the protest and succeeded in sparing Grand Central (for the time being) from the ignominious fate planned for it by the New York Central and some clever entrepreneur.

It is an important victory because it shows the necessity for our citizenry to be ever alert to legislative activity on both local and national levels. It shows the need for a strong and vigorous Chapter that is able to speak out as it did so well on this issue and as it did during the course of passage of the new Zoning Resolution. Active participation of the membership in both Chapter and community affairs is one good way to keep alert and to let thy voice be heard.

p.j.g.

LETTERS TO THE EDITOR

Lecture Series

To the Editor:

Your very nice story on the first two meetings in the Architectural League series was much appreciated. May I ask just one correction: the series is jointly sponsored by the Architectural League and Architectural FORUM. I would not fuss about this except that the unusual size of the audiences derives, apart from the quality of the performance, from hard work and a bit of expense by FORUM as well as the League.

Fortunately, the auditorium difficulty has been solved. After the February 16 meeting at the League itself, for probably a somewhat smaller audience, the sessions on March 30 and April 20 will be held in the larger auditorium of the Metropolitan Museum, capacity 700. And for the March 30 meeting on "What has become of the International Style," the brilliant Reyer Banham, Assistant Executive Editor of the Architectural Review of London, is coming over on a special trip.

Sincerely,

Douglas Haskell

Editor
Architectural Forum

Architect-in-Training

To the Editor:

Now, as in the past, there is a certain amount of discussion in our profession about raising the level of professional practice. One of the facets of this discussion has been the relationship of the established Architect to the Architect-in-Training.

For the benefit of the Architect-in-Training, the AIA has printed a "log" for recording the various areas of experience. This notable step has been more or less ignored. Few offices are interested in giving the young Architect a chance at variety of experience. The question I ask is, why?

All too often the beginner is pigeon-holed, or found to jump from job to job. To state the case quite bluntly, there are some people who are taking advantage of the embryonic Architect. His future as a professional as well as his economic present are being exploited.

Benevolent paternalism obviously is not the answer. Some steps have been taken in the right direction as I mentioned before. These

measures have proven to be unwieldy. What can be done to make the past efforts workable? What can be done to make a more progressive program? The future of our profession depends on raising the level of professional practice, and now is the time for us to make that future.

Yours truly,

Sheldon Licht

EDITOR'S NOTE: See page 3 "Architect-in-Training" on whom to contact for further discussion.

Payola

To the Editor:

I read with interest the "Christmas Postscript" on page 4 of the December issue of the *Oculus*. The rationalizations contained therein are fascinating.

As I understand, *payola* in the form of a case of Bourbon is unacceptable to the ethical architect, but *payola* in the form of a substantial cash gift to the architect's professional organization is to be received gladly. In any event, you appear to take the line that *payola* is here to stay.

Yours for a fruitful Christmas,

Thomas M. A. Payne, A.I.A.

EDITOR'S NOTE: "Christmas Postscript" reported on the proposal of the Executive Committee that contractors' gifts be directed to the Chapter's Scholarship Fund. On the subject of *payola* the following bit comes from one of our colleagues:

Payola

The distress of *payola*, a breach of ethics,

To destroy or just ease by anesthetics,

Neither approach strikes at the cause,

Look at the standards and surely we'll pause.

Bitter fruit of a society lush, It's seed—only you can crush!

Time and good practice will help to heal,

Until then nourish the ideal.

The field of battle is the Hall of Ivy,

There we can nurture the blossom of truth,

Restore the heritage we so strongly uphold—

Good practice and conduct return to the fold.

by a.b.

PRESIDENT'S MESSAGE

The New Year is already well under way. May it be a happy and prosperous one for every member of the Chapter. In spite of the forebodings of the economists, let us hope that architects will be as much in demand as ever and that we may be spared adverse effects of what is apparently officially a "recession." It may well be that architects can contribute significantly to revising any downward trend.

In any case, it is of the greatest importance that we devote our efforts unstintingly to the good of the profession and through it to the general good. The more evident it is that architects are primarily concerned with good, good architecture, good works, good character, good citizenship, the better it will be for all concerned.

There have been periods when we have been told we must be businessmen and all sorts of other things. Of course we must, and we should be good businessmen. But in all our urgings to become supermen, let us not forget to be good professionals, as good architects as we can.

This year the New York Chapter has been asked to be the host chapter for the 1961 New York State Association of Architects Convention in the Fall. Our Vice-President David Eggers has gallantly undertaken to direct this program. He has some excellent ideas on the subject and has enlisted, among others, the aid of our younger members under Norval White's Chairmanship. This is a real opportunity to work for the common good and to achieve a splendid demonstration that the New York Chapter is deeply concerned for, and interested in, the welfare and effectiveness of architecture throughout the State. It is also an excellent training ground for the time when the Chapter will be host for the National Convention of the AIA in 1967. Let everyone be ready and willing to do his part with the same enthusiasm with which Dave Eggers has assumed this leadership.

NATIONAL ARCHITECTURAL REGISTRATION—A Report

by SAUL ELLENBOGEN

The licensing or regulation of architects is a relatively recent procedure in the United States. In fact, the first licensing law in this country was enacted in Illinois in 1893, and the last of the 50 states to enforce licensure was Vermont in 1951.

Unlike many European and South American countries, there is no national licensing of architects in this country. Here, all professional registration is exclusively a state responsibility. An architectural license to practice in one state has no validity in another. Since the licensing law of each state conforms to that state's constitutional structure, there is a wide variety of statutory patterns. It, therefore, becomes necessary for the architect who contemplates operating in a wide area to familiarize himself with the individual laws of all those states in which he anticipates practicing.

In an attempt to bring some order out of a relatively chaotic situation, members of boards of examiners of several states began holding annual meetings during the early 1920's. This movement developed into what we now know as the "National Council of Architectural Registration Boards." The NCARB has since then helped greatly in bringing a degree of equality to the examinations given by the individual states, in providing a clearing house for the resolution of interstate problems, and in providing a means by which an architect registered by examination in one state may use the results of this examination to obtain license in a second state without retaking the examination.

A syllabus published in 1930, revised in 1953 and again in 1959, outlines examination content effecting a degree of conformity in the duration, scope, and subject matter of architectural examinations. It serves as a general guide to the subject matter in which a candidate may be expected to prove competence.

Having passed the examination of any state which conforms to the Syllabus, including the standards of admission to the examination, and having licensure thereto by that state board, a candidate may obtain from NCARB a Council

(Continued on page 5)

FDR COMPETITION FINALIST DOUBLES AS SCULPTOR



FRANKLIN D. ROOSEVELT AS CREATED BY ROLF MYLLER

New York Chapter member Rolf Myller, finalist in the recent FDR Memorial Competition has proven his abilities as both architect and sculptor. Myller, who also serves as Book Reviewer for the *Oculus*, had been on leave to devote full time to the final stages of the Competition.

His creation of FDR was worked up in clay as a preliminary study for the focal point exhibit in his Memorial design. Rushed as were all the finalists for time, Myller's efforts show a great sensitivity in portraying one of our nation's great leaders.

ARCHITECT-IN-TRAINING

The committee on the Architect-in-Training Program, under the chairmanship of Russell Colean, is presently engaged in acting as advisers to the Architects-in-Training assigned to the New York Chapter. At the present time there are 29 enrollees. These enrollees now receive notices of all technical meetings, and others which may be valuable from an educational standpoint. The committee expects an early joint meeting with the Student Chapter Committee, in order to acquaint the presidents of Student Chapters with the aims of the Architect-in-Training Program.

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ANNUAL SUPPER DANCE AT METROPOLITAN MUSEUM

Returning to hallowed halls, this year the architects' annual supper dance will be held in the beautiful and impressive main restaurant of the New York Metropolitan Museum at Fifth Avenue and 82nd Street. This delightful black-tie affair will be held on Friday, February 10, 1961, and a special highlight will be the presentation of an Honorary AIA Associate Membership to **Lewis Mumford**, which will be followed by a brief talk.

The Meetings Committee, headed this year by **E. Allen Dennison**, wishes to stress the fact that in addition to AIA members and their families, other guests, business associates, yes—even clients are welcome to attend.

An à la carte cocktail reception will start at 7:00 p.m. with background music. A hot dinner will be served at 8:00 p.m. by the Robert Day Deans catering service. Music for dancing will be furnished by **Ben Cutler** (in person) and his fine band from 8:30 p.m. to 12:30 a.m. (and later on request). You can park conveniently in the museum parking area which will save everyone time and money.

The tickets will cost \$12.50 per person. Make your plans now to reserve a table for yourself, your guests and your associates. This promises to be an enjoyable evening for everyone, so circle the date of February 10 on your calendar.

f.m.s.

N. Y. STATE JOBS

New York State, in answer to public and federal demands for better roads, highways, and public buildings, has embarked upon an extensive program of construction and reconstruction. So great is the program that its successful and efficient completion will necessitate years of work. Demands at present are great for qualified graduate engineers and architects. Architects in the State service are employed primarily in Albany with the Department of Public Works. Positions also exist in the Division of Housing, the State Building Code Commission, and other agencies. These positions are all in the competitive class, filled permanently through regular civil service examinations. Application blanks and further information can be obtained from the State Campus, Albany 1, N. Y.

GUEST COLUMN

EDITOR'S NOTE: Under the Chairmanship of **James Marston Fitch**, Columbia University's "Four Great Pioneers" program is planning to undertake a critical examination of the main issues of contemporary architecture with the purpose of developing a new manifesto of principles and perspectives for the future. The following paper outlines the aims of the program.

THE NEXT PHASE IN ARCHITECTURE CONFORMITY, CONFUSION, OR CONTINUITY

by JAMES MARSTON FITCH

A program for the critical examination of the main issues in contemporary architecture; a call for a new manifesto of principles and perspectives for the future.

The basic vocabulary of contemporary architecture is more truly international in scope and acceptance than ever before in human history. As a result of the last half century's work—and especially the four great pioneers, Wright, Gropius, Mies, and Le Corbusier—we might have expected that future development would be secure and certain. Instead, in recent years, there have been increasing signs of confusion and a loss of direction. Divergent movements of all sorts are claiming the right of succession. The broad stream of advance is seriously threatened.

Progress now appears threatened by an influx of "avant-garde" approaches: Neo-Sensualism, New Brutalism, "Fluid Imagist," and "Compositional Rigorists," etc. These threaten to reduce the esthetics of the modern movement to mere "mannerism" and end in egocentric confusion. Too many modern architects are, as Bruno Zevi remarks, "too immodest to follow Wright and Corbusier, but too tormented to be as great as they are." Yet, it should be noted that these men contributed most of the major elements of which the modern idiom is constructed.

Frank Lloyd Wright gave us a vital new Space in architecture. He is, in a real sense of the term, the inventor of the modern American home, with its open plan, grace and privacy, enriched amenities, and close relationship to a coordinated landscape. Of the four great pioneers, Wright was the most poetic and romantically lyrical in his solution.

Walter Gropius, dominantly a speculative theoretician, is the most socially-committed in his architectural purpose. He represents the social and humanitarian theories of Ruskin and Morris in contemporary problems. He has exerted a major impact in the field of multiple housing, city planning, and from the time of his association with the Bauhaus, has had a dominant influence in education in design.

Mies van der Rohe, non-speculative and anti-theoretical, has interested himself in the development of profound structural purism and carried it forward with elegance and discipline. His work toward perfecting the steel frame, the glass bay, and the skyscraper establish him as a worthy successor in the great tradition of Louis Sullivan.

Le Corbusier, in addition to being a great theoretician, is perhaps the greatest architectural innovator in the world. Skyscraper-studded park cantilevered slab, continuous glass wall, piloti, sol-brise, and roof-top gardens are but a few examples of his contributions to the modern idiom.

If the next phase of architecture is to be worthy of the first, new directives for it must be formulated. These cannot ignore—they must in fact derive from—Western experience as embodied in the work of the four great makers. To develop a new esthetic as fruitful as the first one has been requires the examination of the hard core of functionalist theory and practice.

To this end the Columbia School of Architecture will assemble, in the Spring of 1961, a distinguished group of internationally recognized architects and scholars. Each will be asked to address himself to this point—namely, how he believes a new synthesis may be evolved. The sum total of these discussions should offer a broad conceptual base for Phase II, constitute a program of action as clear as the great manifestoes which galvanized the architecture of Phase I.

NATIONAL REGISTRATION

(Continued from page 3)

Certificate. This Certificate consists of a "Council Record" which contains a complete file of information pertinent to the individual's professional training and experience. To this Record is appended a detailed statement of the results of the candidate's examinations given in his home state. The Secretary of the NCARB attaches a certificate attesting to the fact that the examination taken conformed to the content of the Syllabus and was therefore equivalent to that being offered in the other states.

The Council Certificate is generally accepted throughout the Nation as evidence that a candidate is qualified to practice architecture. It is still necessary, however, to make individual application in each state and comply with its specific requirements. When applying in a new state the applicant requests the Council office to forward a copy of the Council Certificate to the state with which application is being placed. If the Council Certificate is in order, and if 5 years have not elapsed since its issuance, the Certificate will be forwarded immediately. The majority of the states accept the Certificate as evidence of competence and will issue a license based upon its presentation. If more than five years have elapsed since its issuance it is necessary that the letters of reference contained in the Council record be made current.

Contrary to common belief, it is not necessary to first acquire certification in a particular state before proceeding with application for Council Certificate. If a candidate requests Council certification simultaneously with his appearance for examination, the issuance of the Certificate is greatly facilitated and it is unnecessary for him to duplicate much of the procedure at a later date. The Council enables all men approaching examination to make use of its services, secure a Council Record and request that upon successfully passing the examination the Council Certificate be issued to them.

For NCARB requirements and method of applying write to Mr. **James Sadler**, Executive Director, National Council of Architectural Registration Board, 418-424 Commerce Exchange Building, Oklahoma City, Oklahoma.

NEW ZONING PASSED

by E. O. TANNER

After four years in the drafting and a year in controversy and public hearings, the new comprehensive amendment to New York City's 44-year-old zoning ordinance was finally passed unanimously last month by the Board of Estimate. Climaxing the Chapter's long efforts in the new code's behalf, President **Frederick J. Woodbridge**, speaking for 1,215 of the City's 1,700 registered architects, urged the Board to adopt it as a "realistic, workable, and imaginative" document. Much credit for the bill's passage is also due **Simon Breines** and his hard-working Civic Design Committee.

The new amendment, Breines explains, becomes effective one year from adoption, on Dec. 15, 1961. Plans filed with the Department of Buildings up to 60 days before that date, or Oct. 15, will still be considered under existing regulations, but must be built within two years after the Dec. 15 deadline.

Several architects and builders, Breines reports, are already working with the new zoning, particularly in connection with Mitchell-Lama middle income apartment projects now on the boards. In further developments, an informal group of architects (consisting of Chapter members **Breines**, **Ed Mathews**, **Jack Gurney**, **Ralph Pomerance**, **Gordon Bunshaft**, and Detroit Chapter Member **Eero Saarinen**), is studying possible revisions of the new code to discuss with the Planning Commission before it becomes effective. The revisions concern modification of the "sky exposure angle" (set-back angle).

Robert Djerejian

BOOK REVIEW

English Abbeys and Priors, by Olive Cook. Viking Press, 9" x 12", 62 Pages Text, 148 Illustrations, 4 Color Plates. \$12.00.

If you want to let yourself in for a treat, this handsome volume with its excellent photographs, stained glass plates and engravings supported by an informative and highly readable text will provide you with the milieu from which the great Abbeys of Kirkstall, Tintern, Rievaulx, Fountains, and many others were created. Houses of Canon under monastic rule are classified as Abbeys and Priors. As the structures of these monasteries served no more than a background for the performance of constant prayer and intercession, their arrangements were fundamentally similar, although variations in each order led to individual approaches in layout and ornamentation. The various Orders of the Cistercian, Augustinian, Carthusian, Dominican and others are briefly described in their ideal of spiritual withdrawal, and the daily life of these monks and friars is depicted with interesting accounts of their diet and rituals. To the visitor today, the present state of the Abbeys may vary from neglected ruins to privately maintained monuments, since these Abbeys and Priors fall neither into the category of parish churches nor cathedrals. In addition, parts of Abbeys have been converted into great houses, such as Titchfield and Netley. The excellent photographs are accompanied with full accounts to make pleasurable reading and viewing.

COMING EVENTS

FEBRUARY 10, 1961, Friday, 7:00 p.m.
94th Anniversary Dinner Dance
The Metropolitan Museum
Guest Speaker: **Lewis Mumford**

FEBRUARY 20, 1961, Monday, 5:15 p.m., Gallery A
Technical Committee Lecture
Speaker: **Byron C. Bloomfield, A.I.A.**
Topic: **Modular Coordination**

FEBRUARY 23, 1961, Thursday, 6:00 p.m.
Gallery A
Hospital and Health Dinner
Speaker: **Robert Hyde Jacobs, A.I.A.**
Topic: **Exploring The Hospital Operating Suite**

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COMMITTEE ACTIVITIES

by F. MARSHALL SMITH

Legislative Committee

In a recent report to his Legislative Committee, Chairman **Harry B. Rutkin** reviewed a meeting of the Legislative Committee of the New York Association of Architects held December 14, 1960. He stated that proposals to the current session of the State Legislature had been considered and that it was decided to give close attention to the tightening of loopholes in the Education Law. Other items of concern are the Multiple Dwelling Law, Multiple Residence Law, Labor Law, and State Building Code.

The New York Chapter's Legislative Committee has been studying many pieces of proposed legislation on the above subjects and other matters of interest to architects, and urgently requests the backing of all Chapter members when specific recommendations are made for action on new bills.

Office Practice Committee

All too often the hardest working members of an organization serve in offices or on committees that receive the least amount of praise or publicity. One of these is the Office Practices Committee, which has twelve members headed by **Samuel M. Kurtz**, chairman, and **H. Bourke Weigel**, vice chairman. Throughout the year its members study many phases of the architect's practice, and they submit recommendations for improvements where experience shows that current methods need to be changed or clarified to make bidding more accurate or to reduce problems during construction. A few of the subjects currently under study are:

1. Issuance of transparencies of contract drawings to general contractors.
2. Hardware scheduling as part of contract drawings instead of the cash allowance method.
3. When and how punch lists should be made and used to be most effective.
4. In response to complaints by the New York Building Congress, a search for a clearer and more exact way of specifying colors in the painting section of architects' specifications. It seems that the time-honored phrase, "color as selected," makes it tough for painting contractors to give a realistic bid on painting.

AIA Members Invited to Planning Dinner Meetings

The New York Chapter of the American Institute of Planners cordially invites AIA members to its 1961 series of informal dinner meetings on challenges and problems in metropolitan planning, transportation and renewal.

Thursday, February 16—"Central City Renewal—More Than Rebuilding."

Monday, March 20—"Providing Shelter for a Growing Metropolitan Population."

Thursday, April 13—"Politics, Administration, and Planning; The Role of the 'Decision-Makers' in Metropolitan Development."

Monday, May 8—"Comprehensive Urban Renewal Program for New York City: A Progress Report on the City-Wide Urban Renewal Study of New York City."

Saturday, May 27 — Annual Meeting of Chapter.

Saturday, May 27, to Tuesday, May 30—"New York Conference on Metropolitan Development."

For reservations and for information on locale and speakers at succeeding dinners as they draw near, write or call AIP Program Chairman **J. Marshall Miller**, Books International, 501 West 121st St., New York 27, Tel. MO-nument 3-8030.

BRUNNER SCHOLARSHIP COMMITTEE

The Arnold W. Brunner Scholarship Committee has had preliminary meetings to discuss means of securing applications which would make this year's Scholarship an important one. The Scholarship, according to the terms of the grant, must go "for advanced study in some special field of architectural investigation . . . which will contribute to the practice, teaching, or knowledge of the Art and Science of Architecture." The Committee is anxious to have a number of worthwhile applications to choose from, and to that end has set up an Idea Subcommittee under the Sub-Chairmanship of **Thomas Creighton**, to stimulate such applications and suggestions for applications. Any Chapter member who has an *idea*—a strong feeling about the need for "advanced study" in some area of architecture—is urged to contact the Committee.

MODULAR COORDINATION

On Monday, the 20th of February, Mr. **Byron C. Bloomfield**, A.I.A., will bring the Chapter up to date on modular coordination at a program arranged by the Technical Committee.

The basic principles of modular planning and its effect on office practice and project costs, availability of modular materials and how and when to begin modular dimensioning as a profitable office procedure will all be thoroughly discussed.

Mr. Bloomfield is well versed in his field. With B.S. degrees in architectural and civil engineering from Iowa State University and an M.S. from M.I.T., he was first architect with the Tennessee Valley Authority, then instructor in architecture at the University of Colorado, then secretary for professional development, A.I.A. and now since 1958 executive director of The Modular Standards Association. His lecture should be of great value to those practicing modular planning as well as those considering its adoption.

MEMBERSHIP

WELCOME TO NEW MEMBERS

The New York Chapter extends its warmest welcome to the following new members:

Corporate

Eduardo Baranano Da Costa
Leonard Battaglia
George E. Fischer
Irving E. Gershon
Eli J. Held
Paul Reiss
Hugh A. Simpson
Stanley Salzman
Robert L. Thorson
Howard J. Warren
Irwin D. Weisberg

Associate

David A. Brignati
Dr. Sigmund L. Friedman
Ernest P. Piesco
Charles A. Platt
Michael H. Spector

CANDIDATES

Information regarding the qualifications of the following candidates for membership will be considered confidential by the Admissions Committee:

Corporate

Thomas Vincent Di Carlo
Eugene Meyers
Marietta M. Meyers
Melvin H. Smith

Associate

Jorge Abel Foussats
Frank Callum Frants

Sponsors:

Max Wechsler
Marilano Schimmenti
Lawrence Lieberfeld
Bernard W. Guenther

ADDITIONAL COMMITTEE APPOINTMENTS

Office Practice Committee — William A. Hall
Meetings Committee — William A. Hoffberg
Metropolitan Builder's Association Committee — John S. Fountain
Edwin M. Forbes, Chairman
Samuel M. Kurtz, Gustave R. Keane
John Nelson Linn
New York State Fair Committee, 1961
Olivier de Messieres

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NEW YORK CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

COMING EVENTS

FEBRUARY 10, 1961, Friday, Anniversary Dinner
Dance, 7:00 p.m.

FEBRUARY 20, 1961, Monday, 5:15 p.m., Gallery A
Technical Committee Lecture
Speaker: **Byron C. Bloomfield, A.I.A.**
Topic: **Modular Coordination**

FEBRUARY 23, 1961, Thursday, 6:00 p.m.,
Gallery A
Hospital and Health Dinner
Speaker: **Robert Hyde Jacobs, A.I.A.**
Topic: **"Exploring the Hospital Operating Suite." A**
preliminary report on the Chapter's Architectural
Research Team

MARCH 7, 1961, Tuesday, 5:15 p.m., Gallery A
Technical Committee Lecture
Speakers: **Charles C. Zollman**, Consulting Engineer
and **Albert Hennerly, A.I.A.**
Topic: **Prestressed Concrete**

MARCH 14, 1961, Tuesday, 5:30 p.m., Gallery A
Membership Committee Cocktail Party for Prospective Members

MARCH 15, 1961, Wednesday, 5:15 p.m., Gallery A
Hospital and Health Discussion Group

MARCH 21, 1961, Tuesday, 12:30 p.m., Gallery A
Pre-Convention Luncheon

APRIL 6, 1961, Thursday, 6:00 p.m., The Brass
Rail, 521 Fifth Avenue, N. Y. C.
Hospital and Health Dinner
Speakers: **Dr. John J. Bourke** of New York State
Department of Health on Hospital Planning and
Survey and **Miss Ollie Randall**
Topic: **Geriatrics**

APRIL 12, 1961, Wednesday, 5:15 p.m., Gallery A
Hospital and Health Discussion Group

APRIL 19, 1961, Wednesday, 5:00 p.m., Gallery A
Student Exhibit Cocktail Party (Columbia, Cooper
Union and Pratt Institute)

APRIL 24, 1961, through 28, 1961, Monday through
Friday
A.I.A. Convention in Philadelphia, Bellevue-Stratford Hotel

MAY 1, 1961, Monday
"Homage to the Great Makers"
Chairman: **Professor Fitch**, Columbia University
Dinner for **Dr. Gropius**, **Dr. Mies van der Rohe**, **Dr. LeCorbusier** under the joint sponsorship of American Institute of Architects—New York Chapter, Architectural League of New York, and Columbia Architectural Alumni Association

MAY 17, 1961, Wednesday, 5:15 p.m., Gallery A
Hospital and Health Discussion Group

JUNE 7, 1961, Wednesday, 12:30 p.m., Gallery A
Annual Luncheon
Election of Officers and bestowal of awards of Medal of Honor and Award of Merit

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Discussion Guide 'The Nation's Future'



A Service of The Visual Aid Department — Suite 211 — 30 Rockefeller Plaza, N. Y. 20, N. Y.

J. KENNETH GALBRAITH AND RUSSELL LYNES, JR., DEBATE ON NBC "NATION'S FUTURE;" FEB. 11 TELECAST TOPIC: "SHOULD FEDERAL GOVERNMENT SUPPORT THE ARTS?"

J. Kenneth Galbraith, special consultant to President John F. Kennedy, and Fellow of the American Academy of Arts and Sciences, faces Russell Lynes, Jr., managing editor, since 1947, of Harper's Magazine, in a debate during the NBC Television Network presentation of "The Nation's Future," on Saturday, February 11 (9:30 to 10:30 p.m., EST).

The topic under discussion is: "Should the Federal Government Directly Support the Arts?" Mr. Galbraith will argue the affirmative and Mr. Lynes will oppose.

"The Nation's Future" telecast, originating in New York, will be moderated by John K. M. McCaffery. The NBC-TV Network series is produced by Arthur Barron under the supervision of Irving Gitlin, executive producer.

BACKGROUND RESEARCH FOR GROUP DISCUSSION

Although it long has been recognized by most of the countries of the world that the status of the arts is an important reflection of the vitality of a nation's culture and should be a direct concern of government, the United States, until recently, has viewed the arts as a matter of purely private concern. With few exceptions, the government has kept a strict "hands-off" policy, and the arts in America have had to rely for support on contributions from the public; from wealthy individuals, and from corporations and foundations.

A brief departure from this policy took place in the 1930's during the depression. In that period the government established the WPA Theatre Project and several ambitious artists' and writers' projects.

Under this program, theatrical experimentation and production thrived; musical performances averaged 4,000 a month; close to 10,000 drawings, paintings and works of sculpture were produced, and public art reached new levels. However, the primary purpose of the projects was not to encourage continued Federal support of the arts, but rather to provide employment to America's writers, artists, and musicians. With the end of the depression and the advent of war, these projects were abandoned.

Today, the United States is one of the few major nations of the world functioning without a ministry of

arts in the government; it's the only large modern nation without a government-sponsored opera, theatre or symphony, the only large nation whose budget does not, as a matter of course, include sums for the direct and continuing support of the arts.

In Europe, for example, all levels of government make contributions to the arts. In France, the Comedie Francaise and L'Opera are national institutions; in Germany and Italy nearly every town has its own subsidized opera or repertory theatre. In Austria, with a national budget of 1½ billion, almost 6 million is spent to support four state theatres. Even in Britain, with its long tradition of private patronage of the arts, an Arts Council was established after the war to distribute money appropriated by Parliament. The Council supports the Royal Opera, Ballet, the Old Vic Theatre, as well as museums, painters, sculptors and composers.

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Alexander S. Rylander, Director
Visual Aid Department (211)
NBC, 30 Rockefeller Plaza
New York 20, N. Y.

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Discussion Guide 'The Nation's Future'



A Service of The Visual Aid Department — Suite 211 — 30 Rockefeller Plaza, N. Y. 20, N. Y.

J. KENNETH GALBRAITH AND RUSSELL LYNES, JR., DEBATE ON NBC "NATION'S FUTURE;" FEB. 11 TELECAST TOPIC: "SHOULD FEDERAL GOVERNMENT SUPPORT THE ARTS?"

J. Kenneth Galbraith, special consultant to President John F. Kennedy, and Fellow of the American Academy of Arts and Sciences, faces Russell Lynes, Jr., managing editor, since 1947, of Harper's Magazine, in a debate during the NBC Television Network presentation of "The Nation's Future," on Saturday, February 11 (9:30 to 10:30 p.m., EST).

The topic under discussion is: "Should the Federal Government Directly Support the Arts?" Mr. Galbraith will argue the affirmative and Mr. Lynes will oppose.

"The Nation's Future" telecast, originating in New York, will be moderated by John K. M. McCaffery. The NBC-TV Network series is produced by Arthur Barron under the supervision of Irving Gitlin, executive producer.

BACKGROUND RESEARCH FOR GROUP DISCUSSION

Although it long has been recognized by most of the countries of the world that the status of the arts is an important reflection of the vitality of a nation's culture and should be a direct concern of government, the United States, until recently, has viewed the arts as a matter of purely private concern. With few exceptions, the government has kept a strict "hands-off" policy, and the arts in America have had to rely for support on contributions from the public; from wealthy individuals, and from corporations and foundations.

A brief departure from this policy took place in the 1930's during the depression. In that period the government established the WPA Theatre Project and several ambitious artists' and writers' projects.

Under this program, theatrical experimentation and production thrived; musical performances averaged 4,000 a month; close to 10,000 drawings, paintings and works of sculpture were produced, and public art reached new levels. However, the primary purpose of the projects was not to encourage continued Federal support of the arts, but rather to provide employment to America's writers, artists, and musicians. With the end of the depression and the advent of war, these projects were abandoned.

Today, the United States is one of the few major nations of the world functioning without a ministry of

arts in the government; it's the only large modern nation without a government-sponsored opera, theatre or symphony, the only large nation whose budget does not, as a matter of course, include sums for the direct and continuing support of the arts.

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ALFRED H BARR JR, MUSEUM OF MODERN ART

11 WEST 53 ST NYK

DURING OUR FORTHCOMING ADMINISTRATION WE HOPE TO SEEK A PRODUCTIVE RELATIONSHIP WITH OUR WRITERS, ARTISTS, COMPOSERS, PHILOSOPHERS, SCIENTISTS AND HEADS OF CULTURAL INSTITUTIONS. AS A BEGINNING, IN RECOGNITION OF THEIR IMPORTANCE, MAY WE EXTEND YOU OUR MOST CORDIAL INVITATION TO ATTEND THE INAUGURAL CEREMONIES IN WASHINGTON ON JANUARY 19 AND 20.

RESERVATIONS FOR INAUGURAL CONCERT, PARADE, BALL ARE HELD FOR YOU. ROOM ACCOMMODATIONS AND HOSPITALITY WILL BE ARRANGED FOR YOU BY A SPECIAL SUB-COMMITTEE. RSVP WHICH EVENTS DESIRED AND WHAT ACCOMMODATION NEEDED BY TELEGRAPHING KAY HALLE, 3001 DENT PLACE, NORTHWEST, WASHINGTON. SINCERTY

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PRESIDENT ELECT & MRS KENNEDY

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February 15, 1961

Miss Kay Halle
3001 Dent Place, N. W.
Washington 7, D. C.

Dear Miss Halle:

Mr. Barr asked me to send you the enclosed photograph.

His correct title - Director of Museum Collections, Museum of Modern Art,
New York - is indicated on the photo label.

Sincerely,

Herbert Bronstein
Associate Publicity Director

HB: ab
Enc.

bc: Mr. Alfred H. Barr, Jr. ✓

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Random Notes in Washington: Inauguration Means a Clean-Up

Job to Keep City's Garbage Men Busy—Modern Art Lifts Some Eyebrows

Special to The New York Times.
WASHINGTON, Jan. 15 — The inaugural festivities here this week will obviously be affecting Washington's year-round residents in a variety of ways—some not so obvious.

Take the announcement, for example, from the head of the city's Sanitation Department. So many men will be needed to clean up the mess in downtown Washington on Inauguration Day and the day after that there will be only one, instead of two, garbage pick-ups this coming week.

Art Stirs Questions

The big new annex of the State Department Building was dedicated with appropriate fanfare the other day, but there is still a touch or two left undone. One is the installation of some outside sculpture that created quite a stir on Capitol Hill last year.

Representative John J. Rooney, Democrat of Brooklyn, among others, raised some questions about the two modernistic bronze eagles with a twenty-foot wing span the department had planned to have flank the main entrance on Twenty-third Street between C and D Streets, N. W. He also had some questions about the three-story high bronze work depicting a man kneeling on a sphere, symbolizing the creation of the universe. Marshall Fredericks is the sculptor.

The department is going ahead with the sphere and the man and hopes to have it in place in the South Court of the new building by June. It will try again later on the eagles.

Costly Entertainment

The names of two of the men who accepted invitations to buy \$10,000 boxes at the Frank Sinatra inaugural gala Thursday night have been disclosed. They are Edwin W. Pauley, the California oilman, and Joseph P. Kennedy, the President-elect's father. More than forty of the ten-seat boxes have been "sold," but the names of the holders are not being announced. It seems Democrats feel it



Associated Press
Scale model of statue. It is by Marshall Fredericks.

would be bad manners to publicize without permission the names of such generous contributors. The party may need their help again sometime.

Marines, Meet Commander

The name of the President-elect's father, incidentally, also turned up in a Marine Band announcement the other day. The band reported that it would be on hand, as usual, for the inauguration of "Joseph F. Kennedy, the youngest man the United States has ever elected to its highest office."

Later came a second release: "Please disregard name of Joseph F. Kennedy in recent release sent you. The United States Marine Band will be playing for JOHN F. Kennedy on Inauguration Day."

In Short, Thanks

Somewhat more precise as well as florid in reciting the English language is the Republican Senate leader, Everett McKinley Dirksen of Illinois. Senator Kenneth B. Keating, Republican of New York, sent him a note wishing him a happy birthday. Instead of the usual thanks, Mr. Keating received the following:

"As one marches down time's road and the shadows grow a bit longer, there is nothing that so energizes a person as to receive a greeting or remembrance on his birth anniversary. These symbols of friendship are truly invigorating and enduring influences which bring happiness and contentment and I am deeply grateful to you for your expression of friendship."



ISRAEL PLANNERS SEEK 427 MILLION

American Jewish leaders were informed yesterday that Israel needed \$247,220,000 this year for industrial and agricultural expansion.

East Side Restaurant Robbed

A thief scooped four rolls of quarters, totaling \$40, from a cashier's drawer in Katz' Delicatessen at 205 East Houston Street last night and escaped in a near-by subway station.

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December 28, 1960

front door to
 instead of in the
 Office?
 Mr. Hagerty said the
 House was more easily iden-
 tifiable from the north portico
 especially abroad. That is
 where the President customar-
 ily greets visiting foreign digni-
 taries, when not at the airport,
 the secretary explained.
 How the President would ad-
 dress Mr. Kennedy was con-
 jectural.
 It has been a minor irritation
 for the Senator that President
 Eisenhower has been addressing
 him as just "Kennedy." It is the
 President's habit to call even
 his highest Cabinet officers by
 their last names.

1961 and
 national

Mrs. Kennedy Provokes Art Body With Her Plans for White House

2. WASHINGTON, Dec. 5 (UPI) —The tradition-loving Fine Arts Commission takes a dim view of Mrs. John F. Kennedy's plan to make the White House a showcase for American artists and creative talent.

The White House being the President's home, the future First Lady is free to fix it any way she wants. Mrs. Kennedy expects to keep the historic public rooms in their present décor, but she wants to make a few innovations, too.

For one thing she wants to display current works of art. That has aroused some dissatisfaction within the commission, an advisory group.

Linton R. Wilson, commission secretary, said "there is no hanging space for an art exhibit in the White House."

"The White House isn't a place to show off American paintings," he went on. "Who would see them? We have

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(The photo services have glossies depicting five renderings of the proposed National Cultural Center structure, or they are available from the Center itself gratis.)

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NOTE TO CRITICS

The National Cultural Center's Board of Trustees has taken two



THE NATIONAL CULTURAL CENTER
718 Jackson Place
Washington 6, D. C.

(The photo services have glossies depicting five different renderings of the proposed National Cultural Center structure, or they are available from the Center itself gratis.)

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*Fact Sheet on
the
National Cultural Center*

Charter:

The idea and the charter for the National Cultural Center originated in the Congress and was signed into law by President Eisenhower September 2, 1958. The law directed the President to appoint a Board of thirty Trustees and an Advisory Committee on the Arts, and made the Center a bureau of the Smithsonian Institution.

Purpose:

The law directs the Board to "present . . . music, opera, drama, dance and poetry from this and other countries . . . lectures and other programs . . .", provide facilities for civic activities, and develop programs in the performing arts for the participation, education and recreation of all age groups.

Site:

Congress provided a specific location for the National Cultural Center, in an area near the Lincoln Memorial and adjoining the banks of the Potomac River. Designs approved by the Board of Trustees call for the site to be moved a few yards so that the National Cultural Center will be directly on the banks of the Potomac.

Financing:

Although the Congress provided means for making the land available to the National Cultural Center, it specified that money for the construction of the facilities must be raised by "voluntary contributions."

Design:

The Board retained the world famous architect, Edward Durell Stone, as its consultant. His ultimate design, shown in this pamphlet, was so enthusiastically received by the Board of Trustees that its vote was unanimous for adoption. The necessary approval of the Fine Arts Commission followed almost immediately.

Concept:

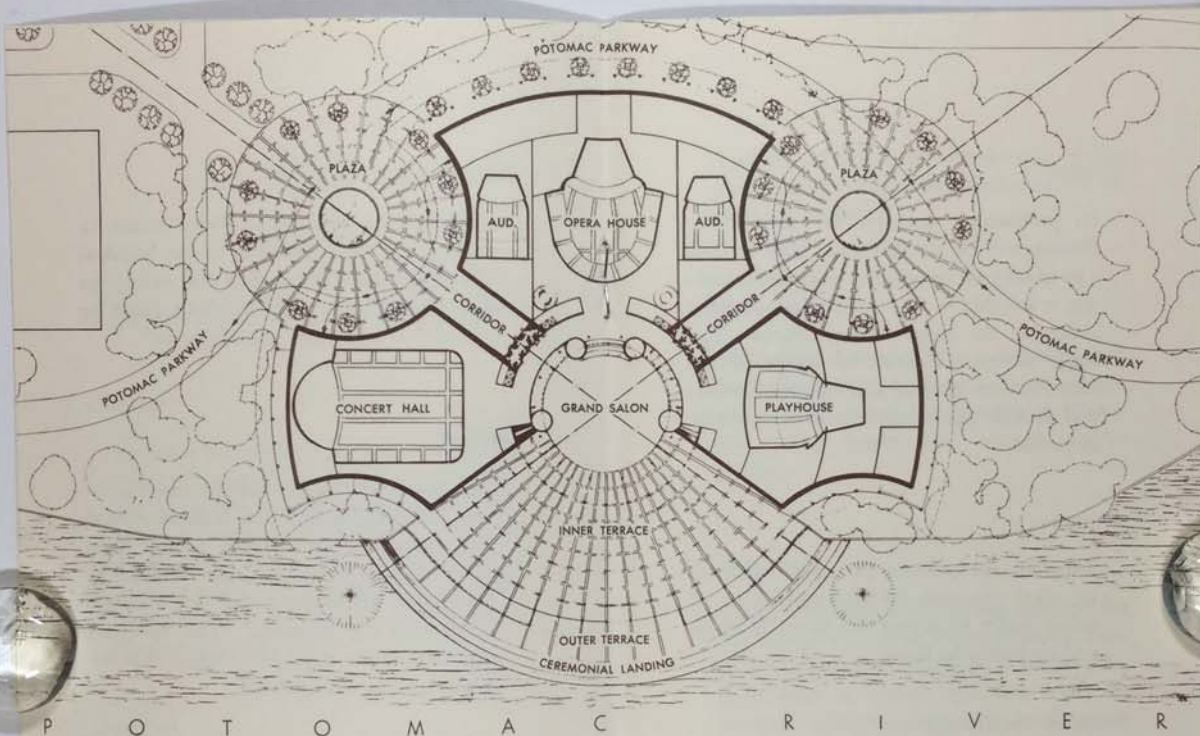
The basic design calls for the construction of five auditoriums under one roof—an opera house, concert hall, theatre, and two smaller units—surrounding a Grand Salon approximately 180 feet in diameter and 100 feet in height with a ceremonial balcony and stairs suitable for state functions, inaugural balls and the reception of international heads of states.

Dimensions:

The shell housing the facilities is approximately 775 feet long and 90 feet high. The terrace and reception landing will project

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an estimated 175 feet into the Potomac, with display fountains rising out of the river near each end of the landing.

Approaches:

Two very large circular plazas, more than 300 feet in diameter, facing park land, will provide the principal entrance for pedestrians and vehicles. In the center of the plazas will be large fountains with the outer circle of the plazas lined with cherry trees. Architect Stone envisions paving the plazas with a combination of granite blocks and stone divider strips similar to the paving Michelangelo created in Rome.

Opera:

The grand facility for opera will probably seat in excess of 3,000, with provision for ideal acoustics and sight lines, spacious dressing rooms, ample storage facilities for stage sets, an elevating orchestra pit, and a stage of sufficient dimensions to meet every requirement of the opera.

Symphony:

The concert hall will be designed to accommodate approximately 3,000 people and to provide ideal acoustics for the presentation of symphony orchestras, large choral groups and instrumentalists.

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Drama:

In preliminary concept, the size of the theatre will be variable from 1200 to 1800 (by closing off or opening balconies), making it suitable for the production of either drama or the larger musical shows. The stage design will take advantage of the most modern staging and lighting devices and provide model sight lines and superior acoustics.

Dance:

Balletomanes envision the opera house as an ideal structure for the production of major ballet requiring the finest in stage and orchestra facilities.

Smaller Auditoriums:

Two small halls seating approximately 400 and 800 each are designed to handle programs ranging from poetry reading and chamber music concerts to intimate theatrical and dance productions.

Other facilities:

Between the flange and the roof of the National Cultural Center will be approximately 164,000 square feet of floor space for rehearsal halls, studios, offices, recording facilities and screening rooms.

Broadcasting:

The National Cultural Center will be designed to provide broadcast and recording

facilities, both television and radio, of live performances without interference with, or, from the audience.

Parking:

Underground, beneath this grand salon, will be the foyer for a 2,000-car parking garage, thus solving one of the principal problems confronting theater and concert goes-parking.

Restaurants:

Large restaurant facilities are planned for the terrace facing the Potomac River, thus permitting visitors to arrive by automobile, park, dine in leisure, and then enjoy an evening's entertainment, all under the same roof.



PREPARED BY

THE NATIONAL CULTURAL CENTER
718 JACKSON PLACE
WASHINGTON 6, D. C.

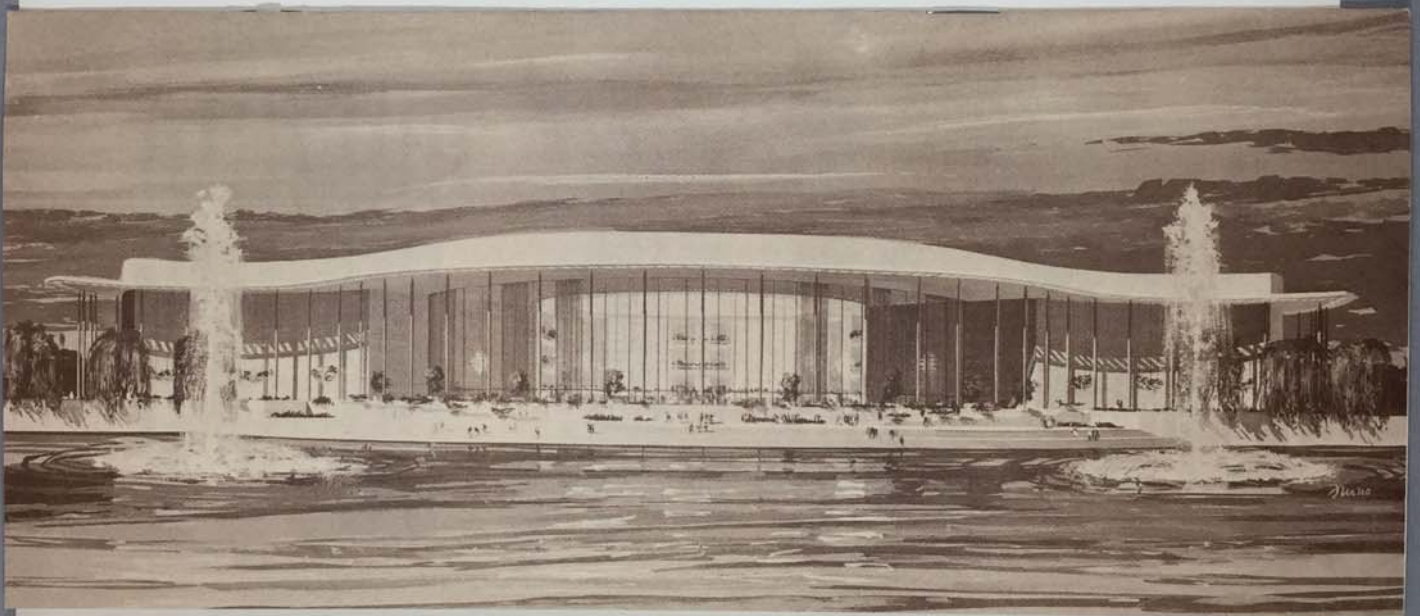
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December 28, 1960

NOTE TO CRITICS

The National Cultural Center's Board of Trustees has taken two



THE NATIONAL CULTURAL CENTER
718 Jackson Place
Washington 6, D. C.

(The photo services have glossies depicting five different renderings of the proposed National Cultural Center structure, or they are available from the Center itself gratis.)

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December 28, 1960

NOTE TO CRITICS

The National Cultural Center's Board of Trustees has taken two important steps to begin the New Year:

1. The Trustees have approved in principle the attached 69-page study (for release to all papers bearing the date Sunday, January 15, 1961 and thereafter) on what goes into the Center and its function nationally.

2. So that the \$75 million Center can be in practical use sooner, the Trustees now plan, when the first \$30 million has been pledged, to complete the outside structure, the opera house and a two thousand car underground parking facility, finishing the other auditoriums, etc., as the additional money is raised.

Also attached is an eight-page pamphlet containing appropriate facts if you decide to review the attached 69-page study.

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(The photo services have glossies depicting five different renderings of the proposed National Cultural Center structure, or they are available from the Center itself gratis.)

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THE NATIONAL CULTURAL CENTER
PART TWO: "WHAT GOES INTO" THE CENTER
BY DR. CARLETON SPRAGUE SMITH

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THE NATIONAL CULTURAL CENTER
PART TWO: "WHAT GOES INTO" THE CENTER
BY DR. CARLETON SPRAGUE SMITH

PLEASE NOTE
RELEASE DATE



FOR RELEASE TO
NEWSPAPERS
BEARING THE DATE
SUN., JAN. 15, 1961 AND THEREAFTER

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NOTE

THIS REPORT WAS PREPARED
FOR THE NATIONAL CULTURAL CENTER

BY

DR. CARLETON SPRAGUE SMITH
MUSICOLOGIST AND CONSULTANT TO
THE NEW YORK PUBLIC LIBRARY

IN CONSULTATION

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FOREWORD

The National Cultural Center, chartered by the 85th Congress, has been described as "a true national home for the Performing Arts -- which will serve and belong to our nation." This is a broad statement which gives rise to numerous questions. First of all, how will it serve the nation? What are its main objectives? What should its programs be? How will it function on a day-to-day basis? Is it possible to encourage and help the Performing Arts outside of Washington? In short, how will the Center work in actual practice?

One of the tasks is to decide what the Center should not do. Another question involves priorities in the event that the entire concept cannot be realized at one time. A third concern is the problem of revenue. As a public service, the Center wishes to reach as many people as possible and charge the lowest possible fees. "Democratic prices" naturally call for endowment or subsidy. Again, what will visitors be offered during the daytime while actors, musicians and dancers are rehearsing or the halls are empty? What should the educational role be? Should there be a museum? A library? Will television and radio be used locally and nationally? In what ways can the Center encourage contemporary creative artists -- playwrights, composers and choreographers -- and sponsor young performing artists? How will the people of our fifty sovereign states participate in the Cultural Center? Can the Center find ways to "stir the pot" throughout the country?

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Many of those concerned with the Performing Arts -- both professionals and the public without whom these arts cannot fully exist -- are aware that music, theatre and dance in this country do not now flourish as they might. Can the National Cultural Center ameliorate the situation?

The pessimists are skeptical, but a number of our most knowledgeable citizens are convinced that the Center could increase the country's awareness of the Performing Arts and give them added impetus. This is dependent, however, on a number of factors: 1) a working philosophy which would be national in scope; 2) funds to carry out the plans; and 3) wholehearted cooperation from people in government, business and national performing arts organizations. Leadership from the White House will be necessary to accelerate the completion of the building and implementation of the program.

Perhaps the primary task is to make people realize the importance of the Performing Arts. We are not sufficiently convinced as a nation that music, theatre and dance are integral parts of the national cultural treasure, and that by fostering the living past and present, we stimulate the living future.

In all candor, it must be admitted that we have squandered some of our resources and allowed others to remain untapped. Today, American artistic activities tend to be concentrated in a dozen American cities, and far fewer artists are professionally engaged than a generation ago. We should change this pattern, and see to it that outstanding productions of the Performing Arts are available to a much wider public at reasonable prices.

The Center should study the organization of the arts in other countries. Surely a nation of 180 million people cannot be satisfied with only a few professional opera associations, half a dozen theatrical repertory companies and a handful of ballet and dance groups! Again, students in our conservatories, dramatic academies and ballet schools deserve to look forward to a rewarding economic existence while carrying out their professional activities.

The National Cultural Center should provide a stronger and broader base for the Performing Arts. Live music, theatre and dance of the highest quality are at present enjoyed by a minority. Less than three percent of the population goes to professional performances of music, theatre and the dance and we are far from having a democracy in culture with equal opportunities for all.

When Charles Dickens visited Washington in 1842 he remarked: "The city of magnificent distances should really be called the city of magnificent intentions. Such it is likely to remain." In the last hundred years, Washington has refuted Dickens' prophecy in many respects but as the Federal Capital it still does not do justice to the Performing Arts. At long last the opportunity to remedy the situation in the Nation's Capital is at hand; it is a task which must have the support not only of Washingtonians but of citizens throughout the land.

In order to assist the Board of Trustees, an Advisory Committee was designated by the President of the United States, and meetings have

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been held during the past year and a half. Leaders and specialists were consulted regarding the cultural activities which should take place in the Center, the manner in which they should be presented and the extent of their scope. Special studies have also been undertaken, and the object of the present report is to give the concept of the Center a clearer focus.

PART I: THE CHALLENGE OF THE
NATIONAL CULTURAL CENTER

NEED

LOCAL

For many years the nation's capital has lacked satisfactory facilities for the presentation of opera, ballet, symphonic music and certain types of drama. The absence of adequate auditoriums is unfortunate in any city of more than a million inhabitants, but Washington is also the seat of our nation's government with one hundred Senators, four hundred and thirty-seven Representatives, and two hundred and twenty-five thousand government employees. There are more college graduates in the District than in any city of comparable size in this country, and such educational institutions as George Washington University, American University, Catholic University, Georgetown University and Howard University ensure a continuous addition to the number. Obviously, there is a local audience for good music, drama and dance.

NATIONAL

What happens in Washington affects directly or indirectly every state in the Union. In the city which belongs to all Americans, the inadequate recognition hitherto given the Performing Arts tends to under-emphasize their importance in our national life. The millions of Americans who visit our capital each year, especially young people from secondary schools across the nation who will one day constitute our voters

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and leaders, are disappointed by their inability to find cultural fulfillment in these fields. This is an aspect of the nation's capital in which they cannot take pride.

INTERNATIONAL

Nearly one hundred countries have diplomatic missions in Washington, and it is also the seat of the Organization of American States, representing twenty nations in the Western Hemisphere. Consequently, Washington is visited by many foreigners who welcome media which do not have any language barriers. The Performing Arts furnish fairly immediate vehicles of communications between peoples and, moreover, lyric drama, instrumental music, theatre and dance have reached a high state of skill in the United States. By representative programs which visitors from abroad may readily attend, we give a picture of the country at its best. If, however, our Capital City does not appear to consider the Performing Arts of consequence or recognize their international as well as national role, one of our major assets is being ignored. Finally, the United States is at present placed in the embarrassing position of not possessing up-to-date facilities in its Capital to receive officially the outstanding foreign orchestras, ballet and opera companies which visit this country.

CONGRESSIONAL ACTION

In 1958, the 85th Congress passed the National Cultural Center Act (Public Law 85-874), which established a Bureau in the Smithsonian Institution, charged with constructing on the banks of the Potomac River, near the Lincoln Memorial, a building devoted to the Performing Arts. Funds for the construction of this Center are to be raised by voluntary contributions, and like the National Gallery of Art, also a Division of the Smithsonian Institution, the Board of the National Cultural Center is authorized to administer the Center and site, provide for the presentation of national and international programs, and carry out other cultural activities, particularly of an educational and recreational nature.

NATIONWIDE SCOPE

The bill was sponsored in the Senate by J. W. Fulbright of Arkansas and in the House of Representatives by Frank Thompson, Jr. of New Jersey. President Eisenhower observed that it would create "a center of which the entire nation could be proud." Vice President Nixon wrote: "the Center...would not only provide a much needed facility for the residents of the area, but more important, it would also serve as a symbol of the interest of our Nation and Government in the rich cultural traditions and experience of America." The bipartisan plan received the endorsement of Senators John F. Kennedy of Massachusetts and Lyndon B. Johnson of Texas and Senator Alexander Wiley of Wisconsin, stated in the Congress: "This is a National Cultural Center. It is not a District of Columbia Center. We want the people of the United States to know and understand that this is their Center."

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WORLD SIGNIFICANCE

One of the main purposes of the Act, as explained in preliminary hearings, is "to strengthen the ties which unite the United States with other nations, and to assist in the further growth and development of friendly, sympathetic, and peaceful relations between our country and the rest of the world by demonstrating our sincere interest in the Performing Arts." In connection with the International Musicological Congress held in this country on the eve of World War II, the late Romain Rolland sent a message to the president of the Congress. Its closing paragraph clearly shows the power which world leaders attach to creations of the spirit: "In the field of art, there is not -- there should not be -- any rivalry among nations. The only combat worthy of us is that which is waged, in every country, and at every hour, between culture and ignorance, between light and chaos. Let us save all of the light that can be saved! There is none more refulgent than music. It is the sun of the inner universe." Romain Rolland chose music as the highest expression of the Performing Arts but all of them may play a role for they cross borders as if they did not exist and strengthen ties between peoples of many beliefs and differing cultures. If carried out with imagination, the Center's program can be of unusual international significance.

C O N C E P T

The primary concept of the National Cultural Center is to bring about a richer fulfillment of the national purpose in the field of the Performing Arts. It is a monument, a symbol and an opportunity. A number of recent bills in the Congress have stressed the value of music, drama and dance for a "true and balanced development of American life", and on several occasions our legislators have maintained that "the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts is essential to the general welfare and national interest." President Eisenhower, in his State of the Union message in 1955 declared: "The Federal Government should do more to give official recognition to the importance of the arts." It is necessary "to strengthen and augment our cultural resources," said former Senator Herbert Lehman of New York, while Senator James Murray of Montana lamented that "the United States is one of the few nations today which has not long since established within its National Government an agency designed to foster the development and appreciation of the arts."

MONUMENT

The building on the banks of the Potomac will be a monument in the best sense. It is designed for practical use and it is also beautiful. It will take its place harmoniously beside the Capitol, the National Gallery, the Lincoln Memorial and the Jefferson Memorial. Surrounded by a park on three sides and a river on the fourth, the Center conforms to the canons of Major Pierre L'Enfant who planned the city. George

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Washington, whose mansion, Mount Vernon, has a commanding view of the Potomac, would have approved of the present site and purposes of the building. As he once wrote: The arts and sciences are "essential to the prosperity of the State and to the ornament and happiness of human life". They "have a primary claim to the encouragement of every lover of his country and of mankind".

The National Cultural Center will be equipped to meet the highly specialized requirements of music, theatre and dance in its auditoriums, and its program will offer a wide variety of performances. It will supply the most modern exhibition space for the Performing Arts and be a magnet for thousands of daily visitors. The Center will not be just another monument but a living audio-visual experience of a new kind. The nation's capital will have a focal point for the best that our composers, choreographers, playwrights, poets, producers and performers have to offer and through modern mass communications media it can enrich the lives, not only of visitors to Washington, but those of our countrymen from coast to coast.

SYMBOL

The Center will be a symbol -- a concrete proof that the United States government has officially recognized the Performing Arts. People throughout the length and breadth of the land will take heart and rejoice in the realization that Congress no longer considers music, theatre and dance a luxury and a diversion. It is noteworthy that the Center will be directed by experts who are qualified by training and experience to plan national programs. This fact will tend to

stress values and solve problems over the whole country. Foreign groups will be impressed with this manifest salute to the Performing Arts; the Center can be a beacon to the free world.

OPPORTUNITY

The opportunity facing the Center is a challenging one. The Performing Arts in America are at a turning point in their history. Our government now realizes that these hitherto neglected children of the muses are of national concern. The new National Cultural Center has the opportunity to assume responsibility and give leadership and assistance to those concerned with their quality and their development.

From every side comes the question: What will be the program of the Center? What are its local plans, national goals and international aims? How can it assist us, and what can we do for it, as performing arts organizations? People everywhere want the Center's Board of Trustees to outline the Center's basic philosophy and purpose. Since these questions are valid, they must be clearly answered. Seldom have they been asked in just this way of a central authority.

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ROLE OF THE PERFORMING ARTS

Americans have never quite known how to accept the Performing Arts. We have wanted them, taken part in them, and contributed to them, but we have also tended to be embarrassed and puzzled as to how to treat them. This may be due to the Puritan tradition which was suspicious of the stage and of elaborate music. Until recently, the power of creative artistic imagination was not given due regard in our society. The arts were felt to be esoteric and usually assigned a marginal role.

GROWTH

This country has changed greatly since its founding, and our music, theatre and dance in 1960 have achieved cultural maturity. America's best orchestras are equal to the finest in the world, its modern dancers have made history, while its playwrights and composers are respected and performed at home and abroad. The growth of performing-arts activities within our educational system has also been remarkable. Choruses, orchestras, bands, dramatic clubs and dance departments are found in schools and colleges throughout the land; many maintain extremely high standards. Today we acknowledge and enjoy them as spectators and participants; at the same time, we are still inclined to treat them as peripheral phenomena.

It is worth remembering that in periods of high civilization there has been a close relationship between the inner strength of a nation and the interplay of the creative artist, performer and spectator. When each group accepts its cultural responsibility, the results can be epoch-making. By insisting on aesthetic integrity and responsible

participation -- both actual and intellectual -- enlightened patrons, amateurs and critics can bring about a climate in which the finest creations reflect their time and place and achieve universal meaning. In these moments there has been a flowering of the arts which has outlasted political or economic greatness. Periclean Athens, Medicean Italy, Elizabethan England and the India of Shah Jehan, illustrate the perfection achieved in such an inspiring and harmonious environment.

THE AMATEUR

The relationship between the amateur and the Performing Arts has become increasingly important in the past fifteen years. Our students and teachers have written plays, composed music and created dances possessing originality and purpose. The amateur learns that he lives more fully by taking part in the arts. He achieves a wider and keener understanding of the outside world; the arts teach him values. Drama, for instance, explores human character and human behavior. Our powers of perception increase and we acquire greater ethical consciousness and clearer insight. We are awakened to the need to search for basic meanings and judgments. Those who have acted in amateur theatricals are introduced to an experience which seems to give them another dimension and anyone who has made music or danced, senses the power of each to reveal unrivalled sensations of emotional depth and aesthetic beauty.

TASTE

In this day and age there are problems of taste and quality which are disturbing. With the advent of motion pictures, radio and television, Pandora's box was opened. The magnificent media of the twentieth

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century have tended to standardize if not cheapen the national taste. Melodramas, soap operas, and second rate popular music permeate the scene. Technological changes, of course, are inevitable, but failure to guide them is not. Since our mass communication organs are almost entirely in the hands of commercial interests, programs are gauged primarily for "popular" consumption, and quality is not a criterion. As Gilbert Seldes has graphically expressed it: "There is a fallout from a TV program as surely as there is from an H-bomb and you cannot hide the deep effects merely by turning off the set if forty million others turn it on."

THE PROFESSIONAL PERFORMER

While our music, theatre and dance are today in a state of creative ferment, mass communications media have thrown thousands of performing artists out of work. There are not more than 2200 musicians in the 2600 radio stations in the United States -- or less than one musician per station. Of the 240,000 members of the Musicians' Union, only about 35,000 are fully employed. In the theatre the situation is even less satisfactory. Whereas there used to be scores of repertory companies, today there are perhaps half a dozen. The number of actors employed in the living theatre in 1953 was less than 1000, or 15 percent of the number employed in 1927-28. The dance has made uneven progress. There are many professional dancers and teachers, but the number of companies is appallingly low. We need to increase engagements across the country and to decentralize the Performing Arts which today are primarily influenced by a small number of

metropolitan centers. Live performances flourish in relatively few places and the majority of our singers, instrumentalists, actors and dancers do not even work full time at their professions. Owing to insufficient patronage, performing artists frequently have outside occupations in order to make a living -- and we are all the losers. Music, theatre and dance, in other words, are not organized efficiently either for the benefit of the artist or the public. There are historical and sociological reasons for this state of affairs which trade unions have tried to improve, but frequently the protective measures employed by the unions are an imposition on the Performing Arts and also on society. Intelligent legislation and private, foundation, municipal, county, state and federal assistance offer various ways of meeting the dilemma. If, and when, a Federal Advisory Council on the Arts is established, one of its first tasks should be to study this situation in depth and recommend the necessary remedial steps.

THE TASK

Can the National Cultural Center do something about artistic standards? Yes, if it takes its task seriously, adopts a set of principles and enlists the cooperation of the country's leading Performing Arts educational and recreational organizations. The national program should be designed to enable more of our citizens to associate themselves with it as spectators, listeners and participants. If more people are active in such ways, it will help to restore a sense of balance to our national life which today is too hurried and beset by tensions. We must learn to select. Obviously, taste needs cultivation and it should

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never be forgotten that generally there is a distinct difference between art and entertainment. This difference implies no detriment to entertainment, but is apparent in the greater size of its audience and its more relaxing purpose, as opposed to the very instructive effect of the true arts in strengthening our moral fibre, sharpening our sensibilities, deepening our perspective and delighting our souls.

PART II: THE CENTER IN ACTION

The Performing Arts embrace a number of things: entertainment, business, education, recreation and that enriching experience which enobles a man's mind and heart. The National Cultural Center is a non-profit undertaking concerned with values. It has a difficult assignment since it is dealing with complex cultural forces.

DUTIES OF THE NATIONAL CULTURAL CENTER

Public Law 85-874 outlined the duties of the Board in respect to the Performing Arts, the chief tasks being:

"to present classical and contemporary music, opera, drama, dance and poetry from this and other countries"

and

"to develop programs for children and youth and the elderly (and for other age groups as well) in such arts designed specifically for their participation, education and recreation."

The first duty suggests both the national and international character of the plan, and the second the role that education and recreation are scheduled to play.

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AUDITORIUM ACTIVITIES

To present music, opera, drama, dance and poetry to paying audiences is a challenging assignment; it requires training, experience, skill, taste and imagination. What should the programs in these five fields be? Will the Center have permanent companies? Will it organize an official Orchestra, Opera, Theatre, or Ballet?

NO OFFICIAL NATIONAL COMPANIES

Many experts have been consulted about this major policy decision. In some ways the idea of official companies is extremely attractive; the Center would engage the finest artists in the country, have them perform in its various auditoriums and then tour throughout the nation.

Weighing the pros and cons, it is evident that the financial responsibility would be enormous. Also, it takes a number of years to build good companies and a fantastic amount of hard work and some luck to achieve the highest artistic standards. One or two nondescript productions in Washington or on the road could do years of damage, and hinder rather than help the national development of the Performing Arts. Again, the leading performing arts organizations in the country which are achieving ever finer results might resent the Center's receiving funds to establish and maintain companies which would "speak for the nation." In other words, even with funds available for official companies it is the consensus that they would be inadvisable. This does not mean that the Center should not plan and sponsor activities both on a local and national scale by commissioning symphonies, plays or

ballets; encouraging the formation of new companies; urging already existing organizations to present certain works; and financing a variety of undertakings. This report simply takes the position that production is not one of the Center's primary responsibilities. It therefore recommends that the Center present but not produce.

NATIONAL USE

The advantage of having admirably equipped stages where the country's leading orchestras, theatrical companies and ballet troupes can perform, should not be underestimated. A new concept of the nation's capital as a patron, defender and stimulator of the Performing Arts will emerge and old patterns will be modified. For instance, the opinions of Washington's newspaper critics would have greater national significance. People will journey to Washington to attend the wide variety of musical, dramatic and choreographic offerings and to applaud their own local organizations performing in the National Cultural Center. Symphony orchestras from Boston, Dallas, Indianapolis, Los Angeles, and Cleveland; theatrical companies from New York, Houston and Pasadena; ballet troupes from Philadelphia, Chicago and New York; the Metropolitan and San Francisco Opera companies and similar organizations from Europe, Asia and Latin America can make the National Cultural Center a showcase of the finest Performing Arts activities of the twentieth century.

PERFORMANCES IN THE NATION'S CAPITAL

In the absence of official companies, the most frequent users of the auditoriums will be Washington's local organizations, the National

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Symphony, the Washington Ballet, the Opera Society of Washington, the several theatrical troupes in the area, and such societies as the Institute of Contemporary Arts and the Recreation Department of the District of Columbia. New companies may arise. Everything possible should be done to help these groups achieve performances of the highest quality, extend their seasons, and organize summer appearances. Undoubtedly, the challenge of new stages, increased attendance and added responsibilities will tend to raise standards of performance. The present groups have wide experience, and their knowledge of the national capital's public will be invaluable, especially in the formative seasons.

AUDIENCES

The Performing Arts do not fully exist without the audience. Too little is known about the motives of those who go to plays, dance recitals and ballets, concerts, opera, and even less about those who do not attend. The National Cultural Center, as a focus for the Performing Arts in this country, has a responsibility to analyze the motivation of our audiences. We say cheerfully that more people attend symphony concerts than baseball games, yet the American Symphony Orchestra League estimates that on a national basis "only two percent of the population of the United States may be considered to be the present audiences for live performances of serious music." This is not enough. Our task is to study ways and means of increasing attendance, thus enriching the total cultural experience of our people. Music and dance audiences today are induced to think and feel by demonstration-concerts such as the unusually appealing

presentations of Leonard Bernstein, Walter Terry and others. One of the first projects which should be undertaken by the National Cultural Center is a careful study of attendance patterns. New methods must be found to augment our audiences both in Washington and throughout the country. The small audience is partly due to inadequate means of conveying the arts to the people, and partly to the peoples' own lethargy in responding to the best of what is offered. An optimistic opinion contends that the problem is chiefly one of organization and education -- actually bringing the arts to a fundamentally receptive public. But even if this opinion is justified, the sooner the situation is improved, the better; otherwise, we shall have bred an artistically impoverished generation.

Schools and cultural groups should encourage listening to recordings and seeing educational films in connection with specific performances. This can stimulate interest and make people more receptive to longer or complex works. Institutional and public libraries should redouble their efforts to acquire and feature background and supplementary material. But neither books nor mechanical devices can supply the full richness of participating in, or of hearing live performances. The onlooker or listener misses the vitalizing magnetic current that emanates from the living actor, musician, dancer or poet.

FESTIVALS

Washington is suited in numerous ways to festivals. It has countless historic spots, parks and avenues shaded with trees and many air-conditioned buildings to make life more agreeable during the summer months.

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It is a city which every American wishes to know, since the nation's capital is in some ways a second home for all of us. Millions of visitors pass through the federal district every year, and there is a bill before Congress to set up centers throughout the world to encourage even more tourists to visit the United States.

The National Cultural Center can exercise great influence by planning festivals in the various fields of the Performing Arts. There have been some beginnings: The Inter-American Music Festival (1958), a series of Library of Congress chamber music concerts, the District of Columbia Recreation Department programs and various folk song festivals. Again, a group entitled the Washington Festival envisages a major program beginning in 1962. Undoubtedly, a great deal more can be done, and the theatre and dance offer opportunities just as appealing as those in music. An international film festival could attract world attention if sponsored by the Cultural Center of our national capital. This country is still in an evolutionary state regarding festivals. They have mushroomed everywhere, of course, since World War II. New audiences are being formed and old patterns changed. The Teatro la Fenice in Venice, for instance, is now air-conditioned so that the summer festivals season may be extended. There is no organization in the United States which presents festivals of all the Performing Arts. A series of Washington festivals could give the Center extraordinary prestige. At the same time regional festivals in this country should be continuously encouraged and sponsored.

INTERNATIONAL PARTICIPATION

The international importance of the auditoriums can hardly be exaggerated. Leading opera, symphony and dance groups from abroad have sometimes refrained from performing in our national capital because its halls are inadequate, or non-existent. It should be the policy of the Board, whenever appropriate, to invite foreign organizations to stage their American premieres in Washington. This would give diplomatic recognition to certain tours. Our artists have received official welcomes in many countries, but we have been unable to reciprocate. The National Cultural Center will permit us, in a dignified and worthy manner, to do so. In other words, Washington can be an artistic port of entry to the United States. Similarly, it may seem advisable to ask some of our organizations or artists about to go overseas to perform in Washington and thus give them an encouraging send-off.

In Section 2 of the first version of the National Cultural Center Act (S. 3335, 85th Congress), the international importance of the Center was emphasized: "The Soviet Union and other totalitarian nations are spending vast sums for the arts in an attempt to lead the peoples of the world to believe that those countries produce civilization's best efforts in the Fine Arts." The new cultural activity on the banks of the Potomac would be a concrete answer to the challenge of the communist world.

SELECTION AND PROGRAMMING

How will the events in the auditoriums be chosen and their quality maintained? The Director and his staff (there will be specialists for each of the Performing Arts), aided by a working group of the Advisory

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Committee and panel of experts, should do everything possible to assure high standards and variety. The great international classics, the best of our own national heritage and representative expressions of the contemporary scene must be presented in balanced programs.

In addition to its own sponsorship of events, the Center, like Carnegie Hall and the Academy of Music in Philadelphia, can rent the auditoriums on a concession basis. In this way, the "free market principle" would be preserved. With the public auditorium facilities available for promising young artists, chamber music groups and other organizations, Washington could then become more of a "recital city" in the sense that New York, London, Paris and Amsterdam are recital cities.

The stage of today utilizes remarkable techniques developed since World War II, and scientific discoveries have added a number of unusual dimensions to music and dance. It should be the responsibility of the Center to see that its offerings encompass the best of both traditional and contemporary production skills.

ARTISTIC PRESENTATION

One of the basic requirements for the Center is showmanship with taste. Each event, of whatever type, should be distinguished, and worthy of its kind.

Those who perform in the National Cultural Center must consider it a privilege, an opportunity and a challenge, for the audience will rightly expect, and the Center, conversely, has the obligation to provide, only the finest expressions of the Performing Arts.

THE PERFORMING ARTS

The Performing Arts comprise five forms: Music, Lyric Drama, Theatre, Poetry and Dance, each of which may be grouped into three broad categories:

SERIOUS ART FORMS - POPULAR FORMS - FOLK MANIFESTATIONS

In outline they might appear as follows:

A. MUSIC

1. Standard Repertory - Instrumental and Vocal
 - Orchestral
 - Chamber Music
 - Solo Recitals, including the organ
 - Choral Music
2. Popular Repertory
 - Concert Band
 - Jazz and the Dance
3. Folk Tradition

B. LYRIC DRAMA (In English and in Foreign Languages)

1. Grand Opera
2. Light Opera and Musical Comedy
3. Folk Opera

C. THEATRE (In English and in Foreign Languages)

1. Drama - Classical and Contemporary
2. Variety and Vaudeville
3. Puppets, Pantomime, etc.

D. POETRY (In English and in Foreign Languages)

1. Readings
2. Choric Speech

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E. THE DANCE

1. Ballet
2. Modern Dance
3. Stage and Social Dancing
4. Ethnic and Folk Dance

It is impossible in this report to describe the programs in detail, but a few observations on the various categories may be in order.

MUSIC

Music is perhaps the most immediate of the Performing Arts and it is widely developed in this country. Washington already enjoys excellent orchestral concerts organized by the National Symphony. There are summer concerts and programs for children. As previously mentioned, it should be the task of the new Center to invite outstanding instrumental ensembles and individual performers from other parts of the country and from abroad to perform. New subscription series can be organized, but care should be taken not to flood the market. Perhaps a connoisseur's series could be arranged, and, if an endowment is established, the pattern worked out by the Library of Congress can be emulated. Works should be commissioned and unusual festivals organized. Chamber music, heretofore the province of the Coolidge Auditorium, the Phillips Gallery and Dumbarton Oaks, would become more accessible to the general public. For example, Bach, Beethoven, and Schubert cycles, concerts devoted to the music of certain countries or regions, or to the development of specific forms should be planned.

American composers must not be neglected. John Knowles Paine's symphonies, Edward MacDowell's tone poems and concertos, Louis Moreau Gottschalk's orchestral pieces, Arthur Foote's Suite for Strings, Charles Ives' provocative orchestral work, The Unanswered Question, John Powell's Negro Rhapsody, Charles Tomlinson Griffes' Poem for flute and orchestra, John Alden Carpenter's Adventures in a Perambulator suite, George Gershwin's Rhapsody in Blue, Ernest Bloch's epic rhapsody America, Aaron Copland's A Lincoln Portrait, Howard Hanson's Romantic Symphony, Walter Piston's The Incredible Flutist, Deems Taylor's Through the Looking Glass suite, Randall Thompson's Second Symphony, Samuel Barber's Capricorn Concerto, Roy Harris' Third Symphony and David Diamond's Rounds -- to mention some typical examples -- should be played periodically.

ORGAN AND CHORAL MUSIC

Walt Whitman was not exaggerating when he said: "I hear America singing," and in our choirs, choruses and singing societies thousands and thousands of Americans, young and old, take an active part in music. Our national capital has two outstanding groups, the Washington Cathedral and the Howard University Choirs. The world's choral literature is enormous and extremely rich. Not only does it include Bach's St. Matthew Passion, Handel's Messiah, Haydn's Creation, and Mendelssohn's Elijah, but also Honegger's King David, and hundreds of American works from the hymns and psalms of the Puritan fathers through the New England fuging tune, Horatio Parker's Hora Novissima and Randall Thompson's Testament of Freedom -- to the music of the 12-tone school.

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The Center will have at least one magnificent organ, and daily recitals could offer visitors an opportunity to listen to one of the world's favorite instruments. Harun al-Rashid sent an organ to Charlemagne in the 8th century and it has been a vehicle for noble music ever since. Besides the baroque masters and romanticists there is a contemporary American school with works by such figures as Leo Sowerby, Walter Piston, Normand Lockwood, Roger Goeb, and Samuel Barber.

AMERICAN JAZZ AND RELATED FORMS

Ragtime, jazz and swing, have made a remarkable contribution to music in this century. The finest performers, particularly the artists of improvisation, should be heard at the Center. One can anticipate large audiences flocking to hear Wally Rose and his ragtime piano illustrating the origin of jazz. Louis Armstrong might present concerts showing the development of instrumental jazz in which he personally played a major role. Swing players, such as Duke Ellington and Benny Goodman, can offer memorable performances and Ella Fitzgerald would remind audiences of the importance of the human voice in the whole movement. Eileen Farrell might display her remarkable versatility by singing both recitals of blues and of Lieder. Finally, the latest developments should be given attention and programs organized which would present the imaginative Dave Brubeck and The Modern Quartet, and other creators of contemporary "chamber jazz". It is eminently fitting for the National Cultural Center to dignify the art forms of jazz in the capital of the country of its birth.

OPERA - LYRIC DRAMA

The Director of the Cultural Center will arrange for organizations such as the Metropolitan, Chicago, San Francisco and Dallas opera companies to visit Washington. One of the chief difficulties is the cost of transporting scenery and costumes and it has been suggested that a pooling arrangement be studied. There is a short season of lyric drama organized by the Washington Opera Society. This Society has done well and should be encouraged to expand its repertory.

The Center should make a special effort to present contemporary American opera. During the twentieth century we have produced many important examples. Louis Gruenberg's The Emperor Jones, George Gershwin's Porgy and Bess, Marc Blitzstein's The Cradle Will Rock, Gian-Carlo Menotti's The Medium and The Consul, and Douglas Moore's The Devil and Daniel Webster and The Ballad of Baby Doe might become part of the standard repertory. Some of the foundations, preoccupied with the future of opera, have commissioned composers to work with writers and dramatists. The number of good contemporary operas is increasing, and the outstanding success of the American Opera seasons at the New York City Center is a hopeful sign. Opera in Washington will encourage, as well as profit by, the new ground swell in the country.

Our light operas and musical comedies are characteristic of the New World. They express the vitality, gaiety and sentimentality of America in the twentieth century. Indeed, Irving Berlin, Jerome Kern, Vincent Youmans, Cole Porter, Richard Rodgers, Alan Jay Lerner, and Frank Loesser have brought us world preeminence. It will not be the task of the Center

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to compete with the commercial theatre but special performances of Broadway musicals could take place each season.

THEATRE

The theatre should serve our country as it does other nations but until now it has not had an organic development. It can be a mirror of society, a therapeutic agent, a place where problems of ethics are re-examined. The literature of the drama is the richest of all the arts, yet the plays of Sophocles, Shakespeare, Molière, Calderon, Goldoni, Sheridan, Schiller, Shaw, Ibsen and Chekov are familiar to most of us through books and not via the stage. Millions of Americans have never seen living theatre presented by professionals, a situation very different from that in Europe.

The Center will encourage the best in drama and try to avoid commercial elements and risks of the Broadway pattern which have done the theatre more harm than good. A few outstanding American companies, selected productions from the New York stage, some of our best university players, the Arena Stage and other District of Columbia groups, will be invited to perform in the Center's auditoriums. It is hoped that an outstanding repertory company based in Washington will make good use of the Center and undertake national tours. The international community can provide a stimulating basic audience for productions in foreign languages and companies from other parts of the world ought to be asked to visit these shores and show us their most remarkable productions.

It is the fashion in this country, perhaps more than in most, to dismiss

the creative activities of previous American generations, as technically inadequate and of little account. Actually, in practically all of the arts, it is clear that America's past is an adjunct of the present and should be better known to both interpreters and creative artists. Ignorance of what has gone before can be a real handicap to composers, playwrights and choreographers.

If it can be managed, several repertory companies should start nationwide tours in Washington, selecting from our heritage such plays as Anna Cora Mowatt's Fashion or Life in New York (1845), George Aiken's dramatization of Uncle Tom's Cabin (1852), Dion Boucicault's adaptation of Rip Van Winkle (1865), Bronson Howard's Shenandoah (1888), Clyde Fitch's The Truth (1907), and William Vaughn Moody's The Great Divide (1906). Serious drama in America has come of age in our day, and such outstanding playwrights as Eugene O'Neill, Thornton Wilder, Arthur Miller, Tennessee Williams, William Saroyan, William Inge, and Arthur Laurents are internationally known. However, unless they are being constantly presented, plays remain mute scripts in a library.

We have begun to develop an international policy in the cultural field, and a repertory company for travel abroad is now being organized under the President's Fund. Unfortunately, we have not adopted a policy for the nation as a whole. Moreover, we have lacked the means for the development of such a policy. Had a Ministry of Fine Arts or Federal Council of the Arts existed forty years ago, the theatre probably would not be in the plight it is now. One of the challenges facing the National Cultural Center is the future of the drama in this country.

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CHILDREN'S THEATRE

Most children have had some sort of a theatrical experience through television, radio or the movies, but too few have seen professional actors on a live stage. A number have attended or taken part in high school theatricals but the charade and amateur acting are not as important to young people today as they were to their grandparents. This is a pity, for to be properly appreciative of the theatre, children should be educated from an early age to understand the drama, either as participants or onlookers, or both. The stage sharpens sensitivity, stimulates imagination and nurtures the creative instinct. The National Cultural Center can sponsor two approaches to youthful audiences.

1. Participation in the Theatre by Children.

Participation calls for theatre-laboratory-workshop productions. The child learns the tools of dramatics and the feel of the stage. He acquires confidence, poise, and a sense of words, learns to understand his environment, to test values, to cooperate with a group of his fellows and so forth. The American Educational Theatre Association through its Washington and national chapters, and particularly its Children's Theater Conference, can be helpful in seeing that quality is a constant goal.

2. Theatre for the Children.

This program involves productions by professionals for children. All productions should be of the highest calibre in order to prepare children's appetites for mature, adult.

drama. The Arena Stage is interested in exploring this field locally, and there are other groups which have been concerned with this question, such as the Children's Theatre Councils and children's theatre programs sponsored by the Recreation Department of the District of Columbia and the neighboring county committees.

PUPPETS AND MARIONETTES

From time immemorial, puppets, manikins, and masked figures have been used to heighten the dramatic symbolism of the Performing Arts. Their role in the theatre could be stressed through daytime demonstrations which would, of course, have a special appeal to children. Puppet and marionette shows flourish in many parts of the world and would be given renewed life in this country if sponsored by the National Cultural Center.

Besides the lighter humorous fare offered by Punch and Judy, there are examples of the art which rival the legitimate theatre. Companies such as Richard Teschner and his Marionetten from Munich, the Marionetten von Salzburg which features operas of Haydn, the Teatro dei Piccoli of Rome and the Chikamatsu Puppet Theatre of Osaka -- are all internationally known. They could be invited to visit this country and give a number of morning and afternoon performances for children, besides the regular evening programs for adults. This is a field which has many aesthetic and educational possibilities.

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POETRY

Poetry is both an heroic and personal medium. One hears it on the stage in certain plays, but primarily it is a fragile and intimate idiom. Fortunately, there are poets and actors who are able to read verse and greatly amplify the impression on the listener. The Center must have a hall suited to such readings. There should also be a collection of recordings of poetry which may be listened to by visitors. Robert Frost, Carl Sandburg, Marianne Moore, T. S. Eliot, W. H. Auden, John Masefield and others ought to be invited to give readings of their poetry and a series devoted to younger poets should be planned in cooperation with the Academy of American Poets and the Poetry Society of America.

Poetry readings designed especially for children can open up new worlds and should be an integral part of this program. Some poems can be dramatized. The aim should be to show that verse is also an auditory experience and can be exciting, rhythmic sound.

CHORIC SPEECH

Speech choirs have been formed to recite verse or prose in a dramatic way and the results are highly effective. John Brown's Body by Stephen Vincent Benet, for instance, toured the country with Judith Anderson, Tyrone Power and a speaking chorus. Much more can be done in this field, particularly by amateurs.

DANCE

The dance is the fastest-growing performing art in the country. Thousands of people today study ballet and modern forms of dance and both genres have a strong appeal. Even more people participate in folk and popular dancing, and the dances and music of the Western Hemisphere have spread rapidly all over the world and given the name "Jazz Era" to the first half of the twentieth century. The Center has an opportunity to sponsor the art of the dance in its most vital manifestations, both in Washington and throughout the country.

Each year some of our leading dance groups ought to visit Washington and the New York City Ballet, the American Ballet Theatre, the Chicago Opera Ballet, the San Francisco Ballet and the Ballet Russe de Monte Carlo all deserve consideration. Then from abroad there could come Britain's Royal Ballet, the Royal Danish Ballet, the Canadian Ballet, the Bolshoi Ballet, the Moiseyev Dancers, the Roland Petit Ballet from Paris or Roberto Iglesias and his Spanish Company. There are troupes of famous dancers from the Orient. It may surprise the reader to learn that there are a hundred cities in the United States with civic ballet companies. They are an outgrowth of dance schools and have been helped by the new interest in dance as a serious artistic expression. Today there are excellent groups in Atlanta, Birmingham, Akron, Detroit, and Miami, to name cities at random, and they improve each year. Ballet clubs or guilds encourage the growth of these organizations, and regisseurs and soloists are frequently imported for special events in the smaller communities.

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In the more ambitious centers, civic orchestras accompany the dancers. The British film The Red Shoes was partly responsible for the increased interest, together with tours of the Royal Ballet, Catharine Littlefield's Philadelphia Ballet, the New York City Ballet and the American Ballet Theatre. The British Council has helped ballet intelligently in England, and, with some careful planning and grants, great strides can be made here.

Our capital is fortunate in having a recently formed organization, the Washington Ballet Company. Established four years ago, it has already proved itself to be a serious group with some excellent dancers. If progress continues, it might be able to present augmented sessions of ballet each season: one in the autumn, one during the Christmas holidays, and a third in the spring. The Company could also plan works of especial interest to tourists during the Cherry Blossom Festival.

Our modern dancers have been among the leaders of the field. The pioneers, Loie Fuller, Isadora Duncan, Ruth St. Denis and Ted Shawn, Doris Humphrey and Charles Weidman showed new ways to express choreographic forms with the human body. Martha Graham and José Limón have made further contributions to the art and enjoy unique positions, both at home and abroad. As in music and the theatre, we have some amazingly gifted dance creators. They work, of course, in close connection with composers. Several of our critics believe that this has been extremely salutary and that our composers' scores for the dance are among their finest. Modern classics which could be presented at the National Cultural Center include Eugene Loring's Billy the Kid, with music by Aaron Copland,

who also wrote the score for Agnes de Mille's Rodeo; Jerome Robbins' Fancy Free and the Age of Anxiety, both with music by Leonard Bernstein. George Balanchine of the New York City Ballet, one of the world's most gifted and prolific choreographers, has utilized the scores of Charles Ives in Ivesiana, and arranged marches of Washington's most celebrated musician, John Philip Sousa, in Stars and Stripes Forever. Many American composers have been commissioned by Martha Graham to write dance scores, and Hunter Johnson's Letter to the World, and William Schuman's Judith are arresting and unforgettable creations which should be kept in the Performing Arts repertory.

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EDUCATION ACTIVITIES

The Education and Exhibition program of the National Cultural Center can open up the world of the Performing Arts. The Education Division is conceived of as the coordinating brain, uniting lyric drama, theatre, music, dance, film, radio and television. From morning till evening its activities can animate the Performing Arts into a cohesive unit and prevent the whole complex from being merely a renting operation.

The National Cultural Center cannot expect visitors to look at empty buildings during the hours when no performances are taking place. There should be nothing static about the Center. It must be a world of stages, and, with the audio-visual techniques of our time brought into play in an imaginative Performing Arts museum, both on and off-stage worlds will assume new dimensions.

PLANNING THE EDUCATIONAL PROGRAM

One of the aims of the Educational Program is not only to expose people to the Performing Arts, but also to inoculate them with their values and disciplines. A knowledgeable and understanding audience will have a closer bond with the performers as well as with composers, playwrights and choreographers. In the past, we have failed to take the public sufficiently behind the scenes to show them the component parts of the Performing Arts. One of the reasons has been that we lacked facilities. This can now be changed.

An educational program can increase and develop the interest of those who inevitably must mold and foster these arts -- in other words, the

teachers. Young people and adults must be initiated into the Performing Arts. A taste for them is not acquired without some knowledge or training. It is not the function of professional companies or managers to supply this, and it should not be expected of them. This is the role of education. Let it be clearly understood that we are talking of general education, not specialized schools. In view of the abundance of existing institutions, it seems very unlikely that technical instruction would become a responsibility of the National Cultural Center.

LECTURES

The act establishing the Center states that "the Board shall present lectures and other programs." The eminence of the speakers recently brought to Washington by the Institute of Contemporary Arts, and the response to the varied programs prove that high standards can be established; a national program should be organized along similar lines. There is nothing passive about well executed performances of music, drama or dance. In the highest expressions of tragedy, Aristotle observed more than two thousand years ago, one's mind and heart are purified and a catharsis of the emotions is effected through pity and fear. The arts need to be talked about, their merits debated, and emotional reactions to them analyzed. Those who become conversant with the vernacular of music, theatre and dance find that the ability to discuss them intelligently adds immeasurably to their enjoyment and gives performances added meaning. In lectures, symposiums and seminars provocative ideas can be disseminated, conflicting opinions exchanged and little known facts aired.

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CLEARING HOUSE

The desire to have an Information Center for the Performing Arts in Washington has been frequently expressed by performing artists, trade union leaders, national organizations, the press and in Congressional hearings. Hitherto, we have had no commission or agency, either in terms of a building or personnel, to serve as a national clearing house and work with our national organizations. One has only to travel about the country to realize how much such a central point is wanted. Information gathered from requests received and from questionnaires sent out would enable the Information Center to help the whole country. The Center would learn, for instance, where resources are meagre and could then stimulate communities, individuals and foundations to take appropriate action. It would list the chief performing organizations and pertinent facts about them, thus tending to widen their sphere of influence. Local information regarding the National Cultural Center and other Performing Arts events in Washington would be coordinated by the Information Center; it would be of service to Government departments concerned with the Performing Arts, and help visitors interested in their various activities.

The role of the National Cultural Center as an international clearing house can be extremely significant. Although a number of governmental departments have international projects in the Performing Arts, there has been no one Bureau to speak for our Government. The close relationship with national organizations will enable the Center to call meetings to discuss and determine policy and recommend action in the international field.

AGENCIES WITH PARALLEL ACTIVITIES

In planning the operation of the Center, it is well to look at governmental departments in Washington which have similar activities. A number of government agencies over the years have been concerned with the Performing Arts -- the Library of Congress Music Division, which sponsors concerts locally and throughout the country; the National Gallery with its Sunday evening concerts; the Department of Agriculture, responsible for producing films; the Smithsonian Institution which presents concerts on its old instrument collection; the District of Columbia Recreation Department which has a wide variety of musical and theatrical events; and the Park Department which rents its stage for ballet and dramatic productions at the Carter Barron open air amphitheatre, and offers free concerts at the Water Gate in Washington. The Park Department is also concerned with the Performing Arts in parks throughout the country. The Armed Services have bands, symphony orchestras and choruses. The National Cultural Center will cooperate in every way possible with these agencies. In fact, its future pattern of development may well be found in the legislation set up over the years by Congress for these sister departments.

THE MUSEUM

That Congress conceived of the National Cultural Center as an educational project is indicated by the fact that the Secretary of Health, Education and Welfare is a key member of the Board, and the Commissioner of the United States Office of Education, the Librarian of Congress and the

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Secretary of the Smithsonian Institution are statutory Trustees. The Smithsonian Institution was founded for "the increase and diffusion of knowledge among men" and, as the Annual Report for 1959 states: "Possibly the main means by which the Smithsonian Institution diffuses knowledge is through its museum exhibits and the educational and inspirational opportunity that these displays give to millions each year." It would seem logical, therefore, for the National Cultural Center, a Bureau of the Smithsonian Institution, to have a museum. The necessity of a museum program has been recognized by those who have planned Lincoln Center. It too will be visited by thousands of tourists and school children and students with a particular interest in the Performing Arts. Although much of the exhibition area at the National Cultural Center could be devoted to changing shows related to the programs in the auditoriums, a section of historically oriented semi-permanent displays is essential. Small models and three dimensional projections of stage sets, scenery, costumes and accessories, instrumental ensembles, ethnic and court dances and the ballet could capture outstanding moments of the past. Life size dioramas might illustrate authentic details from, for example, the Commedia dell'arte, medieval morality plays, the Dance of Death, Goethe's Faust, Shostakovich's Lady MacBeth of Mzensk, the Kabuki Theatre, or Martha Graham's choreography for Aaron Copland's Appalachian Spring.

"Scripts" of the stage could be shown to the public through displays of manuscripts, holographs, scores, prompt books and dance notations. The Performing Arts as represented in the pictorial and plastic arts will provide materials for constantly changing exhibitions.

The museum at Lincoln Center is to be devoted primarily to loan exhibitions and this should be the policy of the National Cultural Center museum. At the same time provision should be made for holding some shows longer than others, and there must be adequate preparation space and storage room. Obviously, the National Cultural Center museum will work closely with the Library of Congress, the Smithsonian Institution, the Folger Library and other institutions. Groups of historical and modern musical instruments should be demonstrated at stated times, exactly as in the Deutches Museum in Munich. There is a collection already in the Museum of History and Technology of the Smithsonian Institution from which exhibitions might be organized for the National Cultural Center. Other instruments can be borrowed from existing collections. Actually, it would seem logical for the Division of Cultural History of the Museum of History and Technology to direct this phase of the Education Program. One section might illustrate the growth of the symphony orchestra and the evolution of our military bands. The development of instruments used in popular music and jazz would also have especial interest.

Another section could exhibit instruments of music reproduction -- the player piano, carillons, musical clocks and the phonograph from its beginnings. Demonstrations showing the evolution of the recording industry can be instructive as well as amusing. This activity should be carried out in close cooperation with the Phonograph Archive of the Library of Congress.

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EXTENSION SERVICE

Circulating Exhibitions. One of the main concerns of the Education Division ought to be that the extension services of the museum of the Performing Arts extend its influence across the whole country. It could send out small dioramas dramatizing theatre, music and dance to museums, libraries, clubs and Performing Arts organizations. It might assemble representations of the Performing Arts in porcelain and sculpture and circulate exhibits of costumes accompanied by qualified lecturers. For centuries painters and engravers have made portraits, stage designs and genre scenes of musicians, actors and dancers. Drawings and water colors, oils, prints and photographs can be gathered to circulate under the auspices of the Center. The Smithsonian Institution already has a traveling exhibition service which in 1959 sent 100 exhibitions to 240 museums and galleries. Some of the Performing Arts exhibitions would stress sound; for instance, a circulating exhibit of music boxes and barrel organs would appeal to the mechanically-minded and would have aesthetic value as well. There should be a collection of musical instruments in playing condition, which can travel with a demonstrating lecturer. The possibilities in this field have never been fully explored.

Circulation of Recordings, Tapes and Films. There is a great deal which can be done with recordings, tapes and films. Indeed, our whole educational system is being transformed by these audio-

visual devices. Unfortunately, there is no national collection of recorded music, drama and poetry, and no national film archive in the Library of Congress, although that institution has splendid materials in all these fields, and such collections and archives will doubtless be established in the not too distant future. It should not be the function of the National Cultural Center to develop collections of such completeness as is desirable in our national library. Furthermore, material suitable for educational purposes should be chosen on a selective basis. The task of the Extension Division of the Center should be to work out a program in conjunction with the Office of Education, the Library of Congress and national organizations interested in these fields. The type of recording available in the Listening Center should circulate widely. Carefully selected recordings can do a great deal to stimulate enthusiasm and National Cultural Center Record Clubs could be formed throughout the country. Furnished with proper background material, they would stimulate audience attendance at concerts and plays and help develop interest at the grass roots level. A policy recommendation of the National Cultural Center Executive Committee already plans for recording and filming of the outstanding performances which will take place at the Center. Some of these presumably would circulate.

Obviously, silent and sound films offer splendid educational opportunities and advantage should be taken of the international

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repertory. One thinks of the elements of music, theatre and dance in such films as Arthur Daley's The Silent Pianist; Walt Disney's The Three Little Pigs; Victor Saville's Evergreen; G. V. Alexandrov's Volga, Volga; Singing in the Rain, with Gene Kelly and Cyd Charisse; Le Songe d'un Poete, directed by Jean Cocteau; and the Czech puppet play based on the Faust legend directed by Emil Radik, a curious blending of the arts of poetry and film. There are special films for children which could receive greater attention through national sponsorship. One example is Little Ballerina, a British film about a young girl who came to study under Margot Fonteyn.

THE LIBRARY

To aid and contribute to the Performing Arts in Washington, as well as throughout the nation; the Center should include a library. In building the collections, the emphasis would be placed upon circulation activities, not research. Irving Lowens in the Washington Sunday Star, December 13, 1959, suggests that the Music Division of the District of Columbia Public Library might be housed in the National Cultural Center. "I would go several steps further, however," he adds, "and urge that not only the Music and Arts Divisions, but that the whole Central Branch of the DCEL be offered asylum in the National Cultural Center." Others have advocated that a branch devoted principally to the Performing Arts would be more in keeping with the aims of the project. Mr. Lowens continues: "There has been some talk about the ominous possibility

that the National Cultural Center could well develop into a giant marble mausoleum on the Potomac. This is a very real problem, and no amount of pooh-poohing will solve it. What happens during daylight hours when concert hall, opera house, central hall and theatre are silent as the tomb? Culture implies people. Where there are no people - there is no culture. Lincoln Center has made sure that there will be people around at all times...by making plans for a library museum. What are the plans in our own bailiwick?"

The proposal for a library of the Performing Arts has not only come from professionals in the field, but from members of Congress, including Congressmen Gerald T. Flynn (Wisconsin), Donald J. Irwin (Connecticut), and John R. Foley (Maryland).

REFERENCE COLLECTIONS

Open-Shelf Ready Reference Section

A permanent collection "Not To Be Removed From The Library" could contain basic reference books dealing with the Performing Arts; the complete works of standard composers, poets and playwrights; the literature of the dance; and bound volumes of useful periodicals. This section ought to be designed for the convenience of the artists performing in the auditoriums, the staff members of the Information Center and Education Division, and students or interested laymen whose work or study brings them to the Center. Scholars engaged in research, however, would continue to use the facilities of the Library of Congress.

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General Reading Room

A general reading room could accommodate the non-specialized public, siphoning off the citizenry, both local and tourist, coming to read for pleasure and relaxation or to rest weary feet. With room for 100 readers, this collection would contain about 10,000 books, plays, and current issues of periodicals pertaining to the Performing Arts.

A Listening Center

A listening center with headphones to accommodate 50 auditors would enable those curious about instrumental pieces, songs, opera, folk music, drama, poetry, speeches, and so forth, to hear sample records and tapes. Standard works such as those of Beethoven, Schubert, Verdi, Shaw, Emily Dickinson, Whitman and the wartime speeches of Franklin D. Roosevelt and Winston Churchill would furnish memorable experiences in a type of phonograph library not nearly as common as it should be in this country.

LENDING AND CIRCULATION ACTIVITIES

Local Service. This part of the library should be designed to stimulate intellectual appetites and to introduce new materials which could be borrowed from the Center on a free basis. A Readers Advisors Service could work with local school supervisors, adult education counselors, the District of Columbia Recreation Board and Performing Arts professional and amateur groups and clubs.

National Circulating Collection. Recognized organizations with a creative or educational purpose could be informed of available Performing Arts materials by means of catalogs, and the loan of scores might be modelled after the principles governing the use of the Fleisher Collection in Philadelphia. Materials should include: scores and parts for orchestral and chamber works; vocal scores of operas, oratorios, masses, cantatas; songs, piano pieces and folk material, popular music and jazz.

PUBLICATIONS

In view of the national character of the Center, a publication program is essential. As a matter of fact, this activity was recommended in an earlier draft of Public Law 85-874. Maintaining the highest taste and standards in the graphic arts, the Center's publications should utilize modern and efficient printing techniques.

The Center could have a sales department for books, scores, librettos, slides and records and be of particular assistance to educational institutions; one of its tasks should be to assemble bibliographies and lists, and cooperate with national organizations on the professional and amateur level.

Among other duties, it ought to bring out the Annual Report, special reports and bulletins of information regarding concert, operatic, dramatic, lecture, museum, film, radio and television activities at the Center. Special brochures could be designed for children of various age levels and materials prepared for extension services. A National News Letter

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describing the Center's activities in Washington and throughout the country would help publicize the entire program; making the Center known is a basic requisite for its success.

THE ROLE OF RECREATION

The Performing Arts serve an important purpose as media for enlightenment and entertainment. They are, however, equally important as vehicles for participation and recreation. These two functions are specifically mentioned in the Congressional Act and therefore must be given particular consideration. The 1960 White House Conference on Children and Youth adopted a resolution recommending that "The National Cultural Center work closely with all recreation, education, community, civic and other non-profit groups and organizations on the local, state and national levels in developing its proposed programs." Furthermore, the Conference urged, "the enthusiastic and wholehearted support of The National Cultural Center in such endeavors by such groups and by children and youth and all other citizens of America."

WORKSHOPS

One of the ways in which participation in the Performing Arts is stimulated is through workshops. These can be organized not only in the Educational Division of the Center in Washington, but from coast to coast.

People should rub elbows with the arts in a question-answer environment. For instance, educators and performers can conduct demonstrations on the relation of music and dance, while members of the audience participate. Since an intelligent introduction to keyboard, string, wind and percussion instruments is vital to an understanding of the orchestra, there should be places throughout the country where musical instruments may be tried

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by anyone under proper supervision. Local groups should be stimulated to adopt modern educational and recreational techniques. For instance, children can be introduced to the world of music by rhythm and movement demonstrations with drums and hoops and circles of chalk. Other workshops can show the significance of stage lighting, and how moving figures and static forms change according to color, direction and intensity of lighting. The National Cultural Center in collaboration with various national organizations can sponsor workshop clinics. Kits created in the Center should circulate as a part of the workshop extension program.

RECREATION AND IMPROVED STANDARDS

The Center can arrange conferences to encourage participation in the Performing Arts and help raise standards. The 1956 Year Book of the National Recreation Association points out that 307 cities sponsored choruses; 294, instrumental groups; 33, opera clubs and 123, orchestral ensembles. 245 cities organized Children's Theatres; 259 Performing Arts festivals; 188, Little Theatres; 241 pageants; 390 presented plays other than Little Theatre or Children's Theatre and 268 had puppet and marionette groups. 240 cities reported sponsoring ballet or modern dance; 535, folk or square dance. This proves conclusively that there are recreational groups which might welcome additional planned programs, and the National Recreation Association added: "The returns furnished convincing evidence that the Performing Arts in community recreation have reached the stage and hold a promise of further growth which would benefit from the full development of the education-recreation

phases of The National Cultural Center being established in our nation's capital."

One of the reasons for fostering participation in the Performing Arts is that the participant at any level becomes a more enthusiastic member of the audience. In too many instances there is a belief that one can appreciate the arts by a process of osmosis or partial exposure. One does not teach the "appreciation of chemistry." The student is put into a laboratory and experiments with the basic elements. Most of the fans at a ball game have had first-hand experience with a hard or soft baseball. Similarly, the current vogue for courses in the "appreciation of music, theatre and dance" are not apt to have much value unless the students also have "laboratory experience" in them. In other words, those who really know something about the arts and have taken part in them, either as professionals or amateurs, are their strongest supporters. Working with children is especially important, since first-hand participation at an early age generally has a lasting effect and reduces self-consciousness. If the Performing Arts are a natural part of recreation, and have a place in our playgrounds and indoor centers, they will become an essential element in the life of the nation.

In the past, this country has not been sufficiently concerned with quality. Joseph Prendergast of the National Cultural Center Advisory Committee has stated: "Cultural literacy is not enough. There is a rising need for a recreation intelligentsia." The National Recreation Association has begun to take steps to improve the situation. Training

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Performing Arts specialists in the techniques of community and recreational organization can be developed by bringing recreation leaders to The National Cultural Center on an in-service basis. One of the main topics would be ways and means of improving standards. Awards for excellence and taste could give added impetus to the movement.

CULTIVATING THE GRASS ROOTS

Weaving the Performing Arts into the fabric of our everyday life is a fundamental objective of the Center involving audiences, performers and creators. There are several groups in the country today such as Young Audiences and Arts and Audiences, designed to bring school children and performers together. Other organizations such as The National Music League work primarily with adults. The result is mutual growth and enrichment, for "live" experiences under informal conditions build audiences and give musicians, actors and dancers a deeper understanding of the art of communication and the problems inherent in public performances.

In our changing society it is difficult to find opportunities for musicians, actors and dancers outside of metropolitan areas. To be sure, universities in recent years have taken a greater interest in the arts. But our returning Fulbright performing artists, to mention one group, could be much more active if a national program were organized to have them sing, play, act and dance, with professional, semi-professional and amateur groups. In this way, the benefit of their experience would be disseminated in our smaller communities; higher standards would follow and new goals be set. Such a "talent bank" idea illustrates the type of program

which could be developed by the education department of the National Cultural Center. Through the American Symphony Orchestra League, the American Educational Theatre Association, and other organizations, the Center could coordinate "talent banks" across the country. The cost would be negligible and the chances of employment for proven artists greatly expanded.

One of the foundations, through the National Music Council, has selected a number of young composers to devote their energies to school music. The assignment calls for attending school every day and writing pieces for the local chorus, band and orchestra. This is a development the Center should encourage. When contemporary idioms are made familiar to children the artificial aura which sometimes surrounds creators is dispelled. The arts are an integral part of life and when treated as such they flourish.

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THE ROLE OF TELEVISION, RADIO
AND MOTION PICTURES

One part of the program constantly mentioned in connection with the National Cultural Center concerns mass media. It is envisioned that symphonies, operas, ballet and dramatic works will be presented to the entire country via radio and television. This aim is highly to be desired but yet not easy to accomplish. As Earl Minderman explained in the 1953 Report by the Commission of Fine Arts on Art and Government, "if the National Capital wishes to have television opportunity to present lectures on art by the National Gallery of Art or on science by the Smithsonian Institution, or concerts by the Library of Congress, or other programs by George Washington, Georgetown, American or Catholic Universities, there would be three courses open: (1) to persuade the regular commercial channels to assign free time, and it would be doubtful if the time thus assigned would be suitable; (2) buy time on regular channels at regular rates, which would be expensive; and (3) to band together and make application for their own station, which would cost from \$200,000 to \$500,000 to build."

The importance of the educational side of the National Cultural Center has been stressed throughout this report. Our Capital is on the threshold of seeing the establishment of a local station affiliated with the National Educational Television and Radio Center, a non-profit organization developing a country-wide network. After obtaining the opinion of experts, it is recommended that the Board of the National Cultural Center study the possibility of having the Greater Washington Educational Television Association associate itself with the Center, becoming one of the

vehicles of its mass media activities. There are several alternatives: (1) the National Cultural Center could take over GWETA as one part of its program; (2) GWETA could work in close conjunction with the education and auditorium departments and have representatives of the National Cultural Center staff on its planning board; or, (3) a new and separate station could be set up. Undoubtedly, the large commercial channels will ask permission to carry certain events at the Center, but one of the best ways to have steady coverage from coast to coast is by a close association with the National Educational Television and Radio Center in New York, sometimes known as "the fourth network". The National Cultural Center ought to keep in touch with producers and educators, work creatively in developing programs for use by stations and networks from coast to coast, and study closed-circuit theatre television, home-metered television and the like.

Although television seems to be the most talked-about means of mass communication today -- partly because of the enormous number of people who watch it regularly and partly because of the remarkable technological achievements involved -- the "old-fashioned" medium of radio must not be forgotten. Recent polls have indicated that radio is enjoying an important renaissance in America today.

It is apparent that the National Cultural Center should be in close touch with the public of greater Washington as well as the country at large. By having the finest facilities for radio broadcasting at the Center, this would be possible. There are two ways of bringing this about: (1) Setting up a new station; or (2) working in association with a

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Washington station which already has established a reputation in the field for good music, drama and educational programs concerned with the Performing Arts.

The need is definite. The solution should be a policy decision of the Board.

It is recommended that the Radio-Television Services Section of the Office of Education be asked to study this question. Under the National Defense Education Act of 1958, the Commissioner of Education is authorized to make grants for surveys to determine the need for increased utilization of television media by State or local educational agencies. The National Cultural Center would appear to qualify as an agency in this category.

Active television and radio programming is particularly necessary because live events in the auditoriums will not fill every moment of the day. Indeed, some auditoriums may be dark on many evenings. However, the continuity in the National Cultural Center should not be lost. Television can carry films of unusual value in the fields of opera, symphony, drama and dance. Such works as Tschaikovsky's Eugene Onegin, Verdi's Aida and Beethoven's Fidelio have been successfully transferred to the screen, and the music given due importance. Turning to musical comedy, Richard Rodgers and Oscar Hammerstein 2nd's Oklahoma and South Pacific, Frank Loesser and Damon Runyon's Guys and Dolls, Cole Porter's Kiss Me Kate, Kurt Weill and Berthold Brecht's Three Penny Opera, and many others, are distinguished contributions both to lyric drama and the screen. The lives of some of the great creative artists have been dramatized, two

of which come to mind being those of John Philip Sousa and Franz Liszt. Here again the music is treated with unusual regard. Generally, pure music does not lend itself so well to television, but the National Educational Television and Radio Center has prepared films on music at the courts of Elizabeth the First of England, Maximilian the First of Germany, and on Philip the Good of Burgundy, all of which are models of documentary accuracy and taste. There are also films on Catholic and Protestant music and two in the series on Music and Literature. Some of the world's greatest plays have been adapted to the screen. One thinks of Shakespeare's Henry V, Hamlet, Othello, and Julius Caesar, Shaw's Androcles and the Lion, Oscar Wilde's The Importance of Being Earnest, Tennessee Williams' The Rose Tattoo, and lighter fare, such as Charley's Aunt by Grandon Thomas, and Life With Father by Howard Lindsay and Russel Crouse, which have been filmed without losing basic elements of the originals. There are films of the Bolshoi Ballet and Hollywood pictures in which such dancers as Fred Astaire, Gene Kelly and Nora Kaye have created new forms of entertainment. Films of ethnic and modern dance can also be shown. One is not confined to motion pictures, but can also draw on kinescopes. NBC, for instance, has produced four Mozart operas, Mascagni's Cavalleria Rusticana and Menotti's Amahl and the Night Visitors.

In short, a series of cultural programs designed to foster interest in the Performing Arts could have not only local, but national influence.

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There are many people who believe that the Center should have an active motion picture program and that this Performing Art should be given greater attention in our capital. The possibility of a film festival is mentioned elsewhere. While the whole question needs study, it is recommended that showings of films related to music, theatre and dance and an active cinema program be synchronized with the activities of the Center.

ROLE OF NATIONAL PERFORMING ARTS
ORGANIZATIONS IN THE CENTER

The National Cultural Center should work with local and national orchestral, operatic, dramatic, dance and poetry societies. Besides these groups, some six local universities and dozens of schools can have ties with the program. The Washington Recreation Board and the Park Service should naturally be associated with the project.

The goal of the Center is to reach out and influence the nation and in turn be influenced by the country. Performing Arts organizations with branches in various states can help "stir the pot", sponsor live programs and utilize films, radio and television to stimulate interest and participation.

It is commendable that the Board of Trustees already has invited the following organizations to join the Center on an "associated" basis: The Academy of American Poets, the American Academy of Arts and Letters, the American Educational Theatre Association, the American National Theatre and Academy, the American Symphony Orchestra League, the National Federation of Music Clubs, the National Institute of Arts and Letters, the National Music Council, the National Recreation Association, the Poetry Society of America, and the Theatre Library Association. All have accepted.

Obviously, there are other groups which can cooperate on a national level, such as the Music Educators National Conference, the Music Teachers National Association, the National Opera

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Association, the American Choral Directors Association, the American Music Conference, the People-to-People Program, etc. At present there does not seem to be an organization which can speak nationally for the dance.

MISCELLANEOUS ACTIVITIES

CIVIC AND COMMUNITY MEETINGS

It seems to be the consensus that the Center "shall not include facilities designed specifically for conventions, trade fairs, or commercial exhibits." There are, however, gatherings which would fall within the philosophy of the Congressional charter. One of the problems to be solved concerns scheduling. Opera, symphony, dance, and other groups need to use the auditoriums during the daytime for rehearsal purposes. Some of these groups may be transferred to rehearsal rooms, but not all.

The wording "provide facilities for other civic activities at the Cultural Center" is vague. Members of the Washington Board of Trade have suggested that a distinction should be made between conventions and congresses, and that nothing of a commercial nature should be admitted to the Center. How broadly the facilities should be used is a question for the National Cultural Center Board to decide.

Obviously, the large hotels provide certain facilities which the Center could never supply. Sometimes, however, a hall is required for the opening and closing sessions of a congress and, if scheduling permits, the auditoriums of the National Cultural Center might be used for this purpose. Perhaps the Board can persuade groups meeting in Washington that no congress is complete without a concert, play or ballet, and reserve blocks of seats for regular auditorium events; or, if the audience is sufficiently large, arrange a special program for it.

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INTERNATIONAL RECEPTIONS

The Grand Salon has space to seat 6,000 people, and was thought of as suited to receiving foreign dignitaries. It can be used as a ballroom for official and special occasions and has even been considered as a place where the President of the United States might offer official receptions. In such cases, the halls could be used in various combinations to suit the type of ceremony. This, too, is a matter for Board policy decision.

CONCLUSIONS

The suggestions listed below are the result of many hours of reflection and consultation with practical people who have had experience in the field of the Performing Arts.

The main conclusions and recommendations might be summed up as follows:

- I. The Center should be a showcase for the Performing Arts in America. Its scope must be nation-wide and its projects national in fact as well as in name. It should sponsor outstanding Performing-Arts groups and educational programs, invite them to Washington and arrange to have them tour the country insofar as it is financially feasible.
- II. The Center must supply leadership; it should furnish direction and guidance and establish national goals. The Center will be a catalytic agency to foster the development and appreciation of the Performing Arts. With proper planning it should be possible to "stir the pot" and help us better to understand ourselves and others and give individual identity in a time of mounting tensions and confusion.
- III. It is not suggested that the Center found a National Conservatory, Dramatic Academy or School of the Dance. There are many fine Performing Arts schools in the

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country and this is not one of our major needs. Moreover, general education and recreation, rather than technical instruction, are the prime responsibilities of the Center. Again, it does not seem advisable at the present time to establish an official National Theatre, Ballet or Opera. The consensus of those consulted is that groups formed as "official companies" would have heavy responsibilities, and one or two nondescript productions could do years of damage. It is therefore recommended that the Center encourage and assist the best music, theatre and dance groups but refrain from setting up companies of its own. This does not mean that the Center should not plan activities on a local and national scale by commissioning symphonies, plays and ballets; encouraging the formation of new companies; urging already existing organizations to present certain works; and sponsoring a variety of undertakings. It does assume the position, however, that production is not one of its primary responsibilities. The Center's role as sponsor would be analogous to that of the Music Division of the Library of Congress. In other words, it should present but not produce.

- IV. The National Cultural Center ought to be more than a facility. It should be an institution. Its auditorium events are vital but in the last analysis the calibre of its staff and program, and the extent and depth of its

influence will give it institutional status. By sponsoring quality and raising standards it can prove itself to be a worthy Bureau of the Smithsonian Institution. It would not duplicate any existing facilities in Washington.

- V. The education program furnishes the key to the National Cultural Center. It opens up the world of the Performing Arts. The Education Division is the coordinating brain uniting music, theatre, lyric drama, dance, poetry, film, radio and television. From morning to evening its activities animate the Performing Arts into a cohesive unit and prevents the whole complex from being merely a renting operation. The National Cultural Center cannot expect visitors simply to look at buildings during the hours when no performances are scheduled. There should be nothing static about the Center; it must be a world of stages and, with the audio-visual techniques of our time brought into play in a new type of museum, both on and off-stage worlds will assume new dimensions.

- A. The Center will serve as a national clearing house for information about the arts and be active in education extension.
- B. A museum of the Performing Arts equipped with the most modern techniques to display materials illustrating

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various of the innumerable aspects of these arts would give visitors a better chance to understand their elusive and ephemeral character. It would exhibit such things as dioramas, costumes, manuscripts and scene designs, and a small collection of musical instruments would be demonstrated several times a day. Film showings, recordings, and tapes of symphonies, operas, folk song, popular music, poetry and plays would vie for the attention of visitors. Loan exhibitions -- a number perhaps assembled by the museum of the Performing Arts at Lincoln Center -- could furnish fascinating variety. The Center's own traveling exhibitions would have wide national impact.

- C. A library with a small collection of basic books, plays and scores pertaining to music, theatre, poetry and dance would be invaluable to the artists performing at the Center, to staff members and to visitors curious to know more about the arts. Some Washingtonians have suggested that a Performing Arts branch of the District of Columbia Public Library be included in the Center. A national circulating collection of scores, scripts, recordings and films is long overdue and would have the unqualified support of Performing Arts organizations and libraries throughout the country.

- D. Radio and television studios are essential parts of the Center. Audio and visual broadcasting would both extend its influence and attract visitors. The programs developed by both units should be made nation-wide by securing national transmission through commercial and educational networks. The Educational Radio and Television Center, with headquarters in New York, is extremely anxious to cooperate with the National Cultural Center and has already made overtures in this direction. Motion pictures are in a sense the most characteristic Performing Art. There should be showings of films related to music, theatre and dance and an active cinema program synchronized with the activities of the Center.

Title VII of the National Defense Education Act authorized the Commissioner of Education, through grants or contracts to conduct, assist, and foster research and experimentation in the use of television, radio, motion pictures and related media for educational purposes. It is herewith suggested that a request be made to the Commissioner asking that a project be drawn up to investigate the several courses which the National Cultural Center might follow. It would be important to bear in mind both the local and national scene.

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- E. Workshops periodically concerned with educational extension can increase public participation by guiding and directing people to societies and experts who will advise them how to develop professional and amateur Performing Arts activities in local communities.
- F. A close relationship with schools and colleges and conservatories and academies throughout the country should be continually fostered. This will answer a need which has long been felt; for the lack of a national Performing Arts agency has frequently been mentioned in Congressional hearings by our educators.
- G. While education creates interest and supplies training in the Performing Arts, the pursuit of music, theatre and dance, at least for the amateur, belongs primarily to the field of recreation. Leadership and guidance regarding standards and appropriate repertory are greatly needed. The movement which Fritz Joede developed in Germany after World War I shows what an extraordinary influence a well planned program can have. The battle for men's minds is paralleled in this country by the competition for men's leisure time. During the next few years Americans are expected to have more free hours per week than ever before. The Performing Arts are among the most satisfying avocations available to mankind. By guidance and emphasis on the finer aspects

of the arts, the National Cultural Center can help people of all ages to a richer and fuller life.

- VI. The National Cultural Center should seek out and sponsor contemporary creative artists -- composers, dramatists, poets and choreographers -- as well as performing artists. This is a basic policy necessary to keep the Center in the vanguard of our cultural life. Programs would vary from electronic music and theatre in-the-round to abstract dance and progressive jazz, quality being the main criterion. Some would be given without comment, others as part of educational forums. They should preserve our rich national tradition and enable our heritage to be better known. We should make Americans aware of their regional diversity, from the ballads of the Northern lumberjacks to the chanteys of Cape Cod fishermen, the songs of Pennsylvania coal miners and the laments of Texas cowboys. Country dancing and singing groups should be recognized, national and regional festivals of folk, popular, classical and contemporary art forms organized, and consideration given to "nationality groups" and their fast-vanishing musical and folk traditions. Finally, the music and dance of the American Indian should receive special attention.

- VII. One of the main purposes of the Act, as explained in preliminary hearings, "is to strengthen the ties which unite the United States and other nations, and to assist in the further

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growth and development of friendly, sympathetic, and peaceful relations between our country and the rest of the world by demonstrating our sincere interest in the Performing Arts." The Center should assume an international role. Washington can be an artistic port of entry to the United States where foreign performing artists may make their debuts; it can be the point of embarkation for some of our performing artists about to go overseas. In short, we can officially give the former a warm welcome and the latter a rousing send-off.

- VIII. The new auditoriums can have a marked influence on national taste, strengthen and augment our cultural resources by arranging educational and recreational programs of quality and distinction. Presenting music, opera, drama, dance and poetry to paying audiences is a challenging assignment requiring training and experience, imagination and taste. It is a delicate task since most Government agencies do not charge for public events. As a public service, the Center wishes to reach as many people as possible, at "democratic prices." Obviously, an endowment and other sources of revenue must be sought. It is recommended that the National Cultural Center may rent the auditoriums to appropriate civic and community groups and assemblies and congresses of a non-commercial character providing that they do not interfere with the Center's primary cultural function.

- IX. A sociological market survey of audiences in the Washington area should be conducted, and an estimate made of the probable attendance at the Center. The number of tourists from all over the nation visiting the capital is increasing every year. Such a survey will not only permit an analysis of present concert, theatre and dance attendance patterns but also enable the Board to determine more accurately the number and size of the halls required, and estimate the potential demand and revenue of the Center. New ways and means of appealing to various types and sizes of audiences, both in Washington and throughout the nation, should be carefully investigated.
- X. A small Professional Consultant Group, composed of experts in areas related to the Performing Arts, should be appointed to meet regularly. Its main task would be to study questions of policy, examine the technical needs of the organizations which will use the buildings, gather information on educational activities and programming, and make recommendations to the Board. Such a group can help steer the project from the planning to the operational stage and preserve continuity. Above all, it is important not to lose momentum.

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Bowles

cc: Mr. Barr Mrs. Shaw
Mr. McCray

THE MUSEUM OF MODERN ART

December 6, 1960

Date: _____
To: Helen Franc **Re:** Kennedy Administration
From: _____
Dear René: _____

I want to be sure you don't miss this deathless utterance on the function of art in society from a member of the Fine Arts Commission.

This value of advanced modern art exists quite apart from its success or failure in communicating to large numbers of people. It is a fact that American artists and their work are in the forefront of the world's art scene.

cautious adherence to preference, freedom of expression and initiative

Published in November 12,

WASHINGTON, Dec. 5 (UPI)

The tradition-loving Fine Arts Commission takes a dim view of Mrs. John F. Kennedy's plan to make the White House a showcase for American artists and creative talent.

The White House being the President's home, the future First Lady is free to fix it any way she wants. Mrs. Kennedy expects to keep the historic public rooms in their present décor, but she wants to make a few innovations, too.

For one thing she wants to display current works of art. That has aroused some dissatisfaction within the commission, an advisory group.

Linton R. Wilson, commission secretary, said "there is no hanging space for an art exhibit in the White House."

"The White House isn't a place to show off American paintings," he went on. "Who would see them? We have at a cost of \$6,000,000,

museums and art galleries for exhibitions.

Portraits of past Presidents hang in the Red, Blue and Green Rooms and the East Room on the first floor. President Eisenhower, an amateur artist, displays favorite paintings in his office, and changes them often.

Mr. Wilson acknowledged that Mrs. Kennedy had the right to shift furniture and add touches to the lower floor rooms. The commission would give its advice, if solicited, he added.

Mrs. Dwight D. Eisenhower has taken an interest in her home the last eight years. She has added a few pieces here and there.

There is "no rule against changing anything," Mr. Wilson said. "Sometimes things wear out and sometimes new furniture is bought," he noted. The White House was renovated between 1948 and 1952 at a cost of \$6,000,000.

NEW YORK TIMES Dec. 6, 1960

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Bowles

WAGNER ART ARTS J
TO ART COMMISSION

THE PLACE OF MODERN ART
IN THE WORLD TODAY

It should be a source of special concern to Americans that the materialist proponents of Marxism are able to level against us the charge of materialism. Unfortunately, this accusation has particular impact among the intellectual leaders, not only of Europe but of the vigorous new societies of Asia, Africa and Latin America.

One of the best and most convincing answers we can offer to such a charge is creative American leadership in the arts—and especially in painting and music, which transcend the barriers of language.

That is why non-traditional artistic creations can make an important contribution in our efforts to develop ties of cultural understanding with the people of other nations. And art can be a powerful expression of a free society that welcomes individual creativeness and stimulates the flow of new ideas.

This value of advanced modern art exists quite apart from its success or failure in communicating to large numbers of people. It is a fact that American artists and in the Communist and interpret

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Mrs. Kennedy Provokes Art Body
With Her Plans for White House

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NEW YORK TIMES Dec. 6, 1960

Published in
November 12,

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October 24 to

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Bowles

WAGNER APPOINTED TO ART COMMISSION

Your new members of the Art Commission were appointed and sworn in yesterday. Mayor Wagner at City Hall. William W. Kinross and John T. Martin were appointed as layman members. Frank J. Kelly became painter-member. Mr. Kinross is president of

THE PLACE OF MODERN ART
IN THE WORLD TODAY

Sculptor to Leave on Tour
PRINCETON, N. J., Jan. 2—Joseph Brown, Associate Professor of Sculpture and heading coach at Princeton University will leave next month for a tour

It should be a source of special concern to Americans that the materialist proponents of Marxism are able to level against us the charge of materialism. Unfortunately, this accusation has particular impact among the intellectual leaders, not only of Europe but of the vigorous new societies of Asia, Africa and Latin America.

One of the best and most convincing answers we can offer to such a charge is creative American leadership in the arts—and especially in painting and music, which transcend the barriers of language.

That is why non-traditional artistic creations can make an important contribution in our efforts to develop ties of cultural understanding with the people of other nations. And art can be a powerful expression of a free society that welcomes individual creativeness and stimulates the flow of new ideas.

This value of advanced modern art exists quite apart from its success or failure in communicating to large numbers of people. It is a fact that American abstract expressionism has had universal appeal among the artists and intellectuals, not only in the non-Communist world, but even in the Communist world. And these are the circles which must evaluate and interpret advanced ideas to the general public.

In the years that lie before us, artistic leadership in the modern world must mean leading with advanced ideas and programs, rather than cautious adherence to tradition or the easy road of catering to popular preference. It must be made clear to the world that the concepts of freedom of enterprise in the United States includes freedom of expression and initiative in artistic creation.

Chester E. Bowles

Published in catalog for Louise Rosenthal, recent paintings, October 24 to November 12, 1960, exhibition.

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WAGNER APPOINTS 3
TO ART COMMISSION

Three new members of the Art Commission were appointed and sworn in yesterday by Mayor Wagner at City Hall. William H. Zinsser and John F. Hamlin were appointed as layman members; Frank J. Reilly became painter-member. Mr. Zinsser is president of William Zinsser & Co., shellac importers and bleachers, of 516 West Fifty-ninth Street. He is 73 years old, was graduated from Princeton University in 1909 and lives at 580 Park Avenue. He was once Mayor of Kings Point, L. I., and introduced that community's first zoning law. Mr. Hamlin, an architect, lives at 35 Sutton Place. He was graduated from Princeton University in 1925. He is a director of Phipps Houses and of the Lexington-First Avenue Association. Mr. Reilly, 54 years old, is a past vice president of the Society of Mural Painters. He lives at 33 West Sixty-seventh Street. He has executed murals for city elementary schools, has done illustrations for magazines and has been an art teacher.

Sculptor to Leave on Tour
Special to The New York Times.
PRINCETON, N. J., Jan. 8—
Joseph Brown, Associate Professor of Sculpture and boxing coach at Princeton University, will leave next month for a six-month tour of Europe and Asia sponsored by the State Department. Mr. Brown will do statues of prominent athletes and busts of Asian statesmen.

Alfred: 2 items on
the "Government and
Art" scene —
municipal and
international.
Helen.

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KAY HALL
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JANUARY 16, 1961

ACCEPT PRESIDENT-ELECT AND
PLEASURE. WOULD LIKE RE D.
PARADE AND ROOM ACCOMOD
IF POSSIBLE WITH RENE I

become distressed because
the decline of consumers' demand for
products originating there. This will
attract industrialists to manufacture
the kind of products that are being
imported from abroad and which
drain our gold reserves.

ARTHUR E. WYNN.
Forest Hills, N. Y., Jan. 4, 1961.

F. D. R. Memorial Protested

TO THE EDITOR OF THE NEW YORK TIMES:
The admonition "say nothing but
good of the dead" has been completely
reversed by taking the form
of a proposed repulsive memorial to
Franklin Delano Roosevelt.

Judging by a reproduction of the
model of this proposed memorial,
which preposterously has won a
\$50,000 prize, the alleged tribute to
one of our greatest Presidents is a
conglomeration of jumbo-sized concrete
slabs arranged in higgledy-
piggledy fashion near the Potomac
River—an eyesore for the city of
Washington, and an affront to three
near-by memorials, imbued with
grace and dignity, which celebrate
three other great American Presidents:
Washington, Jefferson and
Lincoln. WINTHROP PARKHURST,
Staten Island, N. Y., Jan. 3, 1961.

The New York Times

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Rome, Via di Propaganda 27
Santiago, Chile, Bandera 75
Stockholm, Svenska Dagbladet Bldg.
Tokyo, Asahi Shinbun Bldg.
Toronto, Advertising, 2 Carlton St.
Vienna (8), Langeasse 8
Warsaw, Hotel Opala-Briate.

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ALFRED BARR
MUSEUM OF MODERN
ART NYK
MRS GERARD SMITH WILL
HER TELEPHONE NUMBER
IS NORTH 7-3095 ADDR
HER YOUR ARRIVAL THEN
GEORGETOWN DECATUR 2-
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KAY HALL INAUGURAL

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DL = Day Letter
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INAUGURATION

EASE INFORM
NORTHWEST
N BOOKS FOR

*Wants to
You have seats
6:00 return to NYC*

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MUSEUM OF MODERN ART

KAY HALLE
3001 DENT PLACE NORTHWEST
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JANUARY 16, 1961

ACCEPT PRESIDENT-ELECT AND MRS KENNEDY'S INVITATION WITH PLEASURE. WOULD LIKE RESERVATIONS FOR INAUGURAL CONCERT, PARADE AND ROOM ACCOMODATIONS FOR ONE FOR THURSDAY NIGHT, IF POSSIBLE WITH RENE D'HARNOUCOURT. PREVIOUS APPOINTMENT

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ALFRED BARR

MUSEUM OF MODERN
ART NYK

MRS GERARD SMITH WILL BE YOUR HOSTELL DURING THE INAUGURATION
HER TELEPHONE NUMBER

IS NORTH 7-8095 ADDRESS 2425 KALORAMA ROAD PLEASE INFORM
HER YOUR ARRIVAL THEN COME TO ME 3001 DENT PLACE NORTHWEST
GEORGETOWN DECATUR 2-5040 FOR TICKETS AND TO SIGN BOOKS FOR
KENNERY

KAY HALLE INAUGURAL COMMITTEE

Rene got same message. Wants to combine your calls to hostess. You have seats.

Good return to NYC

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JANUARY 16, 1961

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PLEASURE. WOULD LIKE RESERVATIONS FOR INAUGURAL CONCERT,
PARADE AND ROOM ACCOMODATIONS FOR ONE FOR THURSDAY NIGHT,
IF POSSIBLE WITH RENE D'HARNONCOURT. PREVIOUS APPOINTMENT
PREVENTS ACCEPTING INVITATION TO BALL. JANUARY 16, 1961

KAY HALL
3001 DENT PLACE NORTHWEST
WASHINGTON, D. C.

SINCERELY
ALFRED BARR
MUSEUM OF MODERN ART

Charge: Museum Collections

cc: Mr. d'Harnoncourt

SINCERELY,
RENE D'HARNONCOURT, MUSEUM OF MODERN
ART

Charge: Director's Office

cc: Mr. Barr

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MUSEUM OF MODERN ART

JANUARY 16, 1961

KAY HALLE
3001 DENT PLACE NORTHWEST
WASHINGTON, D. C.

DEEPLY APPRECIATE INVITATION FROM PRESIDENT ELECT AND
MRS. KENNEDY TO ATTEND INAUGURAL. PLEASE RESERVE SPACE
CONCERT, PARADE, BALL ALSO ACCOMMODATION THURSDAY NIGHT
IF POSSIBLE SAME PLACE AS ALFRED BARR.

SINCERELY,
RENE D'HARNONCOURT, MUSEUM OF MODERN
ART

Charge: Director's Office

cc: Mr. Barr ✓

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McGeorge Bundy
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Malcolm Co
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Moss Hart
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Aaron Copland
John Edmunds
Sosechu Gorodinitzki

Douglas Bush
Erskine Caldwell
Cass Canfield
Rachel Carson
Stuart Chase

E 7

DECIDED

From the Desk of

EDITH HALPERT

To Alfred Barr

Just found this
document!



THE NEW

TO

3-5462

Director

We are proud to announce that the following

Ball

(Partial listing)

TO THOSE WHO HAVE NOT DECIDED

We are proud to announce that the following distinguished Americans, all members of our committee, endorse the candidacy of Senator John F. Kennedy.

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Crane Brinton
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Lauren Bacall
Anne Bancroft
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Ralph Bellamy
Marc Connelly
Bette Davis
Paul A. Freund
J. K. Galbraith
Walter Gellhorn
Myron P. Gilmore
Carter Goodrich
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Charles O. Gregory
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for JOHN F. KENNEDY for PRESIDENT

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John L. Saltonstall, Jr., Director

November 4, 1960

Thanks to the generosity of the members and friends of the National Committee of Arts, Letters and Sciences for John F. Kennedy for President, advertisements on behalf of the Senator's candidacy have been or are being placed in the following newspapers: THE NEW YORK TIMES, THE CHICAGO SUN TIMES, THE DETROIT FREE PRESS, THE MINNEAPOLIS STAR TRIBUNE, THE PHILADELPHIA BULLETIN, THE LOS ANGELES MIRROR NEWS, THE BERKELEY DAILY GAZETTE, THE SAN RAFAEL INDEPENDENT JOURNAL, THE PALO ALTO TIMES, THE BEVERLY HILLS CITIZEN and THE BEVERLY HILLS TIMES.

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Mr. Kennedy

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for JOHN F. KENNEDY for PRESIDENT

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Robert Penn Warren
Thornton Wilder
William Carlos Williams
Benjamin F. Wright
Quincy Wright
William W. Wurster

(Partial listing)

November 4, 1960

MEMORANDUM

Dear Mr.

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Senator

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yourself

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To: Mr Barr

From: DOROTHY C. MILLER

Date: 11-23-60

Subject:

Dear Alfred -
Stanley Kunitz
put these ideas
down in answer
to some roundabout
request from our
future President
Mr. Kennedy.

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to assure you

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Saltonstall

John L. Saltonstall, Jr.
Director

JLSJr/am

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National Committee of
Arts, Letters and Sciences

for JOHN F. KENNEDY for PRESIDENT

18 TREMONT STREET BOSTON 8, MASSACHUSETTS Lafayette 3-5462

John L. Saltonstall, Jr., Director

Conrad Aiken
Jacques Barzun
Ralph Bellamy
Pietro Belluschi
Thomas Hart Benton
Hans A. Bethe
George Biddle
Van Wyck Brooks
J. Douglas Brown
McGeorge Bundy
Eugene Burdick
Erskine Caldwell
Cass Canfield
Rachel Carson
Everett Case
John Cheever
Aaron Copland
George S. Counts
Malcolm Cowley
Jonathan Daniels
Bette Davis
William C. De Vane
William C. Fels
Jose Ferrer
John Hope Franklin
Bentley Glass
Harry Golden
Percy Grainger
Walter Gropius
John Hammond
Moss Hart
Lena Horne
George S. Kaufman
Elia Kazan
George S. Kennan
Arthur Kornberg
Polykarp Kusch
Paul Lazarsfeld
Karl Llewelyn
Robert Lowell
Norman Mailer
Dumas Malone
Garrett Mattingly
Carson McCullers
James A. Michener
Reinhold Niebuhr
Russel B. Nye
Peter Odegard
Robert Osborn
Donald Culross Peattie
I. M. Pei
Katherine Anne Porter
Edward M. Purcell
Elmer Rice
Eugene V. Rostow
Aline B. Saarinen
Carl Sandburg
Jose Luis Sert
Roger Sessions
Lillian Smith
John E. Steinbeck
Isaac Stern
James Thurber
Louis Untermeyer
Harold C. Urey
Selman A. Waksman
Robert Penn Warren
Thornton Wilder
William Carlos Williams
Benjamin F. Wright
Quincy Wright
William W. Wurster

(Partial listing)

November 4, 1960

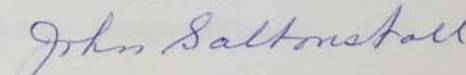
Dear Mr. Barr:

We are very grateful for your prompt and generous response to our appeal for contributions to enable the National Committee of Arts, Letters and Sciences for Senator Kennedy to take newspaper advertisements during the last week of this Presidential campaign.

Financial support from persons such as yourself is gratifying indeed, and I do want to assure you that your check will be put to effective use.

With many thanks again, I am

Sincerely yours,



John L. Saltonstall, Jr.
Director

JLSJr/am

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Committee of
Arts, Letters and Sciences
THE PLACE OF MODERN ART IN THE WORLD TODAY
FOR JOHN F. KENNEDY FOR PRESIDENT

18 TREMONT STREET BOSTON 8, MASSACHUSETTS Lafayette 3-0888

September 29, 1960

It should be a source of special concern to Americans that the materialist proponents of Marxism are able to level against us the charge of materialism. Unfortunately, this accusation has particular impact among the intellectual leaders, not only of Europe but of the vigorous new societies of Asia, Africa and Latin America.

One of the best and most convincing answers we can offer to such a charge is creative American leadership in the arts - and especially in painting and music, which transcend the barriers of language.

That is why non-traditional artistic creations can make an important contribution in our efforts to develop ties of cultural understanding with the people of other nations. And art can be a powerful expression of a free society that welcomes individual creativeness and stimulates the flow of new ideas.

This value of advanced modern art exists quite apart from its success or failure in communicating to large numbers of people. It is a fact that American abstract expressionism has had universal appeal among the artists and intellectuals, not only in the non-Communist world, but even in the Communist world. And these are the circles which must evaluate and interpret advanced ideas to the general public.

In the years that lie before us, artistic leadership in the modern world must mean leading with advanced ideas and programs, rather than cautious adherence to tradition or the easy road of catering to popular preference. It must be made clear to the world that the concepts of freedom of enterprise in the United States includes freedom of expression and initiative in artistic creation.

Chester E. Bowles

Bodley Gallery catalogue of
Louise Rosenthal's recent paintings
October 24 to November 12, 1960

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Committee of
Arts, Letters and Sciences

for JOHN F. KENNEDY for PRESIDENT

18 TREMONT STREET BOSTON 8, MASSACHUSETTS Lafayette 3-5462

September 29, 1960

Mr. Alfred Barr
11 West Fifty-third Street
New York City
New York

Dear Mr. Barr:

This is to confirm our understanding that you have agreed to be a member of the National Committee of Arts, Letters and Sciences for Senator Kennedy for President. I am delighted that you are with us.

As you know, it is not our intention to turn this into a working committee, the purpose being primarily for publicity, and to indicate to Americans that Senator Kennedy has the support of intellectual and artistic persons. However, if you or any of your friends should find it possible, we would be extremely grateful for financial assistance in order to take care of mailing and telephone expenses and the cost of newspaper advertising in the latter stages of the campaign. Contributions should be mailed to the Committee at Room 1103, 18 Tremont Street, Boston 8, Massachusetts.

With many thanks again, I am

Sincerely yours,

John L. Saltonstall, Jr.

John L. Saltonstall, Jr.
Executive Director

JLSJr/mbs

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10/11/60

OUTLINE OF A FEDERAL PROGRAM IN THE ARTS

Limited Objectives of a Federal Program:

To give public recognition to the importance of the fine arts as an expression, in terms of both affirmation and dissent, of the creative spirit of our society;

To facilitate both here and abroad the circulation of outstanding examples of the work of the American imagination in the various forms of art, as well as information about that work and the artists responsible for its creation;

To promote, encourage, and assist the practice and performance of the arts in this country as a free act of the imagination, without in any way subjecting artists to governmental controls or fostering, as state policy, an official school of art.

The President's Advisory Council on the Arts

To achieve the above objectives we propose the establishment of a President's Advisory Council on the Arts. The Council shall consist of seven members appointed by the President of the United States, three members appointed for four years, four for two years, with creative artists of distinction constituting a majority of the Council. The original appointments to the Council shall be made by the President after consultation with his advisers in the arts and with any agencies of his choice. Subsequently members will be appointed by the President on the basis of recommendations made by the current membership of the Council in conjunction with the Librarian of Congress, the president of the National Institute of Arts & Letters, and the executive directors of the John Simon Guggenheim Memorial Foundation and of the Ford Foundation (Program in Humanities & the Arts), so long as these foundations continue to award fellowships and grants to creative artists.

The optimum composition of the Council is here indicated:

Literature (poets, novelists, critics) 2 (of whom one might automatically be the poetry consultant at the Library of Congress)
Visual Arts & Architecture (painters, sculptors, architects, art historians, museum directors and curators) 2
Music/Dance (composers, choreographers, performers) 1
Theatre/Film (dramatists, directors) 1
Member-at-Large (drawn preferably from any of the above or related fields or from a combination of fields, but not excluding a friend or sponsor of the arts) 1

The Council shall annually elect one of its members to serve as Chairman. Meetings shall be held at the call of the Chairman, but not less often than four times during each calendar year. Four members of the Council shall constitute a quorum.

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Meetings shall be held at the Library of Congress. The Council shall have an executive secretary appointed by the Librarian of Congress after consultation with the Council. Adequate clerical and other staff assistance shall be made available. Members of the Council shall receive a maximum of \$50 per diem while attending meetings or performing other authorized services and shall be compensated for traveling expenses. Funds shall be appropriated to enable the Council to function effectively.

The Work of the Council--Some Specific Suggestions

To recommend each year to the President an American artist or writer to receive the President's Medal in the Arts as an outstanding exponent of the free creative spirit. As with the Nobel Prize, the honor should be fortified by a generous cash award. It is here proposed that a President's Medal in the Sciences be awarded at the same time in recognition of comparably pure work of the scientific imagination.

To serve as a clearing-house of information to artists about available foundation grants and fellowships, current competitions and exhibits, and teaching or residential posts open for application.

To study and improve the teaching of the arts in our public school systems, particularly at the elementary level, where most of the damage is done!

At the college level, to help create more opportunities for artists and writers, perhaps by setting up circuits of smaller colleges for short-term visits on a rotating schedule.

To promote the decentralization of the arts, so that no part of the country is cut off from the mainstream of the American imagination. Traveling exhibits, loans, lectures, poetry readings, films and TV programs on arts and artists are among the means of achieving this goal.

To propose an extension of the category of "educational materials" which are granted privileged postal rates by including art materials and objects, reproductions, musical instruments, manuscripts, etc.

To recommend the extension of Social Security or analogous benefits to older artists who are not currently eligible for such aid.

In foreign countries to facilitate the performance, display, distribution, and understanding of significant work in the arts by Americans, and to promote all forms of cultural exchange with other nations, including translations and the exchange of visits by traveling artists and writers.

To prepare an annual report to the President on the state of the arts, including a review of work accomplished by the Council and a schedule of new proposals.

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M.R. In general, the Council will act in an advisory capacity, not only with the President and other agencies of government, but also with private institutions, organizations, and foundations, which will be encouraged to adopt and underwrite the activities proposed by the Council. Instead of allocating sums from the public treasury to subsidize worthy projects in the arts, the Council will prefer to notify existing private agencies of such projects in the hope of soliciting their aid. Huge funds will not have to be appropriated to support the work of the Council, but enough should be available to meet the costs of basic research when required and to permit the publication and distribution of essential information and study materials.