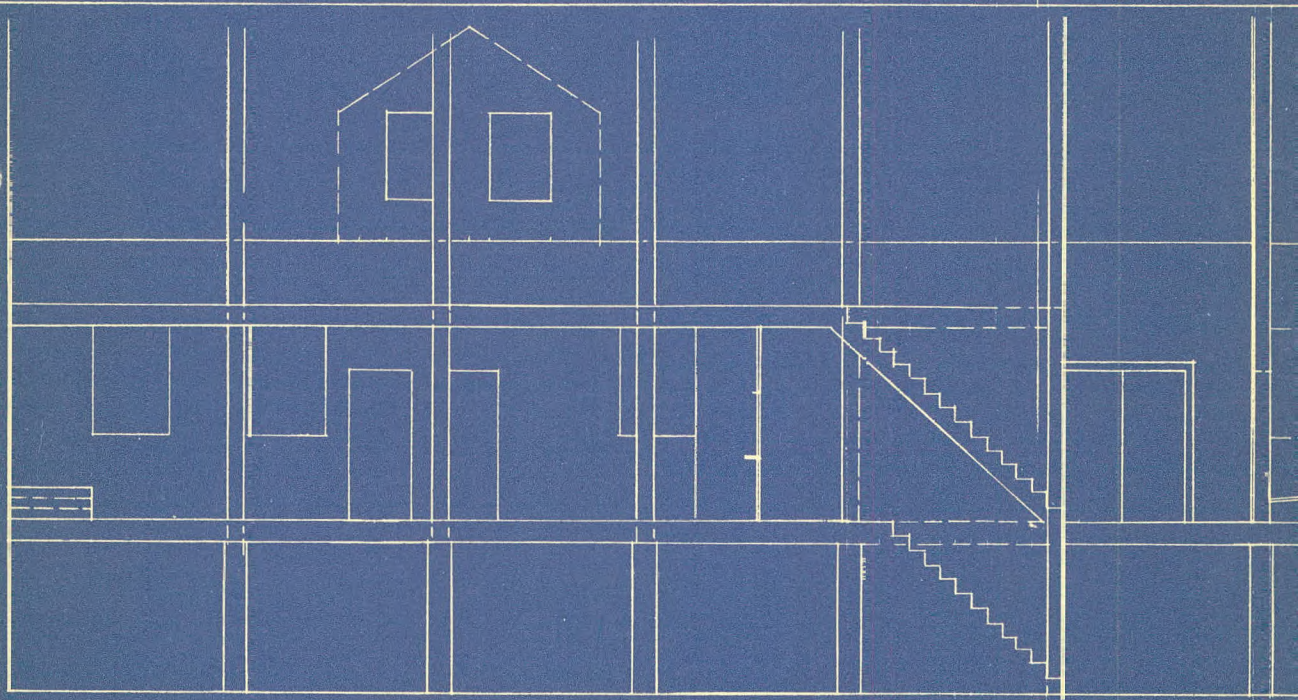
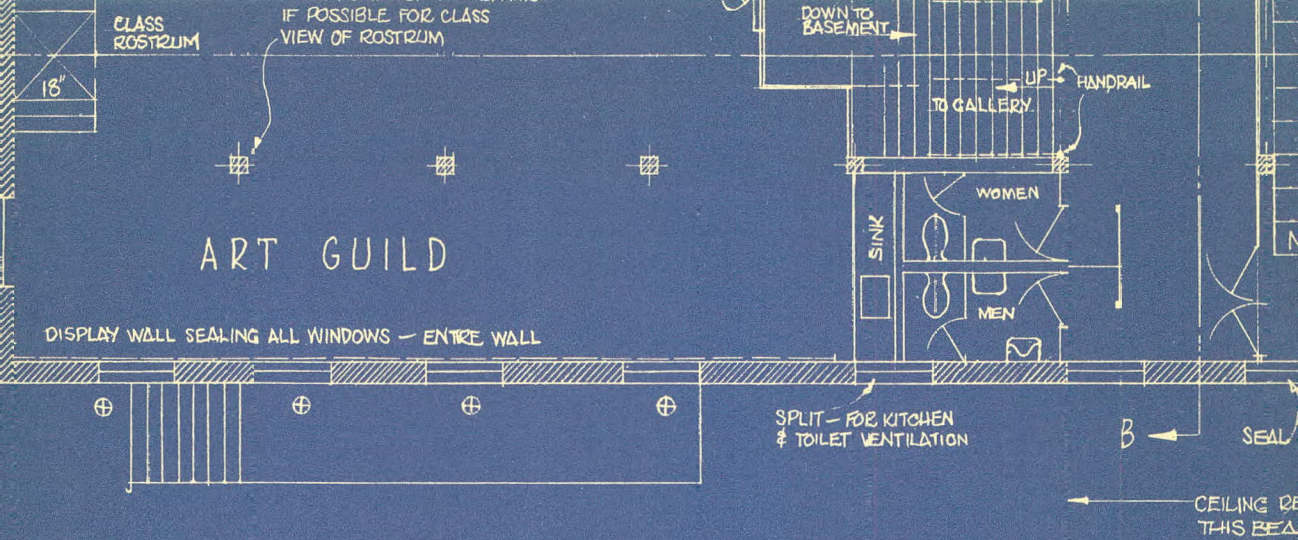


NEW YORK STATE COUNCIL ON THE ARTS



Annual Report 1965



NEW YORK STATE
 COUNCIL ON THE ARTS - OSWEGO ARTS CENTER
 CONSULTANTS: OMAR K. LERMAN & PETER WINGATE

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NEW YORK STATE COUNCIL ON THE ARTS

Annual Report 1965

**250 West 57th Street/New York, N. Y. 10019
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(Inside front and back covers)

Council advisors created plans for the renovation of the commissary at Fort Ontario (1755) in Oswego for use as an art gallery and theatre in an effort to preserve a landmark and foster the artistic aspirations of the community.

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Foreword

As the New York State Council on the Arts enters its fifth year, it is gratifying to note that during this period more than 25 other states have enacted or are currently considering similar legislation to provide some measure of government support for the arts. In September 1964, the Federal government enacted Bill H.R. 9586 establishing a National Arts Council. That New York was the first state to provide comprehensive support "to encourage participation in and appreciation of the Arts" should be a source of continuing pride to us all. It reaffirms the role of leadership which has long characterized the government of the State of New York.

What was regarded as a pioneering step as recently as 1960 is now largely a matter of established practicality with data and experience to prove its effectiveness and validity. The theoretical myth that government's encouragement and financial support of the arts will mean government's control of the arts is no longer a serious concern.

The Council has set a standard of procedure and accomplishment for other states to follow and has counselled many in defining the directions that can be taken.

The reception of the Council's programs on the part of the citizens of this State has far exceeded original expectations. Exhibitions of paintings can be seen in galleries that once were part of abandoned buildings and neglected store fronts. Many communities in which live theatre, opera, dance, and music were presented for the first time have developed programs of their own that extend well beyond the scope of the Council's support. The New York State Council on the Arts has ceased to be an experiment; its future seems assured. To the members of the Council, its advisors and its staff goes our gratitude once again for guiding its programs. They have demonstrated beyond challenge that government encouragement and support of the arts can greatly enhance the lives of our citizens.

In an effort to establish a permanent repertory company for modern dance the Council sponsored the American Dance Theater's debut at Lincoln Center on November 18 and 19, 1964. Both performances were sold out. (Pictured are Sally Stackhouse and Louis Falco in Jose Limon's A Choreographic Offering.)

Nelson A. Rockefeller
Governor

Introduction

To one who has a daily concern for the progress and quality of public higher education in the State of New York, the story of the Council on the Arts is most heartening. It is one thing for a public institution of higher learning to create for its students increasing opportunities to develop aesthetic appreciation for art, music, dance, and theatre; it is quite another for the State to guarantee the continuity of this development by providing to citizens regular opportunities to see and hear the finest in cultural offerings. The combination of these two possibilities is the most promising prospect for us in the Empire State.

I have a very deep conviction that the university is a major factor in creating within young people an urge to make the fine and performing arts an essential part of their lives. The modern university is not a place of refuge or withdrawal.

It is, rather, a focal point for any community in the latter's attention to cultural advancement. And the community should be defined in its broadest rather than in any limiting sense. The university instructs, it stimulates, it even inspires all who come within its purview; thus, it sharpens intellectual acuity, raises artistic sights, and refines the cultural taste of all.

But for such a task to be continued and expanded properly, the work of the university must be bolstered and enhanced by outside forces. Students who participate in the arts or who view campus productions require exposure to the finest of professional talent. This is the surest way of quickening their eagerness to know the best and to increase their desire to seek it out. Just as students are exhilarated and motivated by the ablest of scholars in their daily intellectual pursuits, so are they transformed and lifted to new levels of appreciation by their direct contact with artistic excellence.

Only in this way can one be sure that collegiate experience will carry over into adulthood and that the arts will always be a part of life itself.

I look upon the work of the Council on the Arts, therefore, as an urgent necessity to the University. The first five years of the Council's existence have already shown the possibilities for cooperation and even for occasional collaboration with the State University. Every one of the 58 cam-

poses needs the Council as a friend, a mentor, and an inspiration. The State has demonstrated great wisdom in creating such an organization; it behooves the University to be equally wise in opening its doors to the talents this organization offers.

We need not accept the dictum that the arts in a democracy must inevitably tend toward mediocrity if they attempt to reach more than the already enlightened few.

We are a young nation with our cultural traditions still incompletely identified and shaped. Our passion for democracy is not inimical to a corresponding passion for excellence. We should not accept passively the theory that presenting the arts to the many inevitably causes the former to be debased. Our task is rather the slower, more tortuous one of encompassing a population in our efforts to instill a desire for the best. Just as we have done before what the world considered impossible or rashly conceived, so once more and in still another way can we demonstrate our peculiar bent for strengthening the sinews of democracy.

The New York State Council on the Arts has already enriched our past; it is even more essential to the enrichment of our future.

Samuel B. Gould, *President*
State University of New York



Chairman's Statement

Ten days before 1964 ended, Governor Rockefeller announced that he would ask the 1965 Legislature to make the New York State Council on the Arts a permanent agency of the State government. The step is an important one. The Council's support and encouragement of the arts in diverse communities of the State has been watched with active interest by other states throughout the country and has become the prototype for a new attitude toward the cultural needs of the nation.

In the five years since the Legislature established the Council as a temporary agency, twenty-six states and the Federal government have followed its lead. In 1960, the idea of general support of the arts by government was unique in the United States. By the end of 1964, California, Connecticut, Florida, Illinois, Missouri, Indiana, Hawaii, and Minnesota were among those state governments that had either begun active financial participation in the arts or were completing an initial study to determine the course their support should take. Michigan, New Jersey, Massachusetts, Kentucky, Vermont, Rhode Island, Wisconsin, and Nebraska have been endorsed with a legislative mandate (or an executive order) to determine effective procedures for supporting the arts in their states. A number of others, including Alabama, Texas, North Carolina, Tennessee, Pennsylvania, and Ohio, are pursuing legislative articulation for the formation of agencies similar to the New York State Council on the Arts.

On a national level, President Johnson signed into law Bill H. R. 9586 on September 3, 1964 establishing a National Council on the Arts. This endorsement for government support of the arts is well taken, for the New York Council has proved in its brief existence that the concept is both desirable and practical.

Through the professional touring program and traveling exhibitions of the fine arts, the Council in 1964 continued its primary purpose of extending the concentration of cultural events beyond the boundaries of New York's metropolitan centers. Close to 275 performances by a variety of 71 performing companies will have been seen by a quarter of a million people during the 1964-1965 season. Some of the 91 communities sponsoring these events will be exposed to live professional theater, opera,

The Marquis de Lafayette, painted by the inventor and artist Samuel F. B. Morse in 1825, was one of 50 New York paintings in the first of two Council-sponsored art exhibits in the New York State Pavilion at the World's Fair.



dance, and music for the first time. A total of approximately \$400,000 in artists' fees is represented by the State's contribution of over \$150,000 in Council funds. The communities are now supplying the difference in expenses, and the extent of their energy and enthusiasm has gone far beyond our expectations.

During the past summer, over one thousand World's Fair visitors a day saw the Council's exhibition of 18th and 19th Century New York painting in the State's Pavilion. This exhibit, *The River—Places and People*, was a distinguished representation of the State's early and important contribution to American art. It was assembled for the Council by Katharine Kuh, art critic of *The Saturday Review*. A sequel, *The City—Places and People*, featuring such eminent New York artists as de Kooning, Pollock, Prendergast, Blacklock, Sloan, Hassam, and Feininger will be seen at the Fair from April to October 1965.

A major event in the Council's activities during 1964 brought attention to focus on an important concern of the Twentieth Century—the survival of our architectural heritage. "Architecture Worth Saving in Onondaga County" was published in March. Sponsored by the Council and undertaken by the School of Architecture at Syracuse University under the direction of Professor Harley J. McKee, the report was a landmark in the field of architectural conservation. It attempted to evaluate structures for preservation on the basis of architectural, historical, and aesthetic merit in an area rich in urban and rural landmarks.

In the performing arts, modern dance was finally provided an opportunity to create a permanent repertory company. Despite skeptics who predicted its failure, the Council launched the American Dance Theater on the evenings of November 18 and 19, 1964, which filled the State Theatre at Lincoln Center to capacity. The enthusiastic audiences that attended the historic occasion saw works by Jose Limon, Anna Sokolow, Donald McKayle, and the late Doris Humphrey performed by a single company of dancers. It is the Council's hope that these two evenings will encourage the continuance of the American Dance Theater on a permanent basis.

Another precedent for the Council was set during 1964 with the cooperation of the American Museum Association. An investigation of possibilities

Olana, the former estate of Frederick Church—outstanding painter of the Hudson River School and great tastemaker of the Victorian era. The Council will aid in its preservation by providing technical assistance and advice in the conservation of the painting collection it houses.

for saving the Cooper Union Museum was undertaken when an announcement was made that the dispersion of its collections, which include one of the world's finest selections of the decorative arts, was imminent.

The record of the Council's formative years reflects to a great degree the imaginative guidance that John H. MacFadyen provided as Executive Director since January 1, 1961. On June 1, 1964, his resignation was accepted by the Council with deep regret as well as collective good wishes for his return to the practice of architecture. He was succeeded by John B. Hightower who has been a member of the Council staff since 1963.

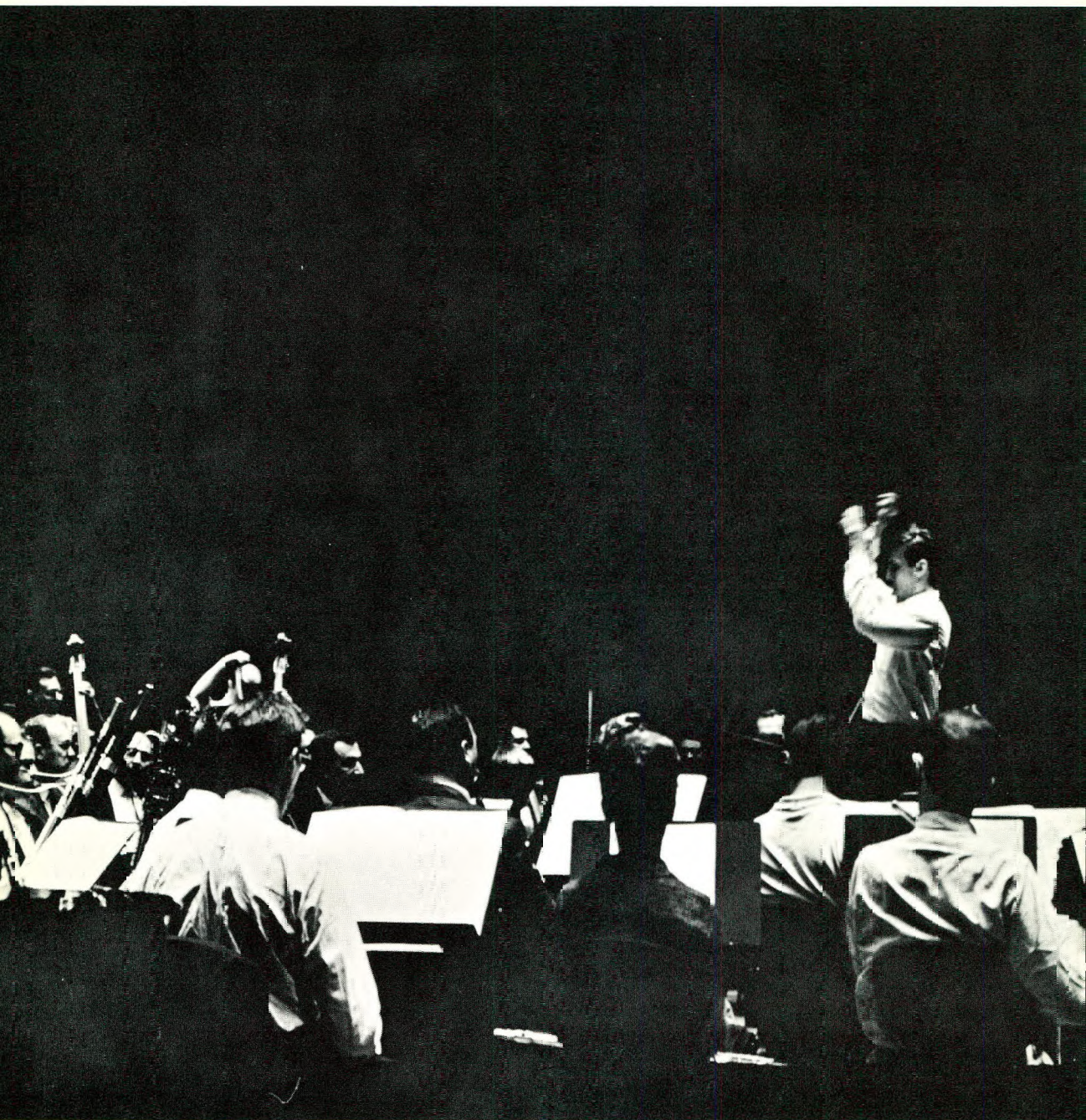
The uniqueness of the Council no longer exists, and the entire nation is the better for it. The results of its experimental years have been remarkable, most of all to those of us who have participated actively in charting its course. The response with which individuals in communities throughout the State have contributed to its activities has been enthusiastic and gratifying. The Council's advisors and the professional artists involved in its variety of programs have shown great concern for its efforts and its ultimate success; the magnitude of their concern is a source of our continual admiration and gratitude.

The Legislature, which has been consistently responsive in supporting the Council's first five years, is now being asked to guarantee its continuation. If this guarantee is granted, the effectiveness of the Council's work within the State will be strengthened, and its roll as a legislative standard for the rest of the nation will be assured.

Seymour H. Knox
Chairman

*The American Dance
Theater company
rehearsing one of four
choreographic
works which were
presented at the State
Theater during its
debut performances.*





The Performing Arts Program

The three basic principles of the Professional Touring Performing Arts Program are to provide an increasing opportunity for the entire State to experience first rate professional attractions, to expand the number of engagements for artists, and to stimulate local interest in support for such programs.

As currently constituted the Council's Professional Touring Program makes support available for a varied number of touring attractions upon the request by a local community organization. The Council will provide a certain percentage of the touring company's regular fee. The actual amount varies but is generally based upon the difference between the estimated income from the sale of tickets at reasonable prices and the expense of the performer's fee plus other charges.

The Council assumes that the local communities will accept an increasing share of the responsibility to pay the costs of their programs over succeeding seasons thereby lessening the amount of State funds required. In this manner the Council is continually able to assist new communities to develop art programs.

Several examples illustrate the workings of this policy: The Olean Civic Music Association has been in operation for over 30 years. Since the late forties there has been a steady decline in subscriptions. The reduced income has meant a series composed of less well known and smaller attractions whose professional quality did not provide the necessary excitement to reverse the trend of lessening attendance.

In 1963, Council support enabled Olean to schedule the New York City Opera and the Buffalo Symphony Orchestra in their series. Within days the series was sold out for the first time since 1946. In the current season, support was given for a return engagement by the New York City Opera and the subscription series was again sold out. Significantly, the community association felt sufficiently secure to make a slight increase in the ticket prices this year and are planning another for the coming season.

The current interest in the modern dance is reflected outside New York City in Schenectady where the Capitol Area Modern Dance Council, Inc.,

Thomas Dunn conducts the Festival Orchestra which is available for performances outside of New York City with Council support. The orchestra's regular series at Carnegie and Philharmonic Halls was called "one of the most imaginative events of the season." New York Herald-Tribune.

aided by the State Council, is now in their second year of operation. This past year, performances and master classes by the Paul Taylor Dance Company, Pauline Koner, the Norman Walker Dance Company, the Merry-Go-Rounders and Yuriko were scheduled. With Council support during the crucial formative years and the increase in local interest, the future of this series seems assured.

Other evidence that the program is stimulating increased support locally can be seen by examining the budgets for cultural programs in colleges and universities who have participated in this program. A questionnaire asking for the annual appropriation of college funds for sponsoring touring attractions was sent to 42 institutions who have received Council funds. More than half indicate substantial increases and directly relate this to the effect the program has had on the improvement of the quality of their series and in supporting requests for a larger arts budget. The average increase of these budgets is well over 75%.

As the college sponsors increase their support, the Council can use more of its funds in communities less fortunately endowed with arts programs. Ogdensburg received support for performances of Jose Greco, "Beyond the Fringe", and "Hamlet" by the National Players; New Hyde Park Community Concert Series included the Minneapolis Symphony; the National Player's production of "Hamlet" was the first major theatre production in Granville's history to appear locally. Warsaw enjoyed its first major symphony orchestra this year when Lukas Foss conducted the Buffalo Philharmonic in an October concert. Of the 92 communities participating in this year's program, 33 were "new territories".

One unique program was a concert by the Orchestra da Camera with the Ballet Repertory Company on a Sunday afternoon at the enclosed mall of the Walt Whitman Shopping Center, Huntington, Long Island, sponsored by the Business Men's Association.

The following list of sponsoring organizations serves to indicate the scope of interest in the program and a key to its future growth. Programs have been given by men's service organizations, AAUW chapters, PTA groups, local arts councils, community theatre groups, specially organized committees, school boards, civic music organizations, and student groups. The list is continually growing.

*One of a company of
thirty modern dancers
who performed works
by four leading
choreographers in the
debut of the American
Dance Theater. Pictured
here: Michael Uthoff
in Anna Sokolow's
The Question.*



Concert

Within the 1964-65 program, local communities could select attractions from a list that included eight major symphony orchestras, eight chamber orchestras, eight choral groups and some 25 smaller ensembles. Twenty-eight companies were selected by community sponsors to perform 112 concerts. These performances accounted for 44% of the total program. The Council provided \$69,000 in support of concert programs. Council support in the previous year 1963-64 for concert attractions totaled \$58,000.

Calendar of Performances

ALBANY SYMPHONY	<i>Schenectady, Slingerlands</i>
ARS ANTIQUA	<i>Brockport, Buffalo, Geneseo, Syracuse, Utica</i>
BALTIMORE SYMPHONY	<i>Alfred, Geneva, Glens Falls, Plattsburgh, Saranac Lake</i>
BUFFALO PHILHARMONIC	<i>Alfred, Amsterdam, Canandaigua, Cobleskill, Fredonia, Houghton, Jamestown, Niagara Falls, Oneida, Warsaw</i>
CONTEMPORARY CHAMBER ORCHESTRA	<i>Aurora, Rochester</i>
DETROIT SYMPHONY	<i>Cortland, Freeport</i>
FESTIVAL ASSOCIATES	<i>Orchestra: Bayshore, Merrick, Yorktown Heights. Wind Quintet: Staten Island</i>
FINE ARTS STRING QUARTET	<i>Bayville</i>
HUDSON VALLEY PHILHARMONIC ORCHESTRA	<i>Orchestra with Ballet Repertory Company: Liberty, Peekskill, Yorktown Heights. String Ensemble: Pine Plains. Little Woodwind Quintet: Millbrook. Trio: Pine Plains</i>
ITHACA STRING QUARTET	<i>Cortland</i>
KOHON STRING QUARTET	<i>Pine Plains</i>
LITTLE ORCHESTRA SOCIETY	<i>Oneida</i>
MINNEAPOLIS SYMPHONY	<i>Merrick, Middletown, New Hyde Park, Rochester</i>

Peter Marsh takes time out for explanation during a performance of the Lenox String Quartet at the Star Lake Music Camp in the Adirondacks.





NEW YORK CHAMBER SOLOISTS	<i>Staten Island</i>
NEW YORK PHILHARMONIC	<i>Kingston</i>
NEW YORK PRO MUSICA	<i>Elmira, Staten Island</i> <i>Renaissance Band: Oneonta</i>
NEW YORK STRING TRIO	<i>South Fallsburg</i>
NEW YORK WOODWIND QUINTET	<i>Croton, Millbrook</i>
ORCHESTRA DA CAMERA	<i>Babylon, Bay Shore, Farmingdale, Great Neck, Greenvale, Huntington, Plainedge, Roslyn, Selden, Valley Stream, West Islip. Orchestra with Ballet Repertory Company: Huntington Station.</i>
ROCHESTER PHILHARMONIC	<i>Ithaca, Newark</i>
SYRACUSE SYMPHONY	<i>Cazenovia, Skaneateles</i>

Dance

The number of dance performances throughout the State dipped slightly this year. Requests for 47 dance concerts by 35 communities were supported with \$33,000 of Council funds in 1963-64. In the current program, Council funds of \$24,000 will support 39 performances chosen by 34 communities. Dance performances accounted for 15% of the program's appropriation. Of particular interest is the increasing popularity of modern dance. Twenty-six of the 39 performances were by companies whose techniques and repertory tend toward contemporary choreography.

Calendar of the Performances

THE ALVIN AILEY DANCE THEATRE	<i>Buffalo</i>
AMERICAN BALLET THEATRE	<i>Corning</i>
BALLET REPERTORY COMPANY	<i>With the Hudson Valley Philharmonic: Liberty, Peekskill, Yorktown Heights. With the Orchestra da Camera: Huntington Station</i>
MERCE CUNNINGHAM DANCE COMPANY	<i>Buffalo, Saratoga Springs</i>

*Thomas Scherman,
conductor of the Little
Orchestra Society,
encourages a young
enthusiast at one of
eight children's concerts
which the Council
helped sponsor.*

JEAN LEON DESTINE	<i>Brooklyn, Hewlett</i>
PAUL DRAPER	<i>Albany</i>
FIRST CHAMBER DANCE QUARTET	<i>South Fallsburg</i>
JOSE GRECO AND COMPANY	<i>Kingston, Ogdensburg, Selkirk</i>
ERICK HAWKINS AND DANCE COMPANY	<i>Rochester</i>
PAULINE KONER	<i>Schenectady</i>
THE JOSE LIMON DANCE COMPANY	<i>Buffalo, Delhi, Hamilton</i>
MATA AND HARI	<i>Boiceville, Brockport, Brooklyn</i>
NATIONAL BALLET	<i>Binghamton, Ithaca, Potsdam</i>
THE PAUL TAYLOR DANCE COMPANY	<i>Buffalo, Greenvale, Schenectady, Utica</i>
NORMAN WALKER DANCE COMPANY	<i>Cazenovia, Schenectady</i>
ETHEL WINTER DANCE COMPANY	<i>Canton, Keuka Park</i>

Opera

The limitations of the Council's statistics are most sharply illustrated in the comparative figures on opera performances during this year and last. The calendar and statistics show only those programs in which the Council participated. They do not reflect either the other engagements by the performing groups for which no support was given or the other cultural program activity by sponsoring organizations. Many of the companies involved with this program had extremely active seasons in our State, and sponsors enjoying Council support for one attraction were thereby able to book others without further assistance. As examples, the New York City Opera, which only played seven performances under Council support, played six additional performances without Council support. Under the touring program, however, 12 communities were assisted in 12 performances performed by four touring companies. The total Council commitment was \$26,000. In the preceding season the Council appropriated \$52,000 for 25 performances by four opera attractions.

Choreographers' conference: Anna Sokolow and Jose Limon during rehearsals of the American Dance Theater.



Calendar of Performances

THE AFTER DINNER OPERA COMPANY	<i>Brooklyn</i>
GOLDOVSKY GRAND OPERA THEATRE	"La Boheme": <i>East Meadow.</i> "Don Pasquale": <i>Bronx, Cazenovia, Yorktown Heights</i>
NEW YORK CITY OPERA	"Die Fledermaus": <i>Farmingdale, Middletown, Plattsburgh, Syracuse.</i> "Madama Butterfly": <i>Schenectady.</i> "The Merry Widow": <i>Olean, Oswego</i>

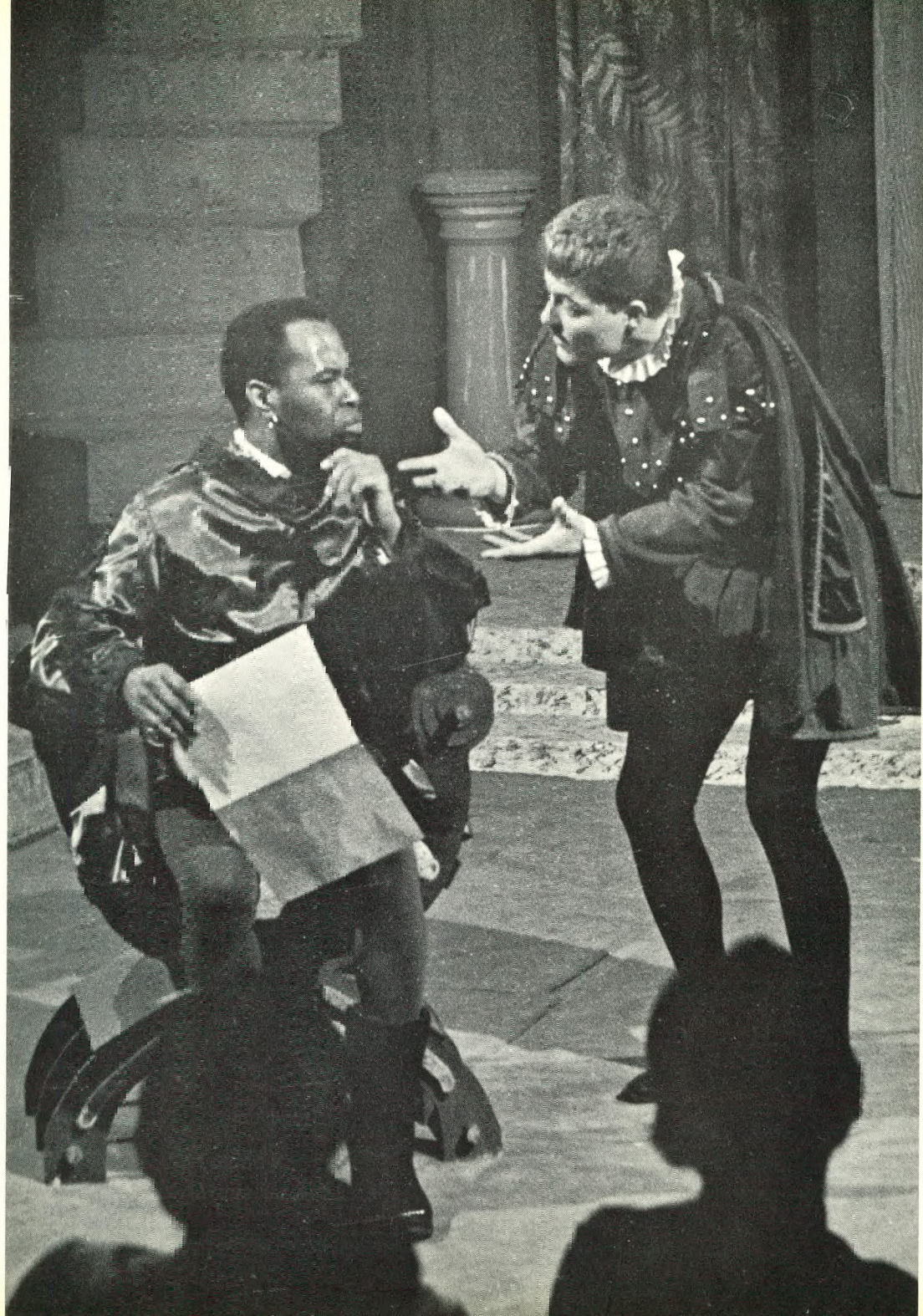
Theatre

Fourteen theatrical attractions were available under the Council's 1964-65 program. Ten were selected by sponsors to play in 40 different communities for a total of 51 performances. These figures represent a substantial increase over the 1963-64 bookings. Last season eight companies gave 30 performances in 27 communities. Council support increased from \$21,000 to \$28,500 this year. Significant in the increase was the inclusion of two of 1963's most successful Broadway productions: "Who's Afraid of Virginia Woolf?" and "Beyond the Fringe", as well as two of Off-Broadway's most acclaimed prior season hits, "In White America" and "Desire Under the Elms".

Calendar of Performances

DOROTHY STICKNEY IN "A LOVELY LIGHT"	<i>Cazenovia, Potsdam</i>
"BEYOND THE FRINGE"	<i>Ogdensburg</i>
"DESIRE UNDER THE ELMS" Circle in the Square	<i>Binghamton, Buffalo, Canton, Geneseo, Geneva, Keuka Park, Middletown</i>
EMLYN WILLIAMS as "CHARLES DICKENS"	<i>Albany, Brockport, Saratoga Springs</i>
"H.M.S. PINAFORE"	<i>Corning</i>
"HAMLET" National Players	<i>Albany, East Greenbush, Geneseo, Granville, Ogdensburg, Oswego</i>
"IN WHITE AMERICA"	<i>Alfred, Binghamton, Bronx, Geneseo</i>

A chance for college students to work with a professional actor was provided when Walter Mason spent several weeks at the State University College at Oswego. He is seen here as the lead in the student production of Othello.





HAL HOLBROOK IN "MARK TWAIN TONIGHT"	<i>Cortland, Loudonville, Oneida, Oneonta, Orchard Park</i>
"SPOON RIVER"	<i>Scarsdale, Syracuse</i>
"TWELFTH NIGHT" National Players	<i>Brockport, Canton, Geneseo, Loudonville</i>
"WHO'S AFRAID OF VIRGINIA WOOLF?"	<i>Canton, Ithaca, Oswego, Poughkeepsie, Syracuse</i>

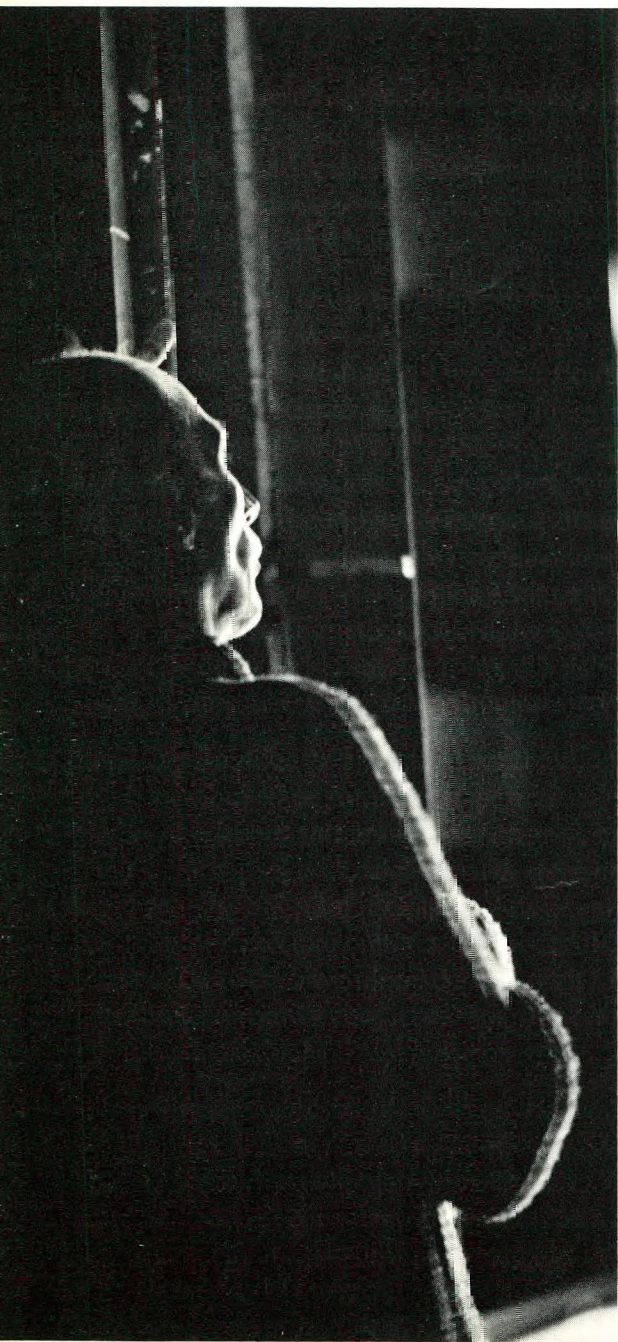
Children's Theatre

The new program for support in children's theatre allowed local sponsors complete choice in selecting attractions. Determination of the amount of support was based on the cultural, educational, and theatrical values of their program. Under the previous plan, Council support last year of \$6,600 assisted three companies to give 31 performances. Thirteen of these were performed in cooperation with the Saturday Morning Series of the All Day Neighborhood Schools in New York City. This year \$5,400 of Council funds stimulated 13 community groups to present 63 performances.

Calendar of Performances

BALDWIN	<i>"Young Tom Jefferson", Merry-Go-Rounders, "The Prince and the Pauper"</i>
ELMIRA	<i>"Young Tom Jefferson", "Rumpelstiltskin"</i>
FLORAL PARK	<i>"Johnny Appleseed"</i>
JAMAICA	<i>Story Time Dance Theatre, Merry-Go-Rounders, "The Blue Planet"</i>
LIBERTY	<i>Come Along with Mara, "Gabriel Ghost"</i>
NEW ROCHELLE	<i>"Hansel and Gretel" and "Magic Flute", "Emil and the Detectives", "The Blue Planet", "Gabriel Ghost", "Absolutely Time"</i>
NEW YORK CITY All Day Neighborhood Schools	<i>"Young Abe Lincoln", "Young Tom Edison"</i>
OSWEGO	<i>"The Playful Dragon"</i>
RAVENA	<i>"Young Tom Jefferson", "The Frog Prince"</i>

*A Paper Bag Player dons
his trademark at a
Lower East Side School
and delights his
audience with the
simplicity of it all.*



ROOSEVELT	"The Ice World", "Jumping Frog of Calaveras County", Tony Montonaro Children's Mime Theatre
UNIONDALE	"Jumping Frog of Calaveras County", "Hiawatha", Spencer Shaw's "Storytime"
WANTAGH	"Pinocchio", "Nutcracker Suite" and "Peter and the Wolf", "Young Tom Edison"
WATKINS GLEN	Merry-Go-Rounders

SUMMARY

The total significance of the performing arts program is illustrated not only by the statistics of money spent and performances given, but in the response to these programs, and the increased awareness and concern that is generated within the communities through these activities. The first can be measured, and a comparison of statistics for four years of the program can be seen in the table that follows. In addition, the attendance for the 224 supported programs during the 1963-64 season exceeded 130,000 which represented over 80% of the available seats for all performances. The second can only be estimated. The growing number of sponsoring organizations, of communities participating in this program, and the constantly increasing number of performances given would seem to indicate that the current program is moving in its stated direction of creating throughout the State a desire for the arts and then—fulfilling both that need and the needs of the artist to perform.

FOUR YEAR COMPARISON OF THE TOURING PERFORMING ARTS PROGRAM

	Council Appropriation	Number of Communities	Number of Performances	Touring Companies
1964-65	\$153,300	92	277	71
1963-64	166,800	88	224	57
1962-63	264,500	53	107	9
1961-62	330,000	46	92	6

Jose Limon (left), the Artistic Director of the American Dance Theater, offstage during rehearsals. Louis Falco (right), a featured performer.

Omar K. Lerman
Special Consultant, Performing Arts



Special and Educational Projects

The Council's educational program attempts to develop an understanding and appreciation of the arts by augmenting classroom training with fine arts exhibitions and performances by professionals of a quality not generally afforded school children. Special projects are a means of focusing attention on general areas in the arts that have been or are being neglected. The following are descriptions of projects by organizations and institutions assisted with Council funds during 1964:

ACADEMY OF AMERICAN POETS: To support a series of poetry readings by Galway Kinnell in 16 upstate colleges and universities.

AMERICAN DANCE THEATRE: To present two performances at the New York State Theatre at Lincoln Center of a newly formed modern dance repertory company. Under the artistic direction of Jose Limon, the program featured the works of four choreographers, Donald McKayle, Anna Sokolow, Jose Limon, and the late Doris Humphrey.

AMERICAN STRING TEACHERS ASSOCIATION: To engage the Lenox String Quartet for a week-long summer workshop for students and teachers at the Star Lake music camp, located in the Adirondacks, of the State University at Potsdam.

AMERICAN SYMPHONY ORCHESTRA LEAGUE: To make available on a matching funds basis, fees for guest soloists to rehearse, perform, and consequently enhance the standards of community orchestras.

BAYANIHAN DANCERS: To arrange, in cooperation with Lincoln Center and the American Field Service, school demonstrations, hospitality in private homes, and performances of the Philippine dance company in Locust Valley, Poughkeepsie, Rochester, and Syracuse.

BROOKLYN ACADEMY OF MUSIC: To support a series of ten lectures and workshops by various leading choreographers in Brooklyn secondary schools. Arranged with the Brooklyn Ballet Association and the New York City Board of Education.

New Dramatist's readings of unproduced plays provide the playwright with a chance to hear his work performed by professional actors and observe the subtleties of audience reaction. (Top left) George Mathews performed in a recent reading (Top right) of Joseph Scott's Ride the Cock Horse.



BUFFALO PHILHARMONIC ORCHESTRA SOCIETY: To perform 10 concerts in the Buffalo region with particular emphasis on developing new sponsoring organizations for future concert series in smaller surrounding communities. Performances were given in Elma, Tonawanda, Williamsville, Kenmore, Lackawanna, Cheektowaga, and suburban Buffalo.

CANTATA SINGERS: To develop summer audiences for music of more than routine merit. Participants in the series of choral, orchestral, and operatic concerts at Lincoln Center's Philharmonic Hall included the Festival Orchestra and the New York Chamber Soloists.

COLLEGE CENTER OF THE FINGER LAKES: To present lecture-demonstrations by Spanish painter, Vaquero Turcios, at the Corning Community College, Elmira College, and Ithaca College.

FESTIVAL ORCHESTRA SOCIETY: To present a three-performance series of Handel's oratorio, *Alexander's Feast*, with the State University at Potsdam.

HUNTER COLLEGE DANCE SERIES: To support a low-priced subscription series of performances by five modern dance companies: Merce Cunningham, Pearl Lang, Paul Taylor, Gene Tetley, and Jose Limon.

LITTLE ORCHESTRA SOCIETY: To perform a series of six children's concerts outside the Metropolitan New York area under the direction of Thomas Scherman. Leisl Weil appeared as guest artist in performances at Corning, Lawrence, Massena, Middletown, Oneida, and Smithtown.

METROPOLITAN OPERA STUDIO: To perform a two-week series of performances in communities where there have been no previous professional opera performances.

NEW DRAMATISTS COMMITTEE: To support nine performances of rehearsed workshop productions of new, unproduced plays. Playwrights whose works were scheduled for the 1964-65 season are: Joe Scott, Harding Lemay, Arthur Pittman, Gene Radano, Lorne Elder, James Harvey, Justin Marnis, Rosalyn Drexler, and Marie Barlow.

PAPER BAG PLAYERS: To present a three-part program consisting of a classroom lecture-demonstration, a theatre performance, and a special

*Melvin Johnson, Jr.
provides spontaneous
proof that educational
programs can be fun
during a Paper Bag
Players performance at
P.S. 108 in Manhattan.*

workshop at nine public schools in underprivileged areas of New York City.

THEATRE IN THE STREET: To present performances of Moliere's "Doctor in Spite of Himself" in Spanish and English at 25 open-air locations in the streets of Harlem, Chelsea, Spanish Harlem, the Lower East Side, and Brooklyn's Bedford Stuyvesant section.

WASHINGTON SQUARE CONCERT ASSOCIATION: To present chamber orchestra concerts in Washington Square Park under the musical direction of Gunther Schuller.

PAUL WINTER SEXTET: To perform jazz concerts and lecture-demonstrations for junior high school audiences.

YOUNG AUDIENCES: To provide matching funds for 150 concerts, and the entire fee for 50 additional concerts throughout schools in New York State. Ten musical ensembles of professional performers are participating in the program which develops audiences for the future.

ANNUAL ADVISORY PANEL MEETINGS: A series of discussions with leading professionals in the performing and literary art fields to investigate potential areas of Council support for the creative artist.

COMMUNITY ARTS COUNCIL CONFERENCE: A three-day conference held at the Sagamore Conference Center of Syracuse University for members of local arts councils and other cultural organizations. The emphasis of the meetings was on the formation, operation, and function of community arts councils.

ADVISORY MEETING ON VISUAL ARTS: To define the council's administrative direction in the visual arts, a meeting of upstate museum directors was conducted at the Munson-Williams-Proctor Institute in Ithaca.

*Stuart Davis'
Combination Concrete
#2 (1958) which will
appear in The City:
Places and People, an
exhibit of New York art
from 1878 to 1960,
assembled for the
New York State Pavilion
at the 1965 World's Fair.*

DRAWING

CURVE

**GO
SLOW**

NEW

Shirley's

!



Enjoyment of the fine arts is becoming more and more a part of education and community life in America. By providing circulating exhibitions to schools, historical societies, libraries, and galleries, the Council strives to reach new audiences for and stimulate interest in the outstanding regional museums of New York State.

The Council's program of traveling exhibitions materialized with the American Federation of Arts in 1961. Since that time, the American Federation of Arts has organized a majority of the Council shows. The present year emphasizes the decorative arts. "Silver in the Colonies and the Republic", "The Paper on the Wall", and "American Hardware" were enthusiastically received by all those who saw them. They helped to revive interest in local historical societies and to inspire these groups to work with their own collections in creating imaginative and educational displays. These handsome exhibitions trace the development of designs from the colonial period to the present. In response to requests, the Council will support the preparation of two new exhibitions exploring this rich, yet often neglected art field. Students are often unaware or uninterested in their regional museums.

They must be educated to understand and enjoy art before crossing the portals of what sometimes appears to be a foreboding and static institution. In an effort to surmount these obstacles, the Brooklyn Museum, with Council assistance, is circulating three exhibitions entitled "Techniques of Painting", "Techniques of Graphic Arts", and "Techniques of Sculpture". These exhibitions concerning processes, tools, and mediums necessary for the act of creation, have stimulated students to explore their local galleries. The Council hopes to continue support for additional exhibitions in techniques by the Brooklyn Museum.

Other educational exhibitions for schools include four shows by the Cooper Union Museum. They are: "Weaving, the Art of the Loom", "Graphic Arts, The Making of Prints", "The Marbling of Book Papers", and "Color". The Council offers these panel shows to the education departments of regional upstate museums, who in turn, will circulate them to high schools and colleges in the State. "How to Look at a Painting", an American Federation of Arts' show analyzing the elements of art apprecia-

*Governor and Mrs.
Rockefeller at the
Council exhibit, The
River: Places and People,
on the opening day of
the New York State
Pavilion at the
World's Fair.*

tion, and an exhibition on "Three Centuries of American Architecture" will be circulating to institutions throughout the State.

A conference of college art department chairmen organized by the Council in 1963 suggested that assistance be given to schools wishing to prepare exhibitions for State circulation. Replying to this request, the Council is now cooperating with Syracuse University School of Art in three low-budget exhibitions based on the Josef Albers' publication, "Interaction of Color". These analytic explorations into the properties of color will circulate among three different audiences: college students, secondary students, and adults.

In the interest of encouraging the formation and expansion of independent projects of circulating exhibitions, the Council has supported the efforts of Art on Tour, Inc. for the past two years. This organization was established in 1955 to fill an evident need for art displays in elementary and high schools. Council grants for the 1963-64 fiscal year resulted in doubling the number of exhibitions and schools served by this vital program which now benefits 91 schools with 80 exhibitions.

New York State is heir to a long tradition of notable painters. In an effort to reassess and commemorate an artist of the past, the Council is assisting the Munson-Williams-Proctor Institute in Utica with the organization of a major exhibition of the works of John Quidor. This nineteenth century artist, most remembered for his imaginative representations of the Washington Irving tales, will be featured in an exhibition of twenty paintings with catalogue prepared by Edward Dwight, Director of the Munson-Williams-Proctor Institute, and John I. H. Baur, Associate Director of the Whitney Museum in New York City. This show will tour the major galleries of the State, opening at the Whitney on November 2, 1965.

(Above) A view of the Council-supported, extended-loan exhibit from the Metropolitan Museum of Art at the Albany Institute of History and Art.

(Below) Panels from a travelling exhibition of New York architectural hardware, one of three decorative arts exhibits organized with Council support by the American Federation of Arts for use by the State's historical museums.

As a result of numerous requests from upstate museums for assistance in broadening the scope of their permanent collections, the Council inaugurated an extended loan program in 1962. The Council's role in this project consists in underwriting the cost of assembling, packing, transporting, insuring, cataloguing, and labeling all borrowed material. The Roberson Memorial Center of Binghamton and the Albany Institute of History and Art installed collections of works from The Metropolitan Museum of Art

loaned in 1962 and 1963 respectively. Munson-Williams-Proctor Institute is currently preparing for the installation of works from Archaic Greek, Middle Eastern, and Oriental cultures to be borrowed mainly from the Metropolitan's vast storehouse of undisplayed treasures.

The Council would like to provide assistance to galleries wishing to organize exhibitions of their own choosing. Anticipating this program, the Council is financially aiding the Rochester Memorial Art Gallery with a temporary loan exhibition entitled, "In Focus: A Look at Realism in Art". The proposed program would offer grants to qualified institutions exploring new approaches to art or revealing subject matter inaccessible to their immediate areas.

The Council continues to provide scholarships to the New York State Historical Association's Seminars in American Culture held annually in Cooperstown. Courses like "The History Museum Exhibit", "Architecture Worth Saving", and "Conservation of Textiles" encourage students to improve and refine their local institutions. The Council also intends to arrange periods of internships in local history museums for students of the New York State Historical Association's Graduate School in History Museum Training.

Lucille Rhodes
Visual Arts Assistant

*Lucille Rhodes, Visual
Arts Assistant, and
William Hull, Associate
Director of the Council,
are shown in the
Council's upstate office
located in the Robert
Gere Bank Building,
one of the buildings
included in Architecture
Worth Saving in
Onondaga County.*





OSWEGO PALLADIUM - TIMES

174-176 W. First St.

Sat., June 6, 1964

Oswego, New York

THE ARTS CENTER

(Above) The Council is often asked to provide expert evaluation for buildings such as this elegant reminder of New York's architectural heritage, an early Nineteenth Century house in Canandaigua, the site of which is threatened by a highway project under consideration.

(Below left) The importance of the Third Onondaga County Court House in Syracuse (1856), one of the finest examples of the architecture of Horatio Nelson White, was cited in the Council's pilot architectural survey by the School of Architecture at Syracuse University.

(Below right) The exuberant quality of the State's late Nineteenth Century architecture is typified by this excellent example of a small commercial building in Clyde that has avoided the unfortunate blight of remodeling. It is included in a special architectural study by the Council.

It was our diversion and pleasure last evening to be among those attending one of the official opening ceremonies at the new Oswego Arts Center at Fort Ontario. To those of us who for years have driven by the austere, barn-like building in which it is housed, what has gone on inside came as an exciting and gratifying surprise. Part of the old commissary is now the site of a well-appointed small theater, while the remainder of the building has been transformed into work rooms and a gallery for the creation and display of the arts.

As is the custom at such events, credits for the project were handed out lavishly. The city and the county were duly praised and, perhaps because some of its officials were present, the State Council on the Arts came in for considerable mention. We thought, however, that the best tribute came from a Council spokesman, who, in concluding his remarks, clapped his hands and declared, "I applaud you". He was referring to the com-

munity in general and the members of the Art Guild and The Players in particular who provided the impetus (and much of the labor) to make the Center possible. What they have done to the structure physically must be seen to be appreciated, as the pitchmen used to say.

But there were some invisible quantities which went into this project too. One was the foresight of its founders and another was their determination and persistence. Out of the foresight has come a community facility which otherwise would have remained an old building mouldering uselessly away. And only those who have had occasion to approach public officials for assistance in such a project can really appreciate how much determination and persistence must have been involved.

This Arts Center will for years to come provide an opportunity for expression and creativeness. We too applaud all those who have had a part in making this possible.

To those responsible for the administration of the Council's Technical Assistance program, the comments in the foregoing editorial are deeply

rewarding. Moreover, the essence of this program is indicated in this story of the development of the Oswego Arts Center: *Helping those concerned with the arts in their communities to help themselves.*

Specifically, Technical Assistance in the arts was established to provide expert consultant service to organizations or institutions having no staff member qualified to advise on particular problems. In the course of administering this program over the past four years, it has been found that a much greater range of assistance has been requested than was originally envisioned. This has brought about constantly expanding lists of specialists whose varied talents are called upon to help in solving specific problems in the arts. These consultants are, for the most part, staff members of universities and other cultural, non-profit institutions. A valuable cadre of specialists retired from active roles in the arts helps round out the consultative personnel. It is strongly held that an inter-institutional approach—as opposed to the maintenance of a limited, full time staff—provides the only flexible and most effective solution for this diverse program.

The continuing need for a strong program of Technical Assistance in the arts is increasingly evident from the many letters we receive requesting authoritative advice on a wide variety of performing and visual arts questions. On the other hand, it is fully as evident that if the Council is to maintain its vital role in serving the arts, it must know about the actual problems experienced by the State's Arts groups in order to tailor its special projects according to needs expressed at a grass roots level. The greatest fear on the part of those concerned with the growth of the arts—and it is no less a fear for those working with this kind of government program—is the imposition of a program without regard for the expressed needs of the communities that constitute New York State.

The number of Technical Assistance consultancies approved and completed during the calendar year 1964 are indicated in the following table:

GENERAL

6	Administration
17	Architectural Conservation
2	Community Relations

*Lukas Foss, conductor
of the Buffalo
Philharmonic, composer
of note, and advisor to
the Council, shown
during a workshop for
composers and
conductors which was
held in Potsdam.*



- 4 Education
- 3 Publications

VISUAL ARTS

- 2 Archives—Library
- 2 Cataloguing and Accessioning
- 15 Conservation and Identification
- 8 Display Techniques
- 3 Storage and Handling

PERFORMING ARTS

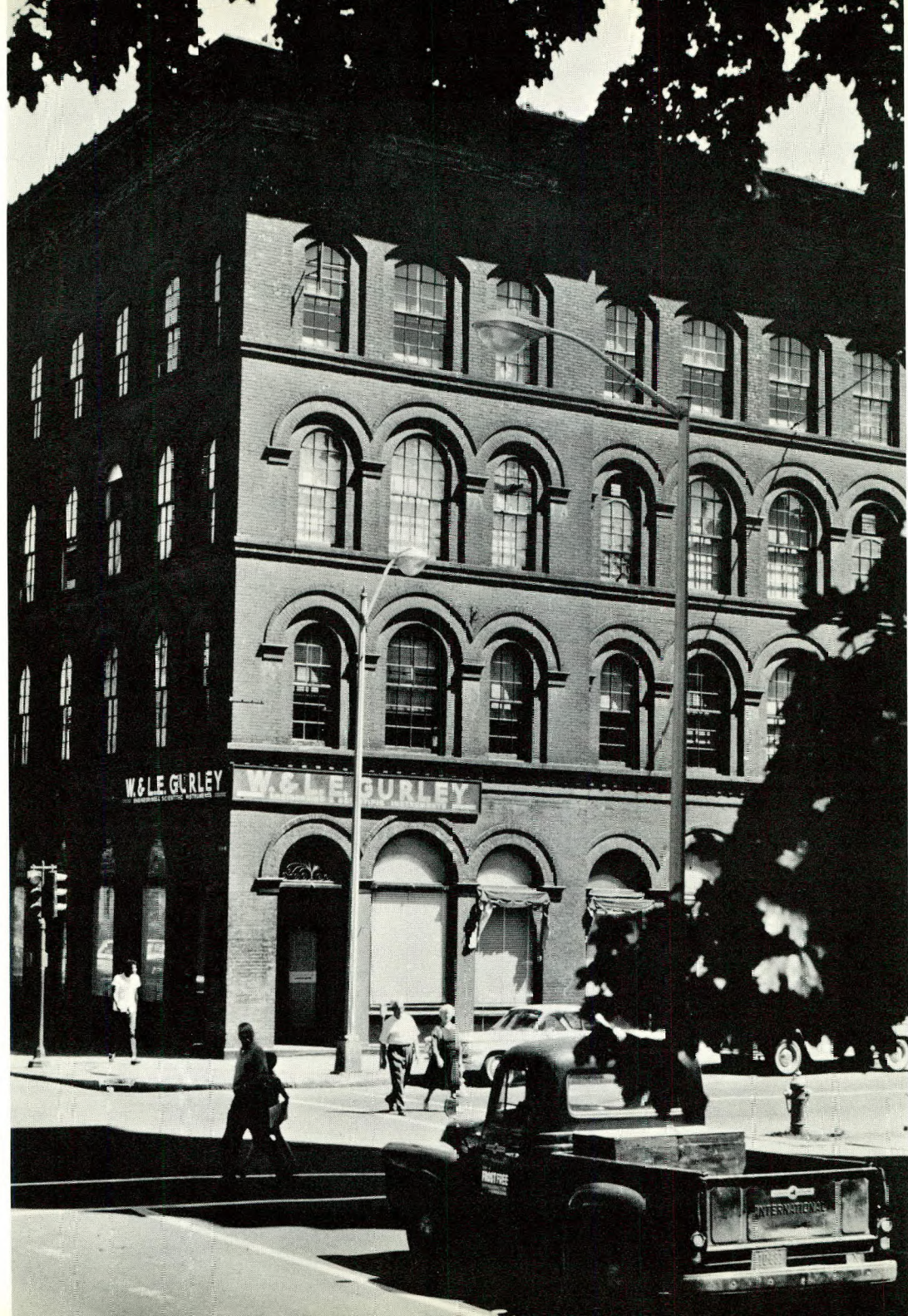
- 2 Artistic Production
- 2 Technical Production.

The categories are those listed on the Council's request form, and organizations applying for Technical Assistance are asked to provide for an actual description of the problem within that category.

William Hull
Associate Director

*A rehearsal at Star Lake
where professionals
joined amateurs for
their mutual benefit at a
Council-sponsored
orchestral workshop
last summer.*





The Council's first study in the field of architectural conservation resulted in the publication of "Architecture Worth Saving in Onondaga County" in March 1964. This appraisal of the character of a typical, upstate county with examples of urban and rural architecture has proven to be a needed catalyst for those concerned with saving the best examples of buildings of another era. The study was hailed as "A remarkably competent survey" and "A trend-setting study" by Ada Louise Huxtable of *The New York Times*. Editorial comment and a number of feature stories in both *The Post Standard* and the *Syracuse Herald Journal*, the two daily papers of the county, brought about considerable public awareness of the importance of protecting our architectural heritage from destruction. Significantly, the downtown Syracuse buildings exposed in this study were included in the city's long-range planning as worthy of preservation. The importance of the Third Onondaga County Courthouse by Horatio Nelson White was made especially clear at a time when its demolition was an almost foregone conclusion. A new concern for its conservation and an increased focus on Clinton Square, on which it is located, has resulted in positive proposals by both public and private planning agencies in Syracuse.

The publication of "Architecture Worth Saving in Rensselaer County" is contemplated early in 1965. The second Council-sponsored survey is being conducted under the direction of Professor Bernd Foerster at Rensselaer Polytechnic Institute in Troy. In the course of surveying this area, rich in its association with the early history of New York State, Professor Foerster has already succeeded in creating an awareness of its architectural treasures. It is interesting to note that in both of these studies, the importance of our Nineteenth Century commercial buildings has become apparent. This seems an appropriate emphasis as one considers their historical contribution to the centers of urban life. An increasing interest on the part of communities for help in conserving their architectural heritage is indicated in the table on page

With the completion of two studies in city-dominated counties, the Council has arranged for a third architectural review of an essentially rural county. In this survey of Wayne County, Professor Stephen W. Jacobs of the College of Architecture at Cornell University will act as the principal in-

Arcaded windows and deep reveals create a lyric quality in this important example of an industrial building in Troy (1862) which is included in the Council-supported Rensselaer Polytechnic Institute survey, Architecture Worth Saving in Rensselaer County.

investigator for Cornell's center for Housing and Environmental Studies. In that this project is being undertaken in a county located some miles from the University, the Council has arranged for the services of Mrs. Mildred F. Taylor as a special consultant. Mrs. Taylor's unrivaled knowledge of Wayne County—as a life resident of Lyons—and her rapport with its citizens as their former assemblywoman in the New York State Legislature place her in a unique position to serve with this study.

Time and financing are the limiting factors in the Council's ability to underwrite architectural conservation studies for all of New York's counties. Means of consolidating their results, however, are worthy of investigation. The Council hopes to provide suggestions for communities to use in protecting against careless destruction of local architecture and unsightly use of urban space. In Binghamton this past year, much was accomplished with the interested support of Mayor Burns in establishing guidelines for a conscientious use of landmarks and property under development. The Binghamton Commission on Architectural and Urban Design was established by municipal ordinance. Its progress and the material it had to assemble before formulating its ordinance will be compiled, evaluated, and eventually distributed by the School of Architecture at Cornell University under a grant from the New York State Council on the Arts.

Early in 1965, an investigation in cooperation with the Associated Guild of Musical Artists will be undertaken for the Council to determine the practical requirements of establishing a permanent home for modern dance in New York City.

The emergence of other state councils and the National Council on the Arts lends moment to a study of ways in which the New York State Council can support their efforts and work to exchange programs effectively.

A number of other studies are contemplated by the Council which include encouraging the development of a professional regional theater company and training individuals in the administration of museums and performing arts organizations. Through the special studies program, the Council intends to investigate and find ways of supporting and drawing attention to specific areas in the arts that are being neglected.

Macy's contributed to the success of the American Dance Theater by donating this straightforward, full-page ad in The New York Times which brought modern dance out of the realm of the esoteric.

What do you know about Modern Dance?

■ Everything? Good for you! Nothing? Then you're surely missing one of the most interesting forms of entertainment around. And we quibble with your "nothing." If you've enjoyed Broadway musicals, and many movies and TV shows as well, you've enjoyed Modern Dance. Often by the same choreographers. Either way, an event is taking place tomorrow night and Thursday night that you ought to know about. Exciting. Maybe even history-making. For that's when the American Dance Theater makes its debut...in the magnificent N.Y. State Theater at Lincoln Center.

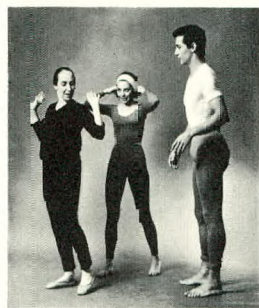
■ Why is the American Dance Theater special? Because it's the beginning of a repertory company for contemporary dance...to provide continuity so new generations of dancers can perform dances that have become classics...and be a showcase for new choreographers, new talents as well. Important? So important that these two performances are being sponsored by the New York State Council on the Arts.

■ Significance aside, however, the American Dance Theater is something you'll enjoy. For its big talented company of 34 dancers...and full orchestra. For the magnificent works it will be performing...by José Limón, Anna Sokolow, Doris Humphrey...plus a new dance by Donald McKayle who did the dances for "Golden Boy" as well. And for the sheer pleasure of seeing modern dance in the sumptuous setting of the N.Y. State Theater. Under the artistic direction of José Limón and produced by Roger Englander, the debut of the American Dance Theater promises to be a joy. And the thrifty prices are a joy, too.

■ Why is Macy's telling you about this? Because repertory is close to our hearts...since that's our way of doing business, too. Because beloved classics and a showcase for all that's new...at thrifty prices...is a pretty good description of Macy's as well. But mostly because we believe that an event like the American Dance Theater could only take place in New York...just as the World's Largest Store could only happen here.



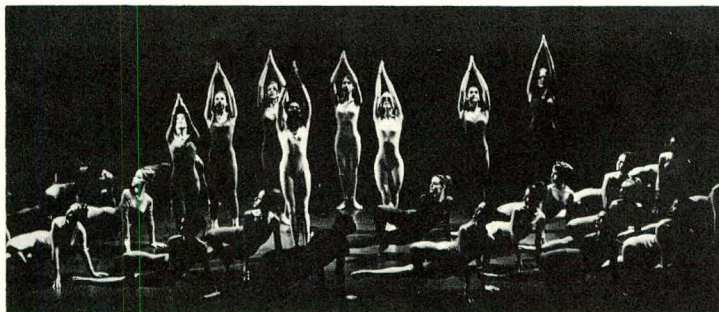
José Limón demonstrating his "A Choreographic Offering"



Anna Sokolow and dancers in her dance, "The Question"



Doris Humphrey's "Laurent for Ignacio Sánchez Mejías"



Photographs by Jack Mitchell



Donald McKayle, choreographer of "The Workout"

Macy's and all New York
welcome the
American Dance Theater



Future Plans

During the hot months of 1964, the streets of Brooklyn's Bedford Stuyvesant section, Manhattan's Harlem, Spanish Harlem, the Lower East Side, and Chelsea were occasionally quiet. A troupe of professional actors who call themselves *Theatre in the Street*, or for those who speak Spanish, *Teatro en la Calle*, gave performances in both languages of Moliere's lusty "Doctor in Spite of Himself". Streets became open-air theatres and fire escapes were momentarily converted to box seats.

At Star Lake in the Adirondacks, student string players had the rare opportunity to work for two weeks during the summer with members of the Lenox String Quartet. The Buffalo Philharmonic held a number of concerts last year in nearby suburbs. Many of the communities have plans for continuing the programs yearly on a self-supporting basis.

On November 18 and 19, 1964 modern dance was taken briefly from its traditional lofts in Greenwich Village to the spacious stage of the State Theatre at Lincoln Center. The American Dance Theatre, a permanent repertory company for the modern dance, was born, and with it, an idea which had long been a dream, became a practical reality.

The Council provided financial support for each of these programs. And each event has been important in shaping the Council's future plans, for every new venture during the course of the year suggests ways in which the Council can be of continuing benefit to the arts. Modern dance is as close as it has ever been to realizing the permanency of a company of dancers that can provide a showcase for the works of various choreographers. However, the contemporary choreographer of merit still lacks a permanent home in which to rehearse, experiment, and display his work. Early in 1965, an investigation of the practicalities involved in finding and establishing such a home in New York City will be undertaken for the Council.

Educational presentations similar to *Theatre in the Street* will be put on an orderly administrative basis so that schools and communities throughout the State can arrange for these programs with some degree of predictability. To prove that education can be lively as well as enlightening, the programs will include open rehearsals of touring theatre, opera, and musi-

Theater in the Street
presented
a Spanish translation of
Moliere's lively "Doctor
in Spite of Himself"
to a packed vacant lot
in East Harlem.

cal companies, lecture-demonstrations and master classes in the dance, workshops in music and theatre, and opportunities to work with artists-in-residence. The Paper Bag Players, the Little Orchestra Society, and Young Audiences have provided a number of special performances in the past that have added greatly to the appreciation of the arts in classrooms.

The enthusiasm of amateur and student musicians at workshops like that at Star Lake has convinced the Council to insure a broad based program of orchestral instruction, both artistic and managerial, through the American Symphony Orchestra League. With the initiation of this program in 1965, the Council hopes to enhance the pleasure of student and community musicians now and raise the excellence of their musical standards for the future.

The Council's experience with the Buffalo Philharmonic has proved that artistic organizations in urban centers can derive great mutual benefit from their surrounding areas. As a result, the Council will investigate other possibilities of extending regionally the facilities and resources of the State's many outstanding museums, orchestras, and theatrical companies. The Brooklyn Museum will have initiated this program on January 1, 1965.

In addition, a series of conferences were held late in 1964 to advise on ways in which the Council could encourage and support the creative artist. Similar meetings held in the past have inspired many of our present programs. This year was the first time the Council's role in the literary arts was discussed. On the basis of that meeting, the Council intends to develop opportunities for the poet, playwright, and author to increase the public's appreciation for their work.

For many communities, a new interest in the arts can expand from a series of excellent films not normally available through standard distribution channels. Films, now recognized throughout the world as one of the most significant art forms of the Twentieth Century, can be easily and economically obtained. It is with this in mind that the Council will pursue ways of supporting this art for local showings.

In the coming months, the Legislature will decide whether to make the Council a permanent agency of the State. If it does so, the reasons will be largely due to the impressive record of the Council's first five experimental

years. As its programs become more lastingly established, it is my hope that the Council will always remain experimental.

Results of accomplishments are too frequently limited to measurement in terms of statistics. Numbers can often be illuminating. Hopefully, enough have been supplied in this report to justify the Governor's request to continue the Council permanently. But data and figures can sometimes be misleading, not because they are inaccurate but because they can never tell the whole story.

In the arts, the captivation of numbers to signify quality or substantiate reasons for support can be particularly misleading. For the arts are concerned not only with what man is but what he can become, of what William Faulkner has called "the old verities and truths of the heart". A picture of Melvin Johnson taken during a classroom performance of the Paper Bag Players appears on page 32 of this report. In one sense, he is a statistic, but his expression communicates much more. It is the immediacy of his delight that makes the arts so vital, and the future of the Council so important.

John B. Hightower
Executive Director

Advisors and Consultants to the New York State Council on the Arts

Since its formation in 1960, the Council has been fortunate in receiving counsel and guidance from professionals in all the arts. The people listed below have responded to our needs and have undertaken various projects with much enthusiasm. In the coming years we hope that we shall continue to receive outstanding guidance from such qualified contributors.

Walter Abel
Joan Abouchar
Dorothy Adlow
Alvin Ailey
Betsy Ainslie
Betty Allen
Kenneth Allen
H. Harvard Arnason
Brooks Atkinson
Hedy Backlin
William Ball
George Ballanchine
Dorothy Barck
Will Barnet
Samuel Baron
Richard Barr
Genevieve Bazinet
Spofford Beadle
Alice Beer
Ralph Bellamy
Yemema Bengal
Robert Benson
Harry Bertoia
Theodore Bikel
Alice Bingham
David Black

Ralph Black
John Booth
Leonard Bradley
Maude Brogan
James M. Brown III
James Browning
Kirk Browning
John Brownlee
Thomas Buechner
Henry Butler
Robert Cahlman
Herbert Cahoon
Mary Canberg
Carl Carmer
John Celentano
Lucia Chase
Fong Chow
Mrs. LaBar H. Clark
Langdon Clay
Margaretta Clulow
Harold Clurman
Patricia Collins
Howard Conant
Marc Connelly
Raymond Cook
James Coover

Maurice Evans
Alexander Ewing
Maskell Ewing
Hy Faine
John Fearnley
Werner Louis Feibes
Marion Feman
St. Julian Fishburne
Patricia Fitzgerald
Allen Fletcher
Leroy Flint
Richard Stuart Flusser
Bernd Foerster
Frank Forest
Edward Fricke
Albert Gardner
Marvin Garner
H. A. Gasteyer
Edna Geisen
G. Gertz
Wilbur H. Glover
Lloyd Goodrich
Mary Gordon
Leonard Crainford
John Crosby
Freda Crunden

Francis W. Cunningham
Edgar Curtis
Stanley Czurles
Carl Dahlgren
Eugene Dakin
Edith Dappert
Carl C. Dauterman
Mrs. John E. Davis
Harlow Dean
John Decesare
Agnes de Mille
Edwin Denby
*Gerald Devlin
Michael Dewell
Thea Dispecker
Vladimir Djury
Alice Dockstader
Ormond Drake
Virginia Drane
Jeff Duncan
Robert E. Dunn
Thomas Dunn
Phillip Dunning
Edward H. Dwight
Robert Eagan
Andre Eglevsky
Michael Ellis
Carl Engelhart
Roger Englander
Donald Engle
Jean Erdman
Janet Reed Erskine
Clyde Gore
Charles Graney
Jane des Grange
Sidney Green
Wilder Green
Tom Gruenewald
Henry Guettel

Jean Guest
Per Guldbeck
John Gutman
T. Edward Hambleton
Nancy Hanks
Howard Hanson
Hugh Hardy
David Hare
Fran Harris
Jay Harrison
Philip Hart
Helen Harvey
Dee Henoch
Doris Hering
Carl K. Hersey
James J. Heslin
Peyton Hibbitt
Martha Hill
Lee Hirsche
Alice Hirson
Stuart Hodes
J. K. Hoffman
Lee Hoiby
Harlan Holladay
Louise Homer
Howard Hook
Theodore Hollenbach
Helen Hosmer
Jacob Hotchkiss
John K. Howat
John Daggett Howell
Paul Huey
Allen Hughes
John Hultberg
Ada Louise Huxtable
Robert Bruce Inverarity
Louis Ismay
Newell Jenkins
Ninita Johns

Charlotte Johnson
Harriet Johnson
William H. Johnson, Jr.
Alan Pryce-Jones
Rev. William Kalaidjian
Morris Kantor
Melvin Kaplan
Ulysses Kay
Sheldon Keck
Byron Kelley
Billie Kirpich
Lincoln Kirstein
Klaus Kohlmar
Arnold Kohn
Irving Kolodin
William Kolodny
Lawrence Kornfeld
Ben Kornzweig
Louis J. Koster
Karl Kritz
Lucy Kroll
Igor Kropotkin
Katharine Kuh
Pearl Lang
Nancy LaSalle
William L. Lassiter
Robert A. Laurer
Marvin P. Lazarus
Richard Leach
John Lehne
James Lerch
Martha Lerman
Omar K. Lerman
R. D. LeSage
Denise Levertov
Emory Lewis
Robert Lewis
Jose Limon
Howard Lindsay

Advisors and Consultants to the New York State Council on the Arts

Seymour Lipton
 Louis Lloyd
 Laurance Longley
 Milton Lyon
 John H. MacFadyen
 Janet MacFarlane
 Richard B. K. McLanathan
 Fritz Mahler
 Gertrude Macy
 Paul Malo
 P. W. Manchester
 Irving Manfredi
 Robert Mann
 *Leopold Mannes
 Jack Manning
 Thalia Mara
 Fletcher Martin
 Homer Martin
 Keith Martin
 Laura Martin
 Virginia Martin
 William Martin
 Joseph B. Martinson
 Sophie Maslow
 Walter Mason
 Dorothea Masters
 Ruth Mayleas
 William McCleery
 Harley J. McKee
 James McKenzie
 Maxwell McKnight
 Gian Carlo Menotti
 Peter Mennin
 Georges Miguella
 Ralph Miller
 Edward Mintz
 Edna Mitchell

John D. Mitchell
 Donald Mochon
 George Montgomery
 Claude Monteux
 Douglas Moore
 Gertrude Moore
 Lillian Moore
 Carol Morse
 Carlos Moseley
 Isabel Mount
 Henry L. Munson
 Tharon Musser
 Daniel Nagrin
 Lucille Brahms Nathanson
 Beaumont Newhall
 Danny Newman
 Alvin Nicholais
 Donald E. Nichols
 Letha Nims
 Donald Oenslager
 Julian Olney
 Ken Olsen
 George Oppenheimer
 Martha Orrick
 Patricia O'Toole
 Mary Pace
 Robert Paddock
 William Palmer
 Aldo Parisot
 Paula E. Pan
 Joseph Papp
 Albert E. Parr
 Fred Patrick
 Jerome Patterson
 Robert Pearlman
 Mary Peltz
 Paul Perrot

Sven Petersen
 Paul Bruce Pettit
 Peter Piening
 Susan Pimsleur
 Reynolds Price
 Robert Prince
 Harris K. Prior
 John Quinn
 Dorothy Raedler
 Frederick L. Rath, Jr.
 Lois Rathburn
 Frances Reynolds
 Alvin Reiss
 Judith Resnick
 Dorothy W. Riester
 George Rickey
 William Rittman
 Jerome Robbins
 Francis Robinson
 James Rorimer
 Seymour Rosen
 Samuel Rosenbaum
 Al Rossin
 L. C. Rubenstein
 George Ruby
 Julius Rudel
 Susanne P. Sack
 Russell Sanjek
 Allen Sapp
 D. Kenneth Sargent
 Robert Saudek
 Glen Sauls
 Carmen Savoca
 Allen Schneider
 Gunther Schuller
 Henry Schuman
 William Schuman

Carole Schwartz
Marvin D. Schwartz
Dean Jeanette Scudder
Marvin L. Seiger
William Seitz
Rose L. Senehi
Jack Shana
Lew Shaw
Joseph Schoenfelt
Herman Shumlin
Paul Shyre
Paula E. Silberstein
Robert Sinclair
Norman Singer
C. Duryea Smith III
Donald S. Smith
Gordon Smith
S. Smith
Benson Snyder
Sheldon Soffer
Samuel Spurbeck
Grace Stanistreet
Hedda Sterne
Philip H. Stevens
Milo Stewart
John Stix
Franz Stone
Alfreda Storm
Carl Streuver
Theodore Strongin
Max W. Sullivan
Ann Summers
Martin Tahse
Maria Tallchief
Jerry Tallmer
Joseph Tapscott
Mildred Taylor
Walter Terry
Marie Audrey Thomas

Helen M. Thompson
R. L. Tobin
Alvin Toffler
Richard Turner
Francis Tursi
Giles Y. Vander Bogert
James Grote Vanderpool
*Helen Vaughan
Stuart Vaughan
Lucy Venable
Frederick Vogel
Jan Von Adlmann
J. R. Von Reinhold-Jamesson
John Von Wicht
Lois Wann
John Waring
Gordon B. Washburn
Gerald Watland
Franz Waxman
Lester G. Wells
Rene Wennerholm
Christopher West
Harold Weston
Robert G. Wheeler
William White
Robert Whitehead
Ruth Wilkins
Peter Wingate
Blanche Winogran
Sue Winston
Paul Winter
Blanche Wise
Lothar P. Witteborg
R. A. Young
Stanley Young

*deceased

Financial Statement

1964

Personal Service		
<i>Staff</i>	\$ 55,495	
<i>Temporary Help</i>	13,180	
<i>Technical Assistance</i>	47,700	116,375
Maintenance and Operation		29,485
Touring Program		
<i>Performing Arts</i>	153,300	
<i>Visual Arts</i>	96,850	250,150
Special and Educational Projects		112,175
Special Studies		38,450
Other Services		
<i>Conferences, Panel Meetings,</i>		
<i>Annual Report</i>		15,700
	TOTAL	\$562,335

1963

Personal Service		
<i>Staff</i>	\$ 49,885	
<i>Temporary Secretarial</i>	4,000	
<i>Technical Assistance</i>	30,000	83,885
Maintenance and Operation		
<i>Rentals, Communication, Office Supplies,</i>		
<i>Printing, Advertising, Travel, etc.</i>		51,680
Touring Programs		
<i>Performing Arts</i>	\$166,800	
<i>Visual Arts</i>	24,200	191,000
Special Projects		
<i>Performing Arts</i>	73,480	
<i>Visual Arts</i>	30,050	103,530

Educational Projects		
<i>Performing Arts</i>	73,480	
<i>Visual Arts</i>	26,000	99,480
Other Services		
<i>Conferences, Workshops, Advisory Meetings,</i>		
<i>Seminars, Symposia, etc.</i>		4,644
(Original appropriation \$562,335.)	TOTAL	\$534,219*

*Representing a 5% reduction of \$28,116 in accordance with the Division of Budget.

		1962
Personal Service including		
<i>Technical Assistance</i>	\$ 65,700	
Maintenance and Operation		
<i>Administrative Expenses</i>		
<i>Including Workshops and Special Projects</i>	44,550	
Special Expenses including		
<i>Touring Programs in the Performing</i>		
<i>and Visual Arts</i>	450,000	
	TOTAL	\$560,250
		1961
Support for Touring Programs		
<i>Opera</i>	\$ 70,000	
<i>Ballet</i>	70,000	
<i>Orchestra</i>	95,000	
<i>Theatre</i>	95,000	
<i>Visual Arts</i>	40,400	
Technical Assistance Programs		
<i>Museums and Historical Societies</i>	27,600	
<i>Miscellaneous</i>	2,000	
Administration		
<i>Salaries, Printing, Travel,</i>		
<i>Maintenance and Operation</i>	50,000	
	TOTAL	\$450,000



New York State Council on the Arts

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William Hull, Associate Director
Sally W. Gardner, Executive Assistant
Omar K. Lerman, Special Consultant, Performing Arts
Naomi Rosenberg, Office Manager
Suzanne Walker, Secretary
Lucille Rhodes, Visual Arts Assistant

*John H. MacFadyen, on June 1, 1964,
resigned as Executive Director to return to the practice of Architecture.*

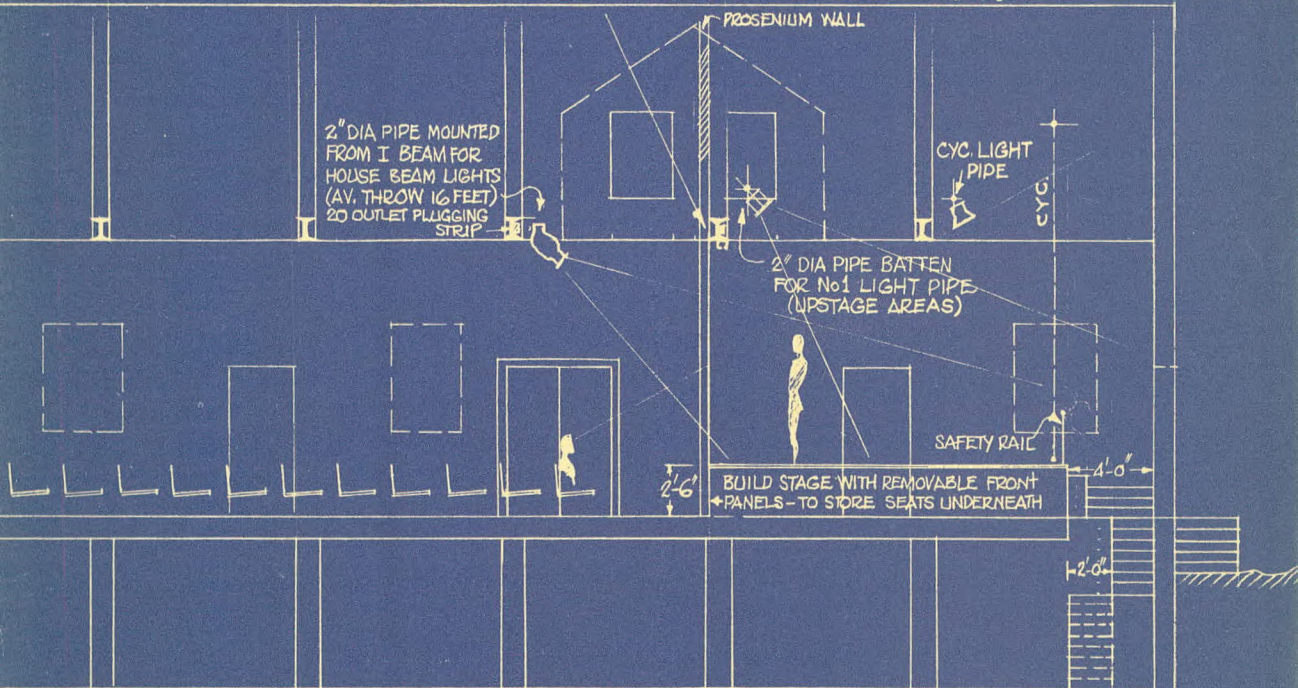
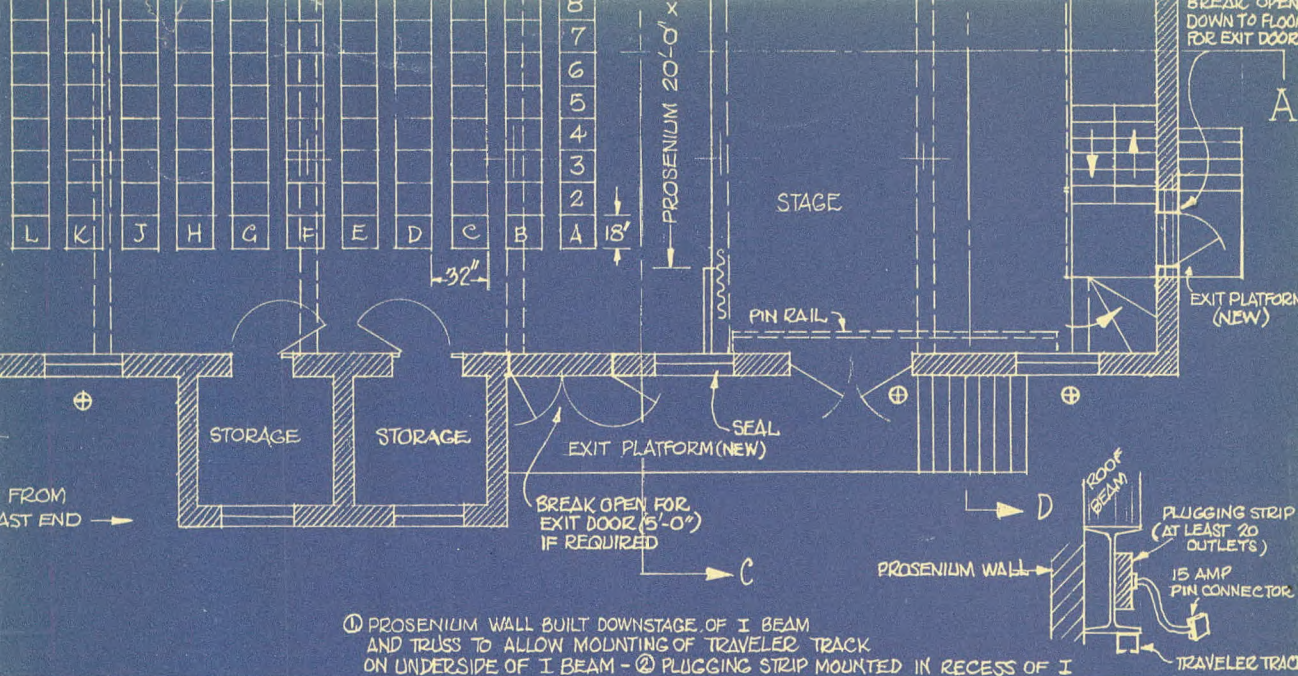
Temporary Office Personnel

Joan Cole, Stephen Kaprelian
Jerome Max, Ellen Nordquist, Letitia Potter

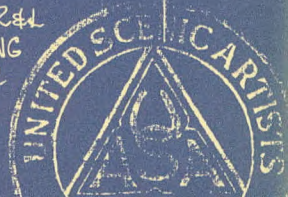
*Chairman Seymour H.
Knox, Executive Director
John B. Hightower, and
Vice Chairman Henry
Allen Moe on the
opening night of the
American Dance
Theater at the New York
State Theater.*

Credits

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