



New York State Council on the Arts  
Annual Report 1971-72

New York State Council on the Arts Annual Report 1971-72



## New York State Council on the Arts

250 West 57 Street, New York City 10019 (212) 586-2040

528 Oak Street, Syracuse 13203 (315) 474-6429

© New York State Council on the Arts 1972

Library of Congress Catalog Card Number 62-62582. All or part of the text of this Annual Report may be reprinted without written permission. Please credit the New York State Council on the Arts.

### Explanatory Note

The New York State Council on the Arts is an agency of the State's Executive Department operating with funds appropriated by the Legislature. It was created as a temporary commission in 1960, and became a permanent State agency in 1965.

The Council's fifteen members are appointed by the Governor for five-year terms, which they serve without pay. Its salaried staff is organized in three sections—programs, administration and fiscal management, and arts resources—with the last two serving the first, through which funds are disbursed to arts organizations.

The great part of such funds are appropriated by the State Legislature within the Local Assistance Budget. The Council receives funds for administrative purposes within the State Purposes Budget.

The reader should bear in mind that

- The Annual Report shows the total activity of each of the Council's programs. An organization which receives assistance for several projects related to several Council programs will be named in the section devoted to each of those programs. An asterisk (\*) following the name of a grant recipient indicates that additional assistance came from at least one more program. The index will enable the reader to locate every instance of support awarded to asterisked grant recipients.
- In listings of program assistance geographic location follows the name of each grant recipient excepting those with names that incorporate location (Bedford Historical Society, Albany Institute of History and Art).
- The separate boroughs of New York City are cited as locations where possible. Manhattan is entered as "New York City," Richmond as "Staten Island."
- If the grant recipient's name incorporates the name of a person, it is listed alphabetically according to the person's last name. For example, the Langston Hughes Community Library and Cultural Center is alphabetized under "H" and The Solomon R. Guggenheim Museum under "G."
- Council funds do not subsidize total operation. In fact, disbursements for 1971-72 constituted less than 10% of the operating budgets of assisted groups. Nor do most instances of Council support cover all the costs of projects assisted. The word "for" is used throughout this report to introduce the purpose of each instance of Council assistance. It should never be read to mean that an assisted project is totally dependent on Council support.
- The index includes listings for communities and counties in which recipients of Council assistance are located. It may be used to determine the regional allocation of Council funds—with allowance for somewhat incomplete information on touring presentations.

---

Cover photograph by Mark Feldstein: architectural detail at 17 East Twelfth Street in New York City.

## TABLE OF CONTENTS

Governor's Foreword	5
Chairman's Review	7
Statement by the Executive Director	9
Report of the Assistant Director for Programs	19
Film, TV/Media, Literature	21
Film	21
Film Speakers Bureau	25
TV/Media	26
Literature	30
Poets and Writers	32
Performing Arts	39
Presenting Organizations	40
Touring Program	44
Dance	47
Music	57
The Composer in Performance	66
Theatre	69
Special Programs	81
Isolated Communities Program	90
Visual Arts	97
Exhibitions	97
Museum Aid	99
Community Projects in the Visual Arts	107
Visiting Artists	113
Technical Assistance	117
Arts Resources	125
Arts Service Organizations	125
Information Center	127
Publications	128
New York State Award	130
Acknowledgments	131
Financial Statement	133
Council Members	135
Staff Members	136
Advisors and Consultants	138
Index	139



## GOVERNOR'S FOREWORD

For the past eleven years I have had the opportunity to discuss in the foreword to the annual report of the New York State Council on the Arts the status of the arts in New York State as the program of the Council has affected it. It is gratifying to open this new report with the assertion that, judged by the most practical of measurement standards, the Council's program of direct aid to cultural organizations has worked. I base the assertion on some hard new facts that come to light as the result of a survey conducted by the National Research Center for the Arts. The survey dramatically confirms figures and suppositions on which the Council has proceeded until now. First and foremost, the survey reveals how many organizations with existences previously threatened by lack of funds have now been saved. This was, of course, the primary purpose for which the Council's direct aid program was created—to sustain our State's unique cultural life in a period of acknowledged economic hardship.

Of particular interest to me is the discovery that the nonprofit arts constitute a New York State growth industry that provides some 33,000 jobs with a taxable annual payroll of over \$100 million. Of course, that industry also accounts for purchases of goods and services from supportive businesses which in turn provide jobs for others.

Figures like these are not part of the traditional view of the arts, and I am not suggesting that they have any place in the assessment of their worth. But they are the figures that support the most traditional justification for the expenditure of public monies, and they are the figures

that inevitably serve to measure the effectiveness of such expenditures.

The measure of how an individual benefits from acquaintance with the arts has yet to be invented. We do know, however, that what benefits there are must be widely appreciated. In New York State more than 75 million attendances were recorded at art events in 1970-71. That attendance figure, more than four times the State's total population, even dwarfs the number of cars that entered the New York State Thruway in the same time period.

Until the social scientists invent a tool that can measure the personal benefits the arts provide, it is comforting to know the State government has created a program not only giving pleasure and learning to millions of New Yorkers but one that materially assists an important segment of our State's economy. It is a program that pollutes nothing and threatens no one, and that challenges all toward a standard of excellence. For in the arts, the standard of excellence is truly shared—by the creators, and the performers, and the audience.

Nelson A. Rockefeller

---

*Opposite: Governor Rockefeller at the 1971 New York State Award ceremony in the Medieval Sculpture Hall of The Metropolitan Museum of Art. The 1971 award—a construction by Kenneth Snelson—appears in the foreground.*



## CHAIRMAN'S REVIEW

In 1971-72, New York State support was one way of insuring that the direction the arts moved in was forward, not backward. Despite fiscal difficulties, the Governor and Legislature held the Council's appropriation at \$14.4 million. Without such funding, a visible and audible curtailment of arts activities would have been felt throughout the State.

Over 90 percent of the Council's legislative appropriation was authorized by the 1971-72 Local Assistance Act for aid to "nonprofit cultural organizations offering services to the general public." The Act required that the funds be used for "maximum encouragement and assistance for the maintenance and development of the public availability of the [State's] cultural resources." Some of the State's "cultural resources" enjoy recognition of long standing. Others—such as video considered as an art form—are on the cultural frontier. The Council has, in the past, initiated and operated programs to broaden the geographic distribution of these resources by making them available to local sponsors. In 1971-72, several of these programs—Technical Assistance, the Touring Program, and Exhibitions—were administered by the New York Foundation for the Arts. Other programs initiated by the Council and offering statewide services were also administered outside the Council offices. These include Poets and Writers, Composer in Performance, and Visiting Artists.

In any cultural situation that is really alive, there is bound to be constant questioning about the nature of art. In 1971-72, it was exciting to see the Council initiate an Isolated Communities Program that recognized an entirely new creative force and sense of local involvement. Supported with matching funds from the National Endow-

ment for the Arts, and administered by the America the Beautiful Fund of New York, the program allows the citizens of communities outside the cultural mainstream to reevaluate precious remnants of their cultural heritage.

If the arts are to advance, of course, Council support is also needed for new art forms and new art works. In 1971-72, the Council continued its role as pioneer and pacesetter. Council aid, for example, helped develop a new aesthetic for video on the premise that, like Polaroid snapshots, videotape needs no laboratory processing. Fresh visions, gestures, and sounds created by individual artists must be supported as well. During 1971-72, choreographers and dancers, playwrights and actors, composers and musicians, painters, sculptors, filmmakers, and photographers were involved in producing, exhibiting, and performing activities that were dependent in small or large measure on Council backing. One important aspect of the Council's involvement with the individual artist is reflected in the Creative Artists Public Service Program, sponsored by the Cultural Council Foundation and funded in large part by the Council.

The arts can also be advanced through cooperation and cross-fertilization. A significant amount of the Council's 1971-72 appropriation helped educational television stations in different parts of the State jointly to produce a thirteen-week arts series. In the museum community, the Council helped established organizations like The Metropolitan Museum of Art help smaller new ones like Los Amigos del Museo del Barrio.

In the language of the Local Assistance Act, the Council has once again maintained and developed the public availability of cultural resources. We are grateful for—and proud of—the sustained support from our Governor and State Legislature that has enabled us to continue and even enlarge this activity in 1971-72.

Seymour H. Knox

---

Opposite: Audience gathers for a Metropolitan Opera concert in New York City's Central Park.



Above *The Negro Ensemble Company performs Joseph Walker's Ododdo in New York City.*

## **The Arts and Government in New York State**

a statement by the Executive Director of the New York State Council on the Arts  
for the Council's 1971-72 Annual Report

Earlier this year there was an exchange of letters in an upstate newspaper between a member of the Legislature and one of his constituents, the president of the local art society. The latter was defending government support of the arts against the charge that the arts are a luxury, or only the concern of an elite. Calling the legislator's attention to the officers named on his society's letterhead, he listed their occupations: schoolteacher, plumber, operator of an employment agency, wife of an electrical contractor, school administrator, wife of a printer, blacksmith, wife of a doctor, and so on. "Very enlightening," he added, "and the rest of our membership runs the same way—not one professional artist, but all very much involved, everyone finding a chance for much personal meaning and happiness; and to them it is not a trill, but a very important part of their lives."

"In this time of financial crisis for our state," the legislator replied, "I believe it to be most unjust that millions of small taxpayers are forced to help subsidize activities in which they have no interest, and in many cases are much opposed to. I have no objection to people who want to indulge in such activities, but I don't think the general public ought to pay for it. We have far more pressing needs such as schools, hospitals, and highways, and money must be found to carry on the essential programs rather than diverting funds for programs which may be enjoyable, but are certainly not essential."

One could scarcely ask for a clearer contrast between the opposing views that the arts are or are not properly a public concern, or a clearer indication of the fact that the very idea of state funding for the arts is so new that challenges to it are still fundamental—whether it

should in fact exist, whether among the competing priorities of a sorely stretched society the arts rank high enough to merit support from the taxpayers. It is important that these questions be asked, for an agency of government, if it is not to go stale, must be subject to constant scrutiny and criticism; and the New York State Council on the Arts—which this year administered an appropriation of over \$14 million to support arts organizations and to make their resources more available to the public—is no exception.

The purpose of the New York State Council on the Arts is to provide the people of the State with services they desire but could not, for reasons that are primarily economic, otherwise obtain. It does this in large degree by funding in part, but only in part, the operations of many hundreds of organizations which, taken together, compose the sector labeled “non-profit arts” in the economy of the State. That is to say, they constitute an industry, and one which further stimulates other forms of business and industrial activity. But it is also somewhat peculiar, since it is essentially a handicraft industry which is undercapitalized and has hitherto sustained itself by relying on private patronage and by systematically underpaying its personnel. It can no longer do so.

The services provided by the arts organizations of the State take a wide variety of forms, ranging from music to museum exhibits, poetry to film, dance to drama, opera to sculpture, literature to multimedia—in short the full spectrum of means by which men and women, in every time and place, have tried to add meaning and value to their lives. The arts are among the oldest human enterprises of which we have record. We know of no society which has not striven—in color and sound and shape and word and gesture—to pin down in permanent form its feelings and highest aspirations. If the arts in New York State were not regarded as valid and necessary by a substantial and widely distributed number of its citizens, the Council could not and should not exist.

New York State has the largest concentration of cultural resources in the nation. It has three major symphony orchestras—in Buffalo, Rochester, and New York—and in the years since World War II New York City has become the international capital of music. It is the theatre capital, generating plays which are now performed everywhere in the world. It is also the dance capital for both classical and modern dance and something close to the painting capital as well. New York State’s museums are world-renowned and, together with historical societies, they number over five hundred. The arts are what New York is noted for—as Texas is for oil, or Iowa for corn. Without its cultural institutions, as Governor Rockefeller has said, this would not be the Empire State.

When the term “arts” is used, moreover, it should always be remembered that this is no bloodless abstraction, but an endless range of living, immediate experience. The arts deal with the human ability to perceive and feel—deal with it, indeed, in the most organized and powerful way we know. They deal with human emotion, with every possible combination of pity and fear and anger and laughter. They deal above all else with pleasure, because they appeal directly to the senses of seeing and hearing and tactile feeling.

Such direct, vital contact between the arts and their public is what keeps them alive, and

readers of this annual report will therefore find throughout it an emphasis on the purpose to which public monies have been put, the service provided. The mandate of the Council from the Governor and the Legislature is, among other things, to preserve the artistic heritage of the State, but not by putting it in dead storage, as though in a bank vault. Rather, the Council has been enjoined to make the State's cultural resources more accessible and available, and to larger and broader audiences. For if the arts can be "saved" in our time, they can only be saved by making them an integral part of everyone's daily life, a natural and legitimate activity which does not constantly need to be justified and apologized for.

Paradoxically, those like the members of the upstate art society, for whom the arts are already "a very important part of their lives," sometimes end up agreeing with skeptics like their legislator who think the arts are the concern only of those "who want to indulge in such activities." For those who care about them the arts are their own justification—which is one reason why we defend them so badly, and why some people still regard them as unnecessary. A commitment to the arts is usually made early and irreversibly. There will have been that moment when the glowing colors on the canvas, the unfolding intentions of the playwright, or the intricate interplay of chord and melody demonstrated their power to engage not merely the mind but the entire being. The poet A. E. Housman once said that he could not let a line of poetry come into his head while shaving, since the gooseflesh it caused made him unable to continue.

The satisfaction of the senses, that is, is supposed to be self-sufficient. We are assumed to be happy with what we have got, just as the artist is assumed to derive such ineffable rewards from his work that he need not be paid a living wage. The legislator's view is essentially the same as that of the minority which used to think of the arts (as a few, unhappily, still do) as their private domain, bought and paid for. With this attitude went a tone of hushed reverence before the masterpiece, to make it clear the cognoscenti knew something you didn't, which effectively drove away whatever members of the general public had not already been antagonized by pure snobbery.

We are still suffering from this inward-looking complacency, but its days are numbered. What has happened is nothing less than a revolution, a radical transformation in the relationship between art and society in the United States. What was once peripheral and functionally dispensable is now central and essential. What we have witnessed, as Alvin Toffler put it in *The Culture Consumers* in 1964, is a conversion "from cult to culture"—from a minority preoccupation to a major phenomenon permeating the whole society. The nonprofit arts (to use that ugly phrase again) have achieved a social and economic importance so far in excess of their traditional role that our cultural institutions, our systems for supporting them, and—perhaps most of all—our ideas about them are still struggling to catch up.

The many factors which brought this about are familiar: the sustained prosperity of the American middle class, the increase in leisure time, the wider availability of higher education, the growing concern with the quality of life. In combination they have filled the museums with crowds; stimulated the building of new theatres and art centers; brought into existence thou-

sands of new music ensembles, theatre groups, and dance companies; and multiplied the sales of books, phonograph records, painting materials, and musical instruments. In the process they have permanently altered the conditions within which the artist works.

His audience, for one thing, is now enormous. Formerly the major leisure activities outside the home were assumed to be movies and sports, but that is no longer the case. An independent study of arts organizations in New York State for the year 1970-71 conducted by the National Research Center of the Arts (an affiliate of Louis Harris and Associates) confirmed earlier Council staff estimates of huge statewide attendance at arts events. While in the past three years attendance for all professional sports and college basketball has remained stable at about 23 million and the figures for movies have stood at no more than 110 million, those for the nonprofit arts have been increasing appreciably each year. If present trends continue, it is thoroughly possible that in five years the arts audience will be greater than those of sports and movies combined.

The economic impact is no less staggering. The National Research Center survey included independent, nonprofit cultural organizations from all disciplines whose annual budgets are more than \$5,000. These 543 organizations showed total expenditures of \$184 million, covering not only their payrolls but goods and services in their communities ranging from general contracting, printing, advertising and public relations, legal and accounting consultation, cleaning and maintenance, security, mailing and postage, to paper, wood, liability insurance, costumes, cosmetics, and all the materials and equipment necessary to their work. A conservative estimate of the total of these expenditures for 1970-71 is \$23,272,800, of which about \$6.5 million went to construction activities such as carpentry, plumbing, electrical work, etc., and \$3.1 million to printing alone.

Most noteworthy of all in the National Research Center figures is the function of government money. State support of the nonprofit arts is unusual in that it stimulates vastly larger support from other sources, accomplishes much with little, and is amply returned to the people in the further economic activity it generates. State government support for the arts in New York is exceptional in that the organizations to which it goes receive \$15 in income from other sources for each State tax dollar spent. Furthermore, State funding of these same 543 organizations was \$8.8 million, or slightly less than 5 per cent of their total expenditures, and since they spent more than \$23 million on goods and services, then the State's subsidy was returned to its economy three times over.

Another point too seldom remembered is the economic dependence of commerce and industry on the resources, services, and stimulus of the nonprofit arts for which no charge is made. An obvious example is the connection between the tourist trades in New York State—the hotel, motel, restaurant, taxi, automobile, gasoline, and souvenir business—and the cultural institutions and activities which draw tourists to the State in the first place. But note also that the two major industries of New York City—fashion and communications—are there, and will stay there at some cost to themselves, because they have to, because only there can be found the ideas and energy on which they depend.

Can anyone imagine industrial design in this country, over the past quarter century, without the design collection of The Museum of Modern Art? Can anyone imagine the \$12.5 billion advertising industry without a continual supply—from museums and performing arts centers and from independent writers, painters, musicians, and filmmakers whom it presently does not pay—of the verbal, graphic, musical and cinematic raw material which it indefatigably consumes? In the words of the National Research Center's report, "Few industries with such modest capital and manpower served so many with so much as the arts and cultural industry in 1970-71"—and, one might add, for so little.

Why, then, is state support necessary? It is needed, first of all, because the arts in a modern, industrial-scientific nation operate at a built-in economic disadvantage. They are not able to modernize, as industry can modernize, by using the techniques of mass production. The arts must deal with objects and experiences one by one: the painter paints one painting at a time, the musician must play each piece as though he were just creating it. The result is what Mr. Toffler calls the Law of Inefficiency in Art—namely, that every increase in the technological effectiveness of society puts the arts at a greater *relative* disadvantage. Industry can pay higher wages because its productivity can increase, but those who work in the arts—and who also want cars, and decent housing, and fringe benefits—find themselves linked to institutions which, technologically and economically, cannot move. The glory of the arts, which is their individual humanity and uniqueness, becomes their fatal flaw. They are fixed in place while the rest of the world advances. The result has become a system of self-perpetuating poverty.

Someone has very properly observed that art has always been subsidized in this country; it has been subsidized by the artists themselves. The notion that they will do better work if they starve in a garret has turned out to die hard. Artists are constantly being asked to donate their services, for example, presumably on the grounds that if they didn't regard money as demeaning they wouldn't be artists. It was also once said that the greatest single piece of legislation for the arts in America has been the Unemployment Compensation Act; until very recently dance companies notoriously scheduled their seasons so that dancers could get maximum unemployment insurance. The same survey of 543 New York State organizations showed that the average income of their administrative directors—usually the highest paid of all staff members—was \$10,203, or less than half the average salary of the State's top level business executives or the average income of its doctors and lawyers.

The arts, moreover, are no different from the many other forms of human endeavor which have proved to be unable to pay their way in a free market. No one could afford education, if we had to pay what it really costs; no one could afford transportation, if we had to pay what it really costs. One by one—along with recreation, conservation, historic preservation, and the like—activities once thought to be the province of private enterprise have passed over into the public sector. Even private industry itself, when disaster strikes, has been known to ask government for subsidy lest jobs be lost or vital functions curtailed. Similarly, without state aid, many arts organizations would go out of existence or restrict their

services. The arts are only the most recent, and the most unfamiliar, to join the list. Government support of them can be thought of as a high-performance additive, if you like—the margin of excellence and availability.

Coming as late as we have, the New York State Council on the Arts has tried to apply the lessons learned by those who have preceded us in the experience of administering government support. We have tried to avoid formulas, to retain both flexibility and the power to make decisions on a basis of quality. It is a relatively new thing in government to allocate funds according to value judgments, and being new it is not always very well understood or accepted. Not everyone is pleased by the results. A former State official who is one of the Council's most valued advisors remarked not long ago that he had at last discovered what our job was. "What you are supposed to do," he said, "is systematically distribute dissatisfaction around the State on an unequal basis." He has a point.

In other words, because we try to make the money count, to put each dollar where it will do the most good, the Council has to risk the unpopularity of saying No. Council policy is never to be the sole support of any organization and, under the terms of our appropriation act, we are required to ask applicants what they propose doing to secure income from other sources. We are also vitally interested in the strategies of their growth, in helping them be strong both artistically and administratively. We try to be sensitive to their problems, respectful of their priorities, interested in their affairs.

The Council responds, essentially, to an application form in which an organization states its needs. This will be judged according to guidelines set forth in broad terms by the Legislature and refined by discussions between the Council and the Division of the Budget, namely: the area and population to be reached, the quality of the program, the degree of public service, the amount of income or the lack of it, and the ability of the organization to do what it proposes to do. Among these criteria the emphasis will vary, but normally a total failure to meet a given one of them would be disqualifying. That is to say, a small, private museum might meet every standard of excellence, but if it offered no public service there would be little justification to help maintain it with public funds.

The money can go for many things: to mount exhibits, put on productions, pay salaries, conduct workshops, hold poetry readings, provide technical assistance, play concerts, set up summer festivals, create new works, and so on and on. Sometimes, though only in special circumstances, it simply serves to support overall operating expenses. In general, the purposes intended are three: (1) to identify, conserve, or sustain a cultural resource, (2) to develop a resource through controlled growth, and (3) to bring new resources into existence through innovation and creativity. Behind all three is very plainly the aim of maintaining and increasing the health and well-being of the arts in New York State.

To keep these varied factors and implements in balance is, putting it mildly, a complex task. In order to keep the process of judgment open and responsible, we try to share it around among a number of people; usually over thirty will be involved in evaluating a single application, of whom at least a third will have had experience in the field at issue. There will be

review by the Council staff, both artistic and fiscal, then by a panel of outside professionals, and finally by the Council itself, which consists of fifteen citizens known for their distinction and interest in the arts, who are appointed by the Governor (with the consent of the Senate) and serve without pay for five-year terms. No allocation of funds is authorized without the Council's approval, and its decisions are of course final.

Though in fact there was an earlier arts council—the Utah Art Institute, founded in 1899—the New York State Council on the Arts developed during the first dozen years of its existence on the assumption that there were no precedents. Its techniques evolved on pragmatic, empirical terms; what we are still doing is what turned out to work. The Council has not so much a philosophy as many philosophies, for there are few rules which will work in all cases. Arts organizations are so various, their situations so different, the range so great from the large to the small, that no single approach would be effective.

Moreover, in the Council's experience, what appear to be conflicting alternatives are often nothing of the kind. Large and small institutions, for example, are not adversaries but partners. Innovative and sustaining programs are not opposed, but necessary, to one another. The amateur uses the professional to learn from and the professional uses the amateur to recruit from. Excellence and equity are not irreconcilable ideals. And it is true in the arts, if not always elsewhere, that New York City and the rest of the State have a fruitful inter-relationship. In each of these polarities there is constant and reciprocal action, flowing both ways. It might even be argued that the reason the avant-garde prospers in New York is that it has the Establishment to be angry at.

The Council's aim, therefore, is quite literally to act on each application one at a time, according to its merits, in terms of the programs proposed, as the conditions of the present moment require. Funding is not automatic and cannot be guaranteed from year to year. In the first place, the Legislature quite properly would not permit such a thing and, in the second, the Council's appropriation may vary from one year to the next. Also, the climate within the arts community may change; a particular art form may at one moment seem more in need of aid than another. And, lastly, the economic health of a given organization may fluctuate; it may suddenly be in trouble, as are many in the Southern Tier which were devastated by the flood, or it may—equally suddenly—have received a large benefaction (though in the latter case, to be sure, the Council tries not to penalize an organization for its enterprise or good fortune).

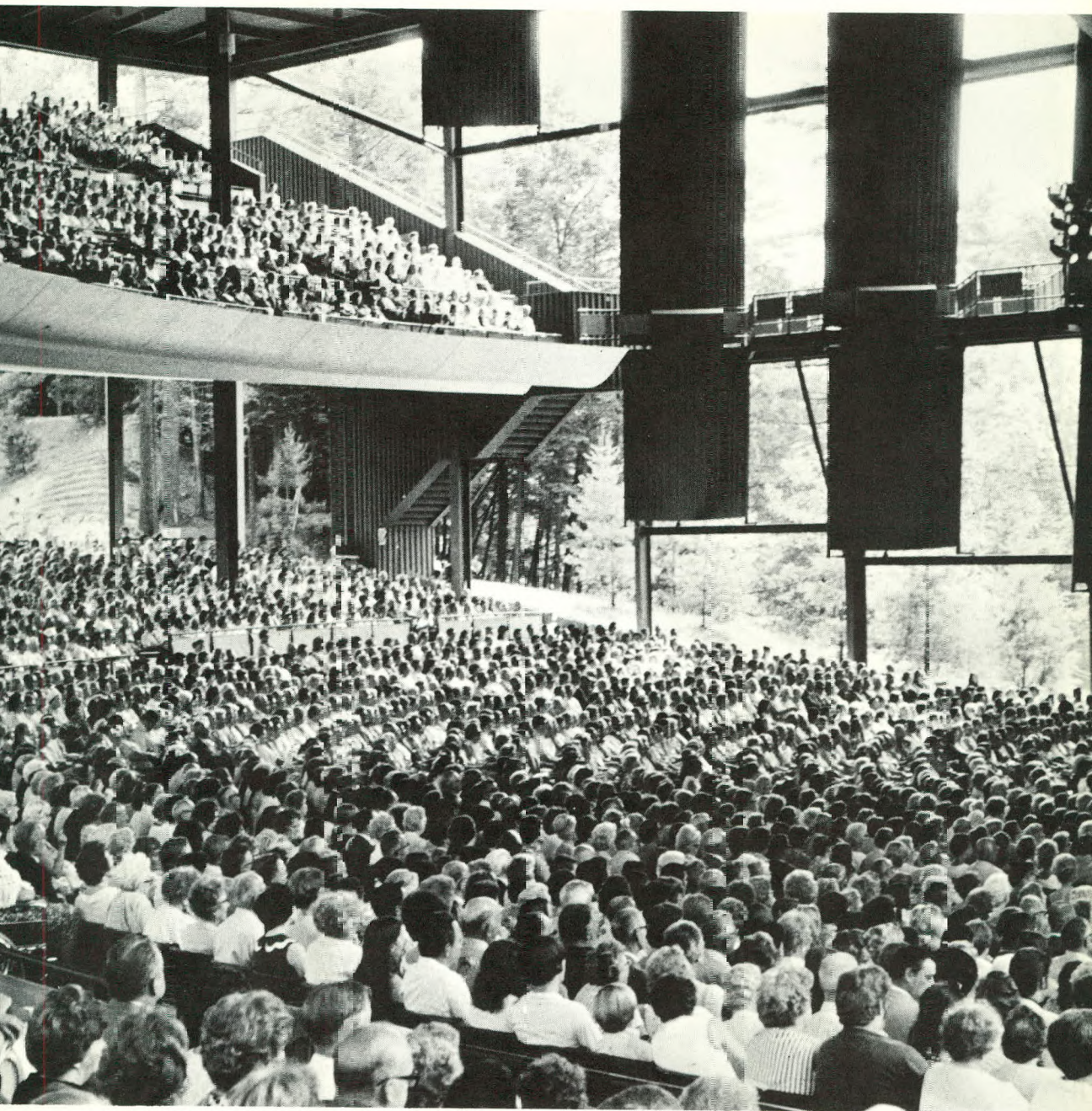
What, then, does the Council look for? It looks above all for quality. Since it cannot sustain every artistic endeavor in the State, it must restrict itself to aiding those of more than recreational and sentimental value. Since it is charged with the economic future of the arts in New York, it must before all else have a care for those whose level of ability is such that they can make the arts their primary, full-time concern—that is, who are professionals. Second, it looks for vitality. Since it hopes to see its own money multiply many times over, it seeks out those self-generating activities and individuals who need only marginal assistance, a leg up to get them over the top. Third, it looks for continuity. Since, ultimately, the Council should make itself as unnecessary as possible, it hopes to discover those measures which

will preserve and increase that pluralistic contribution to the arts from business and private patrons by which its own influence can be kept from getting out of hand.

The Council stands midway between the world of the arts and the world of government; it is the ambassador and interpreter of each to the other. "Your problem," a wise New York State newspaperman has said, "is that you have to face in two directions at once. From one side you have to look like a bunch of certified public accountants, and from the other like you're really with it—and sometimes you get caught facing the wrong way." True enough, but that slight embarrassment is small price to pay for the privilege of bringing together, on the one hand the unexampled power of government to improve the lives of its citizens, and on the other the unexampled power of the arts to make those lives worth living.

What the New York State Council on the Arts most definitely does not wish to see itself become is a paper-heavy organization largely dedicated to its own self-preservation, for in an ideal universe all bureaucracies (and, like it or not, we *are* bureaucrats) should self-destruct occasionally and start all over. Nor does it have the objective of "creating" art, which would be arrogant and presumptuous. The role of an arts council—as we understand it—should rather be thought of as ecological: to prepare the conditions in which art *could* occur; to clear the aesthetic air and water, to nourish the cultural soil. The society which resulted would be one in which no person wanting the sustenance to mind and psyche that the arts provide would be denied it, in which neither rural isolation nor urban poverty would be a bar to drawing on the artistic resources of the State, in which artists themselves would no longer be economically second-class citizens. It would be a society in which the arts would be valued for what they are, an essential component of a balanced existence and a thriving culture, and would take their proper place, not on the edges of life in New York State, but at its very center.

Eric Larrabee



*Above: The Saratoga Performing Arts Center during a performance by the New York City Ballet.*



## REPORT OF THE ASSISTANT DIRECTOR FOR PROGRAMS

In Stephen Sondheim's *A Funny Thing Happened on the Way to the Forum*, Pseudolus, contemplating a flagon of wine, asks, "Was 1 a good year?" For the Council, Year 1, the first year of major State appropriation for the arts, was indeed a vintage year.

Year 2—which is what 1971-72 represents—was its equal. True, there was a significant drop in the amount of money appropriated for Council distribution—\$5 million, to be exact, or \$2.7 million if one discounts the previous year's special appropriation of \$2.3 million for the New York Public Library. Equally true, there was a significant growth in applications for financial assistance, which—again to be exact—jumped from 850 to 1,216. This awesome double threat to the funding process was faced with purpose and dedication by staff and Council alike. The consequences were that 805 organizations were supported by the Council in Year 2 compared to the 600 supported in Year 1.

Several questions had to be answered, of course, before the Council's funding plan for Year 2 could be brought into focus. The principal one was how to insure appropriate and necessary support to the many organizations "saved" by Council assistance in Year 1 and remain responsive to organizations applying for first-time assistance in Year 2. Balance and selectivity were recognized as the determining factors. Maintaining this balance between support of the established New York State arts resources and the newly applying ones required painstaking scrutiny and perception.

Although a total of 805 organizations received support from the Council under the Local Assist-

ance Act for 1971-72, some received funds for several activities within different disciplines. The table below, which shows the number of organizations assisted by each Council program, therefore reflects interdisciplinary activity to the extent that 938 instances of assistance benefited 805 applicants. In this connection, it is also worth noting that the Special Programs support to arts organizations serving predominantly black and Puerto Rican audiences encompassed a wide range of disciplines. (The 116 Special Programs assistance grants went toward programs in the following disciplines: 1 in film and TV/media, 2 in literature, 14 in dance, 19 in music, 34 in theatre, 17 in the visual arts, and 29 in a combination of art forms.) These figures do not take into account the 573 organizations served by the Council-sponsored Touring Program, Exhibitions, Technical Assistance, Film Speakers Bureau, Visiting Artists, The Composer in Performance, Poets and Writers, and Isolated Communities Program. Nor do they include the numerous organizations represented among the estimated 3,500 inquiries handled by the Council's Information Center.

Year 2 was a vintage year.

Omar K. Lerman

Council program	Instances of assistance
Arts Service Organizations	24
Film, TV/Media, Literature	110
Film 57; TV/Media 37; Literature 16	
Performing Arts	482
Dance 121; Music 158; Theatre 130;	
Presenting Organizations 73	
Special Programs	116
Visual Arts	206
Museum Aid 125; Community Projects 81	

---

Opposite: Participant at the Printmaking Workshop's Fourth Street workshop in New York City.



## FILM, TV/MEDIA, LITERATURE

In 1970-71 the much enlarged legislative appropriation for the Council allowed initial support for television, video, and media projects as well as increased assistance in connection with film showings, filmmaking, poetry, and literature. The number and kinds of such activities made possible by Council support continued to increase and diversify in 1971-72.

In regard to film, it was a year when more people than perhaps ever before had opportunities to experience the medium's extraordinary variety through programming at centers that ranged from the Circle Film Forum and the Millennium Film Workshop to the Whitney Museum of American Art, and through organizations as varied as the Film Society of Lincoln Center, statewide public library systems, and the Plattsburgh Film Society. It was a year of unusually productive filmmaking achieved through the Media Equipment Resource Center.

It was a year when experimentation and exploration by independent video artists was freed from closed-circuit systems in out-of-the-way places and began to reach broad audiences by coaxial cable. The Council's activity as one of the few sources of aid for such research and development, and the growth of interest in TV's unexplored potential combined to increase requests for assistance far beyond its means, but commitment to independent television and public television continued in a substantial and significant manner.

It was a year in which public New York State appearances and workshop participation by writers and poets more than doubled as did the audiences for them, and one in which especially strong Coun-

cil support was given to the imaginative work of the Teachers and Writers Collaborative and the St. Mark's Church In-the-Bowery Poetry Project. Small circulation magazines again received aid from the Council's grant to the Coordinating Council of Literary Magazines in 1971-72, rounding out a support program that affected both creative accomplishment in and broadened public acquaintance with the communication arts.

Peter Bradley

### Film

The striking and sometimes startling diversity of our movies' past was made accessible to New Yorkers across the State in record magnitude this year as noncommercial film organizations sought to present examples of the best work done in the relatively brief (seventy-five-year) history of the medium—from early silent classics to the most recent films of contemporary artists. Recognizing the growth of audiences that are serious about movies, a few commercial movie houses also joined in this counter-thrust to prevalent practice and instituted repertory programming on the basis of lasting quality rather than immediate topicality.

A variety of Council grants played a major part in this development, making possible among other things the Ninth New York Film Festival, the First International Festival of Women's Films, and the year-round programs of the Circle Film Forum.

Throughout the State, library systems received grants to expand their collections of 16mm feature films, and three such systems shared their film collections to provide even greater diversity for their constituents. With encouragement from the Council-supported Greater Middletown Arts Council, the distinguished Bown Adams collection of silent films was projected for Middletown area audiences at the State Hospital and for senior citizens and high school students. In western New

---

*Opposite: Teen-age participants in the New York Public Library's Video Workshop use equipment from the Media Equipment Resource Center.*

York, film enthusiasts had opportunities to see movies and hear filmmakers through a Council grant to Media Study, Inc. of Buffalo, and eminent teachers including Bruce Baillie, Stan Brakhage, Ed Emshwiller, Richard Leacock, and Stan VanDerBeek participated in "image making" workshops sponsored by the same group. In Rochester the International Film Festival—a critical success but in financial difficulty after its first year—was enabled to sustain activity.

At the same time, the Council continued support for the creation of films by grants to film workshops and by making film equipment available to community groups and institutions on free short-term loan. Administered by the Young Filmmakers' Foundation, the loan program (known as MERC—the Media Equipment Resource Center) has benefited more than a hundred organizations and individual filmmakers in the first nine months of its existence. With Council support, the Young Filmmakers' Foundation continued to expand its varied media programs for young people, which have been models for organizations throughout the nation.

Through the Film Speakers Bureau, which provides schools, libraries, and film societies with matching funds up to \$300 for rental of films and up to \$150 for appearances by film speakers, the Council continued statewide support of educational activities to foster film appreciation. The Bureau's purview was expanded this year to include fees for artists working in video to demonstrate and speak about their work. Rental of videotapes also received partial support. A detailed report on Film Speakers Bureau activity follows the listing of film assistance.

Barbara Haspiel

### Film assistance in 1971-72

*The American Museum of Natural History*, New York City. \$25,000 for the development of a mul-

tiple-screen film by Francis Thompson on the worldwide environmental crisis.\*

*Bay Area Friends of the Fine Arts*, Bayport. \$300 for rental fees for an international film series.\*

*Brooklyn Arts and Culture Association (BACA)*. \$1,830 for film stock and processing for teen-age workshops in Bay Ridge and Bensonhurst.\*

*Center for Understanding Media*, New York City. \$13,600 for an expanded program of short films shown at the Children's Film Theater to study child reactions, and for a study of films being produced in secondary schools in New York State.

*Chautauqua-Cattaraugus Library System*, Jamestown. \$17,951 for the salary of a film librarian, and for the expansion of a film rental program.

*The Children's Art Carnival*, New York City. \$1,569 for teachers' salaries and operating costs of a young people's workshop in animation and still photography. The Carnival is sponsored by The Museum of Modern Art.\*

*Columbia County Council on the Arts*, Chatham. \$300 for the continuation of a community film series.\*

*The Community, A Free School*, Willow. \$3,000 for a teacher's salary, materials, and equipment rental for a children's film and video workshop.\*

*Council on the Arts for Clinton-Essex Counties*, Plattsburgh. \$300 for rental of feature-length and short films for the Plattsburgh Film Society.\*

*Earlville Opera House*. \$6,525 for the salary of a director and operating costs of a film and video workshop for teen-agers, adults, and senior citizens.\*

*George Eastman House*, Rochester. \$4,750 for a study and symposium on the effect of sound on the development of the film.\*

*Educational Film Library Association*, New York City. \$15,000 for the expansion of the statewide

services of their film information center.

*Everson Museum of Art*, Syracuse. \$700 for rentals for a film series and appearances by filmmakers.\*

*The Film Making Project*, Babylon. \$1,000 for the expansion of a Super-8 workshop for children, teen-agers, and adults.

*The Film Society of Lincoln Center*, New York City. \$38,500 for production expenses for the ninth New York Film Festival and the 1971 season of Movies in the Park.

*Film Speakers Bureau*, New York City. \$35,000 for a program providing matching funds for rental of films and videotapes and fees for lectures on video, films, and filmmaking presented at libraries, museums, and other community centers throughout the State.

*Friends of the Lakeview Library*, Rockville Centre. \$325 for film rentals.\*

*Greater Middletown Arts Council*. \$1,600 for operating costs of a festival of classic silent films and a mobile film series presented at the Middletown State Hospital, the Area Nursing Home, and the Senior Citizen Center.\*

*The Solomon R. Guggenheim Museum*, New York City. \$2,000 for the salary of a curator to plan a three-week film retrospective and prepare an illustrated catalog of the program.\*

*Hamilton-Madison House*, New York City. \$2,500 for the continuation of a filmmaking workshop for young people.\*

*Henry Street Settlement*, New York City. \$14,450 for the salaries of a director and assistant director of filmmaking workshops for young children and teen-agers.\*

*Hudson River Museum at Yonkers*. \$7,000 for operating costs for the continuation of a filmmaking workshop for inner city teen-agers.\*

*Institute of New Cinema Artists*, New York City.

\$10,000 for administrative costs and the salary of a director of an apprenticeship program developed in cooperation with Third World Cinema Productions.

*International Film Seminar*, New York City. \$1,050 for scholarships for students and teachers attending the annual Robert Flaherty Film Seminar.

*Kenan Center*, Lockport. \$500 for a community film series.\*

*Kirkland Art Center*, Clinton. \$450 for an instructor's salary and for film stock and processing expenses for a children's workshop.\*

*The Loft Film and Theatre Center*, Bronxville. \$14,100 for staff salaries for a film workshop for young people, and for a Super-8 research project.

*Emily Lowe Gallery*, Hofstra University, Hempstead. \$170 for film rentals for a community film series.\*

*Lyceum*, Saranac Lake. \$850 for the expansion of a film series for students and children at North Country Community College.\*

*Media Study, Inc.*, Buffalo. \$20,493 for establishing a media center for Buffalo and western New York State including salaries of a director and a producer, fees for film and media artists-in-residence, and operating and equipment expenses; and for production expenses for a film presentation on the life and art of D. W. Griffith, produced and directed by Arthur Barron.\*

*The Metropolitan Area Council for International Recreation, Culture and Lifelong Education*, New York City. \$11,000 for the salary of a director of film programs, and for film rental fees at the Circle Film Forum.\*

*Mid-Hudson Libraries*, Poughkeepsie. \$11,000 for long-term leasing of feature films for the use of member libraries.

*Mid-York Library System*, Utica. \$11,000 for long-term leasing of feature films for the use of member

libraries, and for the expansion of a 16mm classic feature film collection.

*Millbrook Community Center, East Side House Settlement, Bronx.* \$2,000 for instructors' salaries, and for film stock and processing expenses for a community filmmaking workshop.

*Millennium Film Workshop, New York City.* \$20,000 for administrative salaries and filmmaker's fees for the continuation of a creative film workshop and public showings for new films.

*Mohawk Valley Library Association, Schenectady.* \$7,500 for rental of films shown by member libraries and expansion of a 16mm film collection.

*Grandma Moses Cultural Center, Hoosick Falls.* \$1,000 for film rentals, and for the salary of a director of a film series and seminar.\*

*Narcotics Education Workshop of Westbury.* \$5,000 for the salary of a film teacher and for film stock and processing expenses for the continuation of a young people's filmmaking workshop.

*Nassau Library System, Garden City.* \$4,000 for long-term leasing of feature films.

*New York University School of the Arts, New York City.* \$5,100 for administrative costs and for honoraria for student filmmakers participating in film seminars in six upstate communities.\*

*Nineteenth Ward Community Association, Rochester.* \$10,352 for salaries and for film stock and processing expenses for the continuation of a filmmaking workshop for inner city youth.

*North Shore Community Arts Center, Great Neck.* \$400 for operating costs of a film series.\*

*The Alexander Robertson School, New York City.* \$525 matching funds for long-term leasing of films for the West Side Film Teachers Cooperative.

*Rochester International Film Festival.* \$15,000 for administrative and fund raising expenses.

*Sage Hill Camp, New York City.* \$600 for operating

costs of summer film workshop activities.

*South Shore Cultural Arts Center, Point Lookout.* \$1,100 for operating costs for the continuation of a filmmaking workshop.\*

*The Studio Museum in Harlem, New York City.* \$7,670 for the costs of a filmmaking workshop.\*

*Troy Public Library.* \$500 for film rentals for a children's film series.\*

*Upper Hudson Library Federation, Albany.* \$5,000 for operating costs for the continuation of a film and videotape workshop for inner city youth.

*Wantagh 7-12 Association.* \$2,000 for salaries and supplies for an artists-in-residence project.\*

*Westchester Library System, White Plains.* \$4,000 for the rental of feature-length films for the use of member libraries.

*Whitney Museum of American Art, New York City.* \$4,800 for fees for filmmakers whose films were shown in the New American Filmmakers Series.\*

*Women's Interart Center, New York City.* \$7,500 for the salaries of a film workshop teacher and the director and coordinator of the First International Festival of Women's Films.\*

*Young Filmmaker's Foundation, New York City.* \$92,575 for salaries and administrative costs of the Foundation's statewide programs; and for equipment and the salaries of a director and an assistant for the Media Equipment Resource Center.

*Youth Film Distribution Center, New York City.* \$9,000 for the salaries of a director and a secretary to continue film distribution and arrange a young people's film festival.

*YWCA of Buffalo and Erie County.* \$7,100 for salaries, film stock, and processing expenses for the continuation of the Channel of Soul film workshop.

*YWCA of Peekskill.* \$1,500 for the salary of a part-time film teacher, film stock, and processing expenses for a workshop for young people.

**Film and videotape rentals assisted in 1971-72 by the Film Speakers Bureau**

*Numbers following institution names indicate more than one instance of assistance.*

**Albany**

Friends of the Albany Public Library

**Annandale-on-Hudson**

Bard College/2

**Baldwin**

South Shore YM-YWHA

**Clifton Park**

Clifton Park-Halfmoon Area Jaycees

**Earlville**

Earlville Booster Club

**Florida**

Synechia Arts Center

**Huntington Station**

Holy Family Diocesan High School

**Nanuet**

St. Agatha School

**New Rochelle**

Iona College

**New York City**

The Bernard M. Baruch College of the City University of New York/2; The Chapin School; The City College of the City University of New York/2; Hunter College of the City University of New York/2; The Lenox School; Movies in the Park/5; New York University Institute of Film and Television/2

**Rhinebeck**

Upstate Films

**Rochester**

The Harley School

**Scotia**

New York State Art Teachers Association/2

**Wilson**

Wilson Central Schools

**Yorktown Heights**

BOCES

**Speakers' appearances arranged and assisted in 1971-72 by the Film Speakers Bureau**

*Numbers following speakers' names indicate multiple appearances at one institution.*

**Albany**

Arbor Hill Community Center (*Jerry Brace, Michael Rutherford, Cindy Stump, Sheldon Taylor*); New York State Youth Film/Media Show (*Patricia Bellantoni, Dan DiNicola, David Jackier, John Lidstone*)

**Baldwin**

South Shore YM-YWHA (*Leonard Herman/8*)

**Binghamton**

Experimental TV Center (*Angel Nunez, Abby Schwartz/2*)

**Burnt Hills**

Burnt Hills-Ballston Lake PTA Council (*Dan DiNicola/7, Lorraine Madrisk/2*)

**Chatham**

Columbia County Council on the Arts (*Fred Silva/3*)

**Earlville**

Earlville Opera House (*Howard Finch/2, Robert Oliver/2*)

**Middletown**

Orange County Community College (*DeeDee Halleck*); Orange County Fair (*Nancy Cain, Chris Emanuel/2, Linda Halcott, DeeDee Halleck/2, Betty Kratzenstein*)

**New York City**

The City College of the City University of New York (*Ernie Gehr*); The New York Public Library Video Workshop (*Bill Sloan/8*); New York University (*Charlotte Moorman/3*); New York University Institute of Film and Television (*Stan Brakhage, Hollis Frampton, Ernie Gehr, Michael Snow*); Public Access Celebration (*Tom Bigornca, Mike Frank, Steve Fuller, Howie Gutstadt, Mollie Hughes, Phyllis Johnson, Phoebe Kaylor, Ben Levine, Charles Levine, James Smith, Bill Stevens*); Women's Inter-art Center (*Susan Kleckner/3*)

**Woodstock**

Whiz Bang Quick City (*Ralph Arlych/2*)

**Yorktown Heights**

BOCES (*Vincent Clarkin/4*)

## TV/Media

In 1971-72 the Council continued its previous encouragement of the growth of what has been called "video literacy," enabling workshops throughout the State to provide training for artists and community groups in the use of portable videotape systems as a medium for expression and communication. The diversity of groups receiving such assistance in itself suggests new and effective uses for the video medium, and several have now directed their energies toward programming for cable television, particularly through the public access channels provided by New York City's two franchised cable companies. National attention is focused on these channels as models on which municipal regulation of cable television might ultimately be based.

Council support to public television this year aided in the creation of a thirteen-week arts series called *Carousel*, with each weekly component originating in a different part of the State. The series also served to link the seven member stations of the New York Network in their first major cooperative enterprise, with each station receiving funds for the production of one or more half-hour color programs and all stations presenting the entire series.

The Artist's Television Workshop at WNET, Channel 13 in New York City, founded in 1970-71 with Council support and subsequently expanded with a grant from the Rockefeller Foundation to become the experimental Television Laboratory, received continued Council support in 1971-72 in response to artists' interest in access to sophisticated color television facilities and the station's desire to enrich broadcast television.

Russell Connor

## TV/Media assistance in 1971-72

*American Crafts Council*, New York City. \$2,800 for video installations at crafts exhibitions and maintenance of video equipment.\*

*The Block of 7th Street Media Project*, New York City. \$19,986 for continuation of media workshops, an afternoon program for teen-agers, videotape and equipment expenses, assistance in fund raising, and salaries of one coordinator, three associate coordinators, and three junior associates.

*Broadway Local*, New York City. \$2,000 for portable video equipment for community events.

*The Brooklyn Museum*. \$6,000 for a feasibility study of museum arts programs for public television.\*

*Center for the Study of Social Change*, New York City. \$25,000 for a videotape documentary and a written report on the development of video as a means of social expression and as a creative art form.

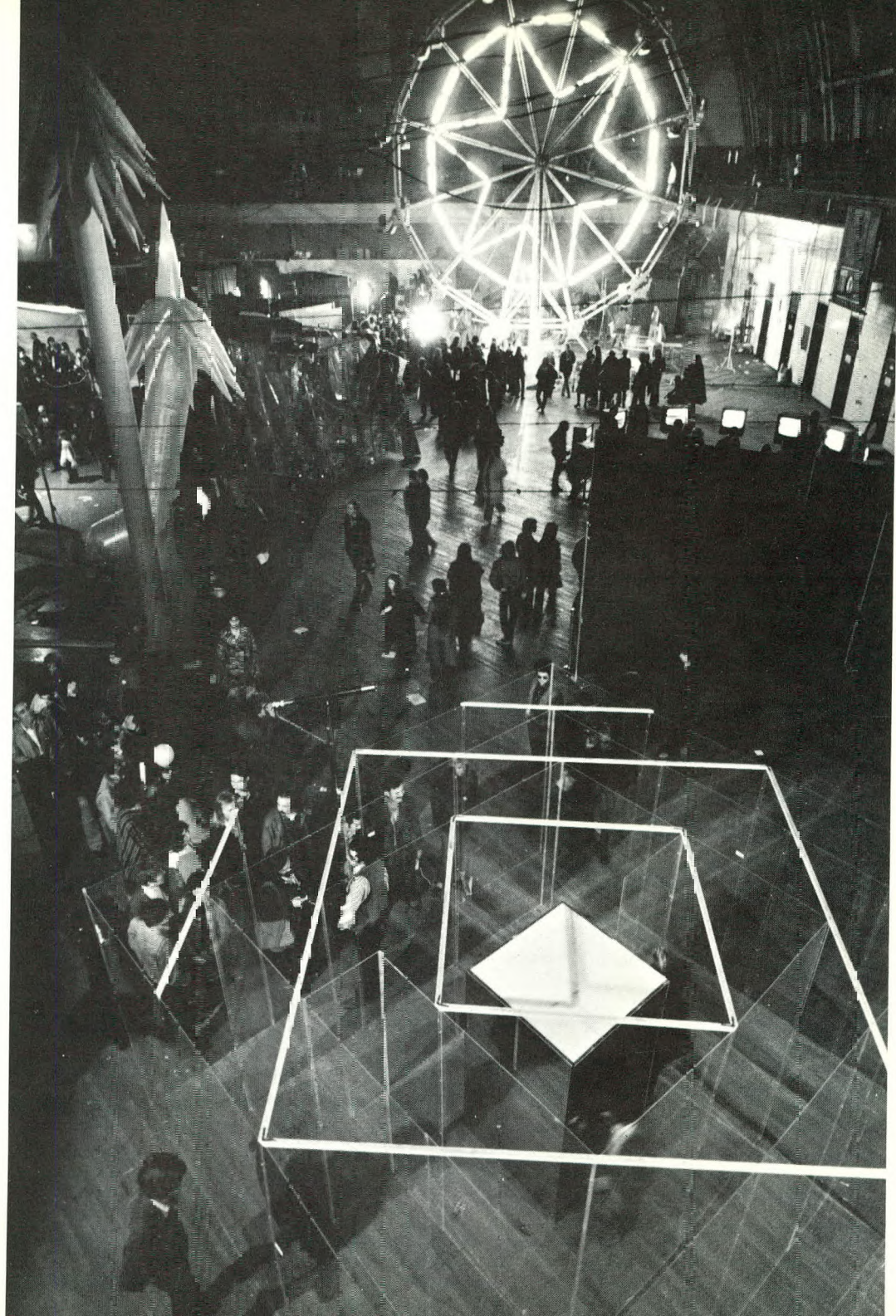
*Cornell University, Collaborations in Art, Science and Technology*, Ithaca. \$20,000 for continuation of art and technology programs and a multimedia poetry tour, cable TV productions, general administration, and the salary of a director.

*Educational Broadcasting Corporation (WNET, Channel 13)* New York City. \$69,200 for continuation of the Artist's Television Workshop as the experimental Television Laboratory including equipment expenses and salaries of an administrator-technician and artist-in-residence Nam June Paik, and for program production for the Council-sponsored *Carousel* series.

*The Educational Television Council of Central New York (WCNY, Channel 24)*, Syracuse. \$26,350 for program production for the Council-sponsored *Carousel* series including the series opening, clos-

---

Opposite: *Electronic Arts Intermix festival at the 69th Regiment Armory in New York City.*



ing, and transitional sequences, and for a helical scan color videotape recorder for duplication of Council-supported programs and general studio use.

*Electronic Arts Intermix*, New York City. \$35,300 for salaries and equipment expenses for three multimedia programs.

*Experimental Television Center*, Binghamton. \$12,248 for the design and construction of the Paik-Abe video synthesizer for use by public television stations and individual video artists.

*Experiments in Art and Technology*, New York City. \$4,550 for production of thirteen half-hour experimental videotape programs for public access television.

*The Finch College Museum of Art*, New York City. \$10,160 for salaries of video photographers and a projectionist, artist honoraria, and travel, equipment, and videotape expenses for a six-week videotape exhibition.

*Global Village Video Resource Center*, New York City. \$15,000 for continuation of community-oriented video workshops, salaries of two consultants and four production assistants, equipment expenses, and editing facilities for community groups.\*

*Intermedia Institute*, New York City. \$40,000 for eight productions in an evening multimedia series involving electronic music, computer films, videotape, and video projection, and for the salaries of a director and an administrative assistant.

*Long Island Educational Television Council (WLIW, Channel 21)*, Garden City. \$21,350 for program production for the Council-sponsored *Carousel* series, and for a helical scan color videotape recorder for duplication of Council-supported programs and general studio use.

*Media Bus*, Lanesville. \$15,000 for continuation of a mobile community video workshop in upstate

New York, and for salaries of artist-technicians.\*

*Media Study, Inc.*, Buffalo. \$12,643 for establishing a media center for Buffalo and western New York State including salaries of a director and a producer, fees for film and media artists-in-residence, and operating and equipment expenses.\*

*The Metropolitan Museum of Art*, New York City. \$16,453 matching funds for the production of a pilot color broadcast videotape program on the Museum's collections.\*

*Mohawk-Hudson Council on Educational Television (WMHT, Channel 17)*, Schenectady. \$21,350 for program production for the Council-sponsored *Carousel* series, and for a helical scan color videotape recorder for duplication of Council-supported programs and general studio use.

*New School for Social Research*, New York City. \$14,700 for a report on the feasibility of live production neighborhood facilities for cable television, prototypes of software to be produced in cooperation with Global Village Video Resource Center, and equipment expenses.

*New York University, The Media Co-op*, New York City. \$5,000 for honoraria, transportation, salaries of a director and six aides, and thirty hours of videotaping, editing, and copying in connection with a conference to build community participation in media.

*Open Channel*, New York City. \$14,000 for community consultants and videotape and equipment expenses to support a community cable television facility in New York City.

*People's Video Theatre*, New York City. \$18,000 for continuation of community television programming, and for salaries of three video directors, a video technician, and an administrator.

*Port Washington Public Library*. \$14,000 for the continuation of an experimental project in the community use of media including the salaries of

the project director and a special project facilitator.

*Priority One of Greater Syracuse.* \$3,000 for continuation of multimedia productions dealing with community issues.

*The Raindance Foundation,* New York City. \$19,500 for continuation of the quarterly *Radical Software*, community programs for cable television, and the salaries of five staff members.

*Rochester Area Educational Television Association* (WXXI, Channel 21), Rochester. \$21,350 for program production for the Council-sponsored *Carousel* series, and for a helical scan color videotape recorder for duplication of Council-supported programs and general studio use.

*Rochester Museum and Science Center.* \$15,000 for continuation of a video equipment pool including administrative costs, overhead, salaries, tape, equipment, and maintenance.\*

*Sonic Arts Union,* Stony Point. \$5,000 for continuation of multimedia concerts.\*

*Southern Tier Educational Television Association* (WSKG, Channel 46), Binghamton. \$21,350 for program production for the Council-sponsored *Carousel* series, and for a helical scan color videotape recorder for duplication of Council-supported programs and general studio use.

*The Space for Innovative Development,* New York City. \$38,400 for salaries of a director-administrator and a production director for the Space Video-arts division, general administration, a pilot project in non-urban cable television to be conducted by Paul Ryan as artist-in-residence, and equipment and production expenses.\*

*Elaine Summers Experimental Intermedia Foundation,* New York City. \$14,000 for continuation of experimental intermedia productions and for video experimentation in dance and theatre.\*

*Supernova of the Arts,* New York City. \$14,000 for continuation of workshops in photography, silk-

screen, poetry, sound, and children's art, and for general administration and supplies.

*The United Presbyterian Church, Division of Mass Media,* New York City. \$6,750 for ten trainees participating in cable television workshops, sponsored by the Office of Cultural Minority Programming.

*Video Access,* New York City. \$6,300 for videotaping multimedia workshops organized by the Museum of the City of New York, salaries of a video program director and an assistant, and equipment expenses.

*Visual Studies Workshop,* Rochester. \$15,000 for artists' fees for the continuation of a visiting artists multimedia program, and for the establishment of a research center with a library of audiotapes, films, and videotapes.\*

*Western New York Educational Television Association* (WNED, Channel 17), Buffalo. \$21,350 for program production for the Council-sponsored *Carousel* series, and for a helical scan color videotape recorder for duplication of Council-supported programs and general studio use.

## Literature

The Poets and Writers program, which was formally launched by the Council in 1967 to broaden New York State acquaintance with poets and their work, has come to serve the individual writers by enlarging their audience and developing their image as public figures. More recent Council activity in relation to literature has served individual artists by involving them in the educational process below the college level and by assuring them a variety of media through which to reach a receptive readership.

In 1971-72 continued support for the Teachers and Writers Collaborative served as the main channel for the Council's interest in introducing writers into workshop activities that were being developed in both elementary and secondary schools. Other assistance continued to programs which sponsor community workshops for adults.

Of the Council's sizeable grant to the Coordinating Council of Literary Magazines, by far the greatest part—approximately \$95,000—went for assistance to small magazines and to presses that publish for small and selective audiences. That such support has been extended to affect the presses in addition to periodicals previously assisted is, of course, indicative of growing interest in outlets for written expression other than those established on the basis of commercial success.

One particular grant for 1971-72, to The Cubiculo, represents recognition of a growing interest among poets to work in theatre and mixed media projects. Subsequent inquiries and applications for assistance indicate that this may constitute the first step toward development of another area of Council support for creative writing.

The 1971-72 activities of the Poets and Writers program referred to above and administered outside the Council are described after the following listing.

Constance Eiseman

## Council assistance in 1971-72

*The Academy of American Poets*, New York City. \$5,500 for participating writers' fees and office expenses for two teacher-training projects: a series of fifteen writing workshop sessions for ninety teachers, and a series of seminars on contemporary Spanish poets and novelists for thirty teachers of Spanish-speaking students. Attending teachers received training credit from the New York City Board of Education.

*The Bronx Council on the Arts*. \$750 for administrative expenses and participating writers' fees for seven poetry readings at Pilgrim Church.\*

*The Community, A Free School*, Willow. \$500 for a workshop project including fees for participating writers and publication of an anthology of student work.\*

*Cool Talent Exchange Group*, Rochester. \$1,500 for poetry readings and productions of plays by authors in the Rochester area.

*Coordinating Council of Literary Magazines*, New York City. \$107,500 to continue administration of a program of support to small New York State publications including literary, film, photography, dance, and visual arts magazines, and small New York State presses. In 1971-72 grants ranging from \$500 to \$3,000 were awarded to forty-seven magazines and twelve presses according to recommendations made by rotating committees. Among publications receiving assistance were *Adventures in Poetry*, *Alcheringa*, *Antaeus*, *Aperture*, *Aphra*, *Ararat*, *Art and Archaeology Newsletter*, *Bitterroot*, *Black Creation*, *Black Theatre*, *Boss*, *Center*, *Chelsea*, *Cineaste*, *Constructive Action for Good Mental Health*, *Dance Perspectives*, *Dissent*, *Extensions*, *Fathar*, *Fiction*, *Film Culture*, *Film Society Review*, *First Issue*, *Fourth Street I*, *Fragments*, *The Greenfield Review*, *Hanging Loose*, *Harris Review*, *Intrepid*, *Lillabulero*, *The Little Magazine*, *Magazine*, *Minnesota Review*, *Modern Poetry Studies*, *Mulch*, *NEW: American and Canadian Poetry*, "New York

*Times* Magazine, *The Pendulum*, *Penumbra*, *Salmagundi*, *Shantih*, *Sun*, *Telephone*, *Theatre Design and Technology*, *The Vanishing Rotating Triangle*, *The World*, and *Zukunft*. The small presses that received assistance were Adventures in Poetry Press (New York City), Angel Hair Press (New York City), Corinth Books (New York City), Crossing Press (Trumansburg), Cycle Press (Brooklyn), Eakins Press (New York City), Earth's Daughters (Buffalo), The Feminist Press (Old Westbury), Ithaca House (Ithaca), Lillabulero Press (Ithaca), New Rivers Press (New York City), and Vanishing Rotating Triangle Press (New York City). The Coordinating Council of Literary Magazines is also supported by the National Endowment for the Arts.

*The Cubiculo*, New York City. \$4,000 for production expenses including participating writers' fees for experimental plays, mixed media presentations, and poetry readings.\*

*Everson Museum of Art*, Syracuse. \$1,000 for fees for writers participating in twenty-six sessions of an outreach workshop project at the Edward Smith Elementary School.\*

*Langston Hughes Community Library and Cultural Center*, Queens. \$2,500 for fees for poets participating in a program bringing neighborhood writers and better-known poets together for joint readings.\*

*Implementation Committee of the Greenwich Village Charrette*, New York City. \$1,500 for fees for writers participating in thirty elementary school writing workshop sessions.\*

*Grandma Moses Cultural Center*, Hoosick Falls. \$1,000 for the fee of the director of weekend writing workshop sessions conducted throughout the year for high school students.\*

*P.E.N. American Center*, New York City. \$8,575 for planning an exhibition of untranslated foreign publications for display in New York State colleges and libraries, and for visits to the colleges by five

foreign writers in connection with the exhibition; for weekly writing workshops at Daytop Rehabilitation Center; for preparation of the annual *List of Grants and Awards Available to American Writers*; and for administrative expenses.

*Poets and Writers, Inc.*, New York City. \$72,000 for administrative expenses and participants' fees.

*St. Mark's Church In-the-Bowery Arts Projects*, New York City. \$14,800 for administrative salaries, office expenses, and writers' fees for a forty-week program of poetry readings and writing workshops conducted by The Poetry Project. Workshop activity produced an anthology entitled *Another World*, published by Bobbs-Merrill.\*

*Teachers and Writers Collaborative*, New York City. \$39,825 for administrative expenses and the fees of twenty-two writers and three Columbia University writer-interns working in fifteen school and community writing workshops. The Teachers and Writers Collaborative encourages teachers, writers, and students to work together to recognize new ways of using language creatively. Student writing from workshop sessions is published with workshop-leader commentary in *Newsletter*, the Collaborative's quarterly magazine which is supported in part and distributed by the National Endowment for the Arts. As the oldest and best known of the nation's school writing workshop programs, the Collaborative has served as a model for many projects supported by other state arts councils.

*The Touchstone Center for Children*, New York City. \$1,000 for twenty-six weekly writing workshops for twenty children at The Children's Community Workshop, an experimental open-corridor elementary school, and for videotaping participating students' stories and drawings on the origins of the world.\*

*Visual Studies Workshop*, Rochester. \$3,500 for publication of a booklet containing material developed in workshop sessions, and for production of a multimedia poetry exhibit.\*

## POETS AND WRITERS

Poets and Writers, Inc., a nonprofit agency, administers for the Council this program which arranges readings, residencies, and workshops in which poets, fiction writers, and playwrights participate. The program provides partial payment of participants' fees, with payment going directly to the participant. In 1971-72 some two hundred writers were involved in over five hundred statewide public readings and workshops on the basis of Poets and Writers support. The range of participants included W. H. Auden; the young Puerto Rican poet Felipe Luciano; Kenneth Koch, pioneer in writing techniques for elementary schoolchildren; Dick Lourie, a young Peekskill poet-teacher; James Wright, 1972 Pulitzer Prize-winner; and the black woman poet Nikki Giovanni.

Groups that requested writers included museums, libraries, drug addiction centers, Ys, park departments, and teacher organizations, as well as about seventy-five schools and the same number of colleges. Over two hundred sponsors were involved, almost twice as many as in the previous year.

Of the 517 appearances supported by Poets and Writers, twenty were visits of more than one day. The rest were either public readings or writing workshops, in which the writer was more actively involved with his audience. Some sponsors chose to present poetry in company with folk songs, jazz, or chamber music; others, aiming at young people, invited poets who wrote expressly for them. The greatest concentration of activity, however, involved teachers of English and writing, who constituted about 16,000 of the 66,000 persons reached this year. Writers were participants at teachers conventions, in-service courses, and student-teacher training courses throughout the State.

Poets and Writers' advisory work on how to find writers (including black, Spanish-speaking, and other minority writers) and its suggestions for making readings and workshops most effective were furthered during the past year through a film of Kenneth Koch writing with fifth-graders and a slide show of two prize-winning poets, Adrienne Rich and Galway Kinnell. Tapes of eight New York State poets reading short poems for use by radio stations were also distributed by Poets and Writers in 1971-72.

Galen Williams, Executive Director  
Poets & Writers, Inc.

### Six-year comparison of Poets and Writers

	Council Support	Writers' Fees	Poets and Writers	Appearances	Audience	Sponsors
<b>1971-72</b>	\$37,917	\$86,894	186	517	66,000	201
<b>1970-71</b>	13,550	35,225	79	243	24,050	103
<b>1969-70</b>	8,725	22,800	50	146	14,365	46
<b>1968-69</b>	10,695	27,605	49	106	12,190	58
<b>1967-68</b>	6,755	17,490	32	67	8,375	48
<b>1966-67</b>	1,520	3,595	13	15	1,875	12

Opposite: *Philip Dow at The Nichols School in Buffalo for Outriders Poetry in the Schools.*



**Poets and writers appearances supported  
in 1971-72**

**Albany**

Albany Academy (*R. G. Vliet*); Albany Public Library (*Peter Kane Dufault, Michael Rutherford, Paul Weinman*); Junior College of Albany (*Michael Rutherford*); State University of New York (*Nicholas Delbanco, Galway Kinnell, Mark Strand*); WQBK Radio (*Michael Rutherford, Paul Weinman*)

**Amherst**

Outriders Poetry in the Schools Program at The Park School, Sweet Home Central High School, Williamsville North High School (*Carl Dennis, Philip Dow, Robert Hass, David Ignatow, Erica Jong, John Logan, Morton Marcus, Al Poulin Jr., C. W. Truesdale, Bill Zavatsky*)

**Annandale-on-Hudson**

Bard College (*Harvey Bialy, Fielding Dawson, Charles Stein, Diane Wakoski*)

**Armonk**

Byram Hills High School (*Kenneth Koch*)

**Auburn**

Auburn Community College (*Maxine Kumin, Harvey Swados*); Auburn High School (*Maxine Kumin*)

**Aurora**

Wells College (*William Matthews*)

**Bay Shore**

Bay Shore High School (*Eve Merriam*); Bay Shore Middle School (*Larry Fagin*)

**Beacon**

Howland Circulating Library (*Dick Lourie*)

**Bellport**

Suffolk Cooperative Library System (*G. C. Oden*)

**Binghamton**

Binghamton Central High School (*Ann Birstein*); Binghamton North High School (*Ann Birstein*)

**Brentwood**

Brentwood East Junior High School (*Siv Cedering Fox*)

**Brewster**

The Green Chimneys School (*Dick Lourie*); Melrose Elementary School (*Richard Lewis*)

**Brockport**

State University College (*Robert Bly, John Malcolm Brinnin, Galway Kinnell, Knute Skinner*)

**Bronx**

College of Mount St. Vincent (*Steve Joseph*)

**Bronxville**

Sarah Lawrence College (*Muriel Rukeyser*)

**Brooklyn**

Brooklyn College of the City University of New York (*George Barker, Donald Justice, May Swenson*); Long Island University (*Stanley Barkan, Menke Katz, Ifeanyi Menkiti, Ron Padgett, Edgar Paiewonsky-Conde, Ko Won*); Packer Collegiate Institute (*Michael Benedikt*); Parks, Recreation and Cultural Affairs Administration of the City of New York (*Kimako Baraka, Yusef Iman, Cheryl Solder*); P.S. 152 (*Larry Fagin*); P.S. 198 (*Larry Fagin*); P.S. 206 (*Dick Gallup*); P.S. 207 (*Dick Gallup*); St. Ann's Episcopal School (*Sam Cornish, Miguel Ortiz*)

**Buffalo**

Canisius College (*Diane DiPrima, John Hollander, William Matthews, Constantine Stavron*); Erie Community College (*Irving Feldman, Leslie Fiedler, John Logan*); The Nichols School (*Kenneth Koch*); Outriders Poetry in the Schools Program at Bennett High School, Buffalo Seminary, East High School, Hutchinson Central Technical High School, Lafayette High School, Nichols School (*Philip Dow, Alan Feldman, Erica Jong, John Logan, Felipe Luciano, Andrew Taylor, Al Young*); State University of New York (*Kenneth Koch, Felipe Luciano*)

**Cedarhurst**

Lawrence High School (*Julie Bovasso, Larry Fagin*)

**Chautauqua**

Chautauqua Writers Festival (*Jonathan Baumbach*)

**Congers**

Rockland Country Day School (*Muriel Rukeyser*)

**Cortland**

Cortland High School (*Carol Berge, Paul Blackburn, Mark McCloskey*); State University College Transition Workshop (*Horace Wendell Coleman Jr., Clayton Eshleman, Dan Masterson, Tom Milligan, Armand Schwerner, Barry Targan, Tom Weatherly, Keith Wilson, Paul Zimmer*); The Ella Van Hoesen Campus School (*Clayton Eshleman, Dan Masterson, Tom Milligan, Barry Targan, Tom Weatherly, Keith Wilson, Paul Zimmer*)

**Dix Hills**

Half Hollow Hills Community Library (*D. B. Axelrod*)

**Dobbs Ferry**

Mercy College (*Al Poulin Jr., Sonia Sanchez*)

**Douglaston**

Cathedral College (*David Shapiro*)

**East Hampton**

Old Post Office Theatre (*Terence McNally*)

**Endicott**

Our Lady of Good Counsel High School (*William Matthews*); St. Joseph School (*William Matthews*); Union-Endicott Junior Senior High School (*Geoff Hewitt, William Matthews*)

**Endwell**

Maine-Endwell Senior High School (*William Matthews*)

**Flushing**

The Academy of American Poets and Queens Borough Public Library System (*Stephen Stepanchev, James Wright*); Queens College of the City University of New York (*Erica Jong, Adrienne Rich, Hugh Seidman, Diane Wakoski*); Queensborough Community College (*Diane Wakoski*); York College of the City University of New York (*Owen Dodson*)

**Geneva**

Hobart and William Smith Colleges (*Morton Marcus, W. S. Merwin, Mark Strand*)

**Glenwood Landing**

Glenwood Landing Elementary School (*Siv Cedering Fox*)

**Great Neck**

Kensington-Johnson Elementary School (*Richard Lewis, Ron Padgett*); North Shore Community Arts Center (*Murray Schisgal*)

**Hamilton**

Colgate University (*Michael Anania, Robert Duncan, Daniel Hoffman, William Meredith, Mona Van Duyn, C. K. Williams*); Hamilton Central School (*Michael Anania, Daniel Hoffman*)

**Hancock**

Hancock Central School (*Richard Frost*)

**Harpersville**

Harpersville Central School (*Geoff Hewitt*)

**Hempstead**

Hofstra University Upward Bound Program (*J. E. Franklin, Victor Hernandez-Cruz, Felipe Luciano, G. C. Oden, Miguel Ortiz, Primus St. John*)

**Hewlett**

George Hewlett High School (*Muriel Rukeyser*)

**Hicksville**

Hicksville High School (*May Swenson*)

**Hoosick Falls**

Hoosac School (*Michael Dennis Browne*)

**Houghton**

Houghton College (*Samuel Hazo*)

**Huntington**

Huntington Public Library (*June Jordan*)

**Huntington Station**

South Huntington Public Library (*Richard Lewis, John Thompson*)

**Ithaca**

Cornell University (*Gary Gildner, John Hollander, C. K. Williams*); Lillabulero Poetry Program at Cornell University and Markles Flats Junior High School (*John Gill, Tom Hanna, Geoff Hewitt, Steve Shrader*); The Tin Flower School Program at Boynton Junior High School, East Hill Elementary School, Ithaca High School, Markles Flats Junior High School, and St. John's Elementary School (*Art Berger, Kathleen Gambel, Erica Jong, Marie Matthews, William Matthews, Katherine Saltonstall, C. K. Williams, Bill Zavatsky*)

**Johnson City**

Johnson City High School (*Richard Frost, William Matthews*)

**Katonah**

Katonah Village Improvement Society and Village Library (*Dick Gallup, Michael Goldman, John Logan, Mark Strand, May Swenson*)

**Kenmore**

Outriders Poetry in the Schools Program at Kenmore East and West Senior High Schools (*Philip Dow, Alan Feldman, Robert Hass, John Logan, Morton Marcus, William Matthews*)

**Long Island City**

LaGuardia Community College (*Sonia Sanchez*)

**Loudonville**

Siena College (*James Purdy, L. E. Sissman, W. D. Snodgrass, R. G. Vliet, Reed Whittemore*)

**Middletown**

Middletown High School (*Laurence Josephs, Christopher Lehmann-Haupt*); Orange County Community College (*John Ciardi, Laurence Josephs, Christopher Lehmann-Haupt, Dan Masterson*)

**Mount Vernon**

Mount Vernon YMHA (*Cynthia Ozick*)

**New City**

The Woodglen Elementary School (*Siv Cedering Fox*)

### **New Hyde Park**

The Herricks Public School District at Center Street School, Denton Avenue School, Searingtown School, and Wickshire School (*Michael Brownstein, Anne Waldman*)

### **New Paltz**

State University College (*W. H. Auden, Jerome Rothenberg, Carl Thayer, Diane Wakoski*)

### **New York City**

The Academy of American Poets and the Parks, Recreation and Cultural Affairs Administration of the City of New York (*Michael Benedikt, Helen Chasin, Isabella Gardner, Allan Kaplan, Audre Lorde, Kathleen Norris, Gregory Orr, Raymond Patterson, May Swenson, Jean Valentine*); The City College of the City University of New York (*William Gass, Robert Hazel, Joel Oppenheimer, Grace Paley, Adrienne Rich, Jerome Rothenberg, Sonia Sanchez, Armand Schwerner*); The City College of the City University of New York Elementary Education Department (*Phillip Lopate, Audre Lorde, Ron Padgett, David Shapiro*); City University of New York Graduate Center (*Richard Howard*); Columbia University (*Michael Benedikt, Richard Eberhart, Alfred Kazin, Maxine Kumin*); Columbia University Teachers College (*Kenneth Koch, Louis E. Pinto, Jean-Claude van Itallie*); Finch College (*John Hollander, Richard Howard, Eve Merriam, Muriel Rukeyser, Mark Strand*); Fordham University (*Phillip Lopate*); Langston Hughes House of Kuumba (*Felipe Luciano, Sonia Sanchez*); Little Red School House (*Charles Levendosky*); Lycee Francais (*Kenneth Koch*); The Manhattan Theatre Club (*June Jordan, Reed Whittemore*); The Museum of Modern Art (*Joe Brainard, Joe Ceravolo, Galway Kinnell*); The New School (*Daniel Hoffman*); The New York Public Library and The Academy of American Poets (*Keith Wilson, Charles Wright, Al Young*); New York State English Council (*Audre Lorde, Dick Lourie, Miguel Ortiz*); New York University (*Margaret Atwood, Lucille Clifton, Kenward Elmslie, Clayton Eshleman, Allen Ginsberg, Sandra Hochman, Carolyn Kizer, Kenneth Koch, Maxine Kumin, Peter Orlovsky, Sonia Sanchez, Diane Wakoski*); The 92nd Street YM and YWHA (*Robert Duncan, Stanley Kunitz, Philip Levine, Philip Whalen*); Odyssey House (*Lili Biti, Jesus Papaeto Melendez, Ruth Lisa Schecter, Quincy Troupe, Virginia Brady Young*); Parks, Recreation and Cultural Affairs Administration of the City of New York (*Imamu Amiri Baraka, Kimako Baraka, Yusef Iman, Cheryl Solder*); St. Mark's Church-In-the-Bowery (*Ron Padgett*);

Town Hall and Wide World Productions (*William Jay Smith*)

### **North Babylon**

North Babylon Public Library (*William Meredith*)

### **Oneonta**

Hartwick College (*W. D. Snodgrass*); Oneonta High School (*Howard Levant, Donald Peterson, Diane Wakoski*)

### **Oswego**

State University College (*Richard Frost, Anthony Hecht, Joel Oppenheimer, W. D. Snodgrass, Mona Van Duyn*)

### **Port Washington**

Carrie Palmer Weber Junior High School (*Jack Gelber*)

### **Potsdam**

State University College (*Diane Wakoski*)

### **Poughkeepsie**

Marist College (*Adrienne Rich*); The Oakwood School (*Mark Strand*)

### **Purchase**

State University College (*John Ashbery, W. H. Auden, Barbara Guest, Galway Kinnell, Kenneth Koch, Adrienne Rich, Diane Wakoski*)

### **Queens Village**

Martin Van Buren High School (*Michael Goldman*)

### **Rochester**

Nazareth Academy (*Francesca Guli*); Rochester Jewish Young Men's and Women's Association and the Board of Education (*Dale Davis, Irene Dayton, Israel Emmiot, Ann Githler, Francesca Guli, Patricia Janus, Irene Latta, John Logan, Al Poulin Jr., Jarold Ramsey, William Ward, Michael Waters*); at Franklin and Marshall High Schools (*C. K. Williams, Jay Wright*); The Rochester Poetry Society at Pittsford High School and Rochester Institute of Technology (*Robert Bly, Galway Kinnell, Adrienne Rich*); St. Agnes High School (*Francesca Guli*)

### **Rye**

The Milton School (*Richard Lewis*)

### **St. Bonaventure**

St. Bonaventure University (*W. D. Snodgrass*)

### **Saratoga Springs**

Skidmore College (*John Logan, Mark McCloskey, Grace Paley, W. D. Snodgrass*)

**Scarsdale**

Mid-Westchester YM-YWHA (*James Dickey, Elie Wiesel*)

**Schenectady**

Schenectady County Community College (*Jack Gelber*); Union College (*Fred Gordon*); WMHT-TV (*L. E. Sissman, W. D. Snodgrass*)

**Sea Cliff**

Sea Cliff Elementary School (*Siv Cedering Fox*)

**Selden**

Suffolk County Community College (*Robert Hazel, David Ignatow, Galway Kinnell*)

**Spring Valley**

Spring Valley High School (*Mark McCloskey*)

**Stony Brook**

State University of New York (*Kenneth Koch*)

**Suffern**

Rockland Community College (*Mark McCloskey*); Suffern High School (*Dan Masterson*)

**Syosset**

Syosset High School (*Edward Field, Clarence Major, Eve Merriam, Anne Waldman*)

**Tarrytown**

Marymount College (*Lawrence Ferlinghetti, Nikki Giovanni*)

**Troy**

Rensselaer Polytechnic Institute (*Nikki Giovanni*); Emma Willard School (*Adrienne Rich*)

**Valhalla**

Westchester Community College (*John Ciardi*)

**Valley Stream**

South High School (*Raymond Patterson*)

**Waverly**

Waverly Central Junior and Senior High School (*William Matthews*)

**White Plains**

Good Counsel College (*Muriel Rukeyser*)



## PERFORMING ARTS

The performing arts have consistently constituted the area of greatest Council activity, and in 1971-72 they accounted for more than half the total number of both applications for Council assistance and instances of Council support. The staff that dealt with this activity during the past two years was led by Performing Arts program director Richard d'Anjou and deputy director Phillip Hyde. That the program has emerged as powerfully as it has is largely their achievement.

It is no longer news that the largest and apparently best established performing arts institutions in the State face major economic problems. It is the large organizations which have repeatedly received the lion's share of the Council's performing arts allocation. In 1971-72, when requests for performing arts assistance totaled 723, no less than 55% of the resulting support (almost \$2,975,000) went to thirty-five, or less than 5%, of the applicants. These thirty-five institutions, which include The Buffalo Philharmonic Orchestra, the Saratoga Performing Arts Center, Lincoln Center for the Performing Arts, the New York Shakespeare Festival, the Rochester Civic Music Association, the Eastman School of Music, the New York City Ballet, and The Alvin Ailey American Dance Theater and which collectively determine the standards of our State's artistic productivity, almost paradoxically face increasingly acute financial problems as each month passes.

The disproportionate relationship between performing arts applications received and the number of organizations taking the greatest number of dollars is not limited to any one art form. Ten dance applicants (6% of all dance applicants) were awarded 48% of the total dance allocation, or approximately \$650,000; in theatre six applicants

(4%) were awarded 38%, or approximately \$450,000; and in music fourteen applicants (6%) took 50%, or approximately \$1,250,000. The largest single instance of assistance—over \$525,000 awarded to the City Center of Music and Drama for children's theatre, closed street activity, the New York City Ballet, and the New York City Opera—used almost 10% of all 1971-72 Council funds allocated to the performing arts.

These figures notwithstanding, the Council has not lost sight of innovative performing arts activity. Modest support of such organizations as the Odyssey Theater in Binghamton (\$1,000), The Harlem Drummers and Dancers (\$995), and the Huntington Men's Chorus (\$700) assists interested people in maintaining arts activity at the local level.

This year the program report for performing arts includes a new category of assistance—Presenting Organizations. These nonprofit sponsors, which “present” performing arts events as opposed to those which “produce” them, have emerged as a significant new feature of the State's cultural complex. (The distinction would identify the Saratoga Performing Arts Center and the Mt. Vernon YM-YWHA as presenting organizations while groups like the New York City Ballet are seen as producing organizations.) Performing arts series, in particular, tend to be the work of the presenting organizations, typically made up of a small staff and many unpaid volunteers. These organizations plan the programs to be presented in their communities, engage artists, rent space, publicize events, pay bills, and deal with a host of attendant responsibilities and headaches. Their programs range from mixed media events to eighteenth-century chamber music, and they are as likely to be housed in art galleries and school assembly halls as in conventional theatres.

One of the most interesting of the State's performing arts programs is “presented” in and around Rochester by the Monroe County Library System. It is limited to local artists who perform in seventy-six libraries in Livingston, Monroe, Ontario, Wayne, and Wyoming Counties. The Monroe

---

*Opposite: James Cunningham and the Acme Dance Company perform on the steps of Federal Hall.*

Library serves as coordinator, administrator, and publicist. The success of this program calls attention to another aspect of the Council's allocations—almost half of the instances of 1971-72 support for the performing arts (45.2% to be exact) applied to activity and services of organizations located outside New York City and accounted for 37% of performing arts dollars, amounting to almost \$2,000,000. In addition, a considerable part of the allocation to organizations located in New York City resulted in upstate activity and services.

Lewis L. Lloyd

## Presenting Organizations

The 1971-72 activities of Presenting Organizations precede the reporting of separate performing arts disciplines this year. The 1971-72 activities of the Touring Program, now administered outside the Council, are described after the Presenting Organizations listing.

### Assistance to Presenting Organizations in 1971-72

*Albany Jewish Community Center.* \$1,500 for artist fees for an adult performing arts series including Martha Schlamme, folk singer, and Arnold Moss, actor; and for a performance by the Albany Symphony Orchestra in the children's theatre series.\*

*Albright-Knox Art Gallery* see The Buffalo Fine Arts Academy.

*Amagansett Historical Association.* \$500 for artist fees for a free Labor Day concert by the Hofstra String Quartet and Richard Dyer-Bennett in the garden of the Miss Amelia Cottage Museum.

*Art Appreciation Guild of St. Nicholas Ukrainian Orthodox Church, Troy.* \$2,500 for production expenses for a Ukrainian folk festival.

*The Arts Center on Maryrose Campus, Albany.* \$5,000, including \$2,000 matching funds, for fees for artists performing in local schools; for the salary of a coordinator of youth programs; and for the fee of a professional pianist giving lecture-demonstrations for young pianists.

*Associated Colleges of the St. Lawrence Valley, Potsdam.* \$2,500 for a new cultural resources program to encourage professional artists (from Clarkson College of Technology, St. Lawrence University, State University Agricultural and Technical College at Canton, and State University College at Potsdam) to lecture and perform for local schools and community organizations throughout the North Country.\*

*Association for the Performing Arts, Yorktown Heights.* \$995 for artist fees for a performance by The Alvin Ailey American Dance Theater.

*Bay Area Friends of the Fine Arts, Bayport.* \$1,000 for artist fees for a performance of the Metropolitan Opera Studio's *Don Pasquale*; for a dance workshop and demonstration by Erin Martin for schoolchildren; and for production expenses of the BAFFA Symphony Orchestra.\*

*Bread and Puppet Theater, Plainfield, Vt.* \$2,750 for production expenses for tours of ten New York State colleges.

*Brooklyn Academy of Music* see St. Felix Street Corporation.

*The Brooklyn Children's Museum.* \$2,500 for materials, rentals, and equipment for dance and theatre workshops for young students. The Museum is also known as MUSE.\*

*The Buffalo Fine Arts Academy.* \$2,500 for artist fees for performances by the Nikolais Dance Theatre, the S.E.M. Ensemble (experimental electronic, instrumental, and audiovisual works), and the Buffalo Philharmonic Orchestra (a new work by Lukas Foss to celebrate the tenth anniversary of the Albright-Knox Art Gallery).\*

*Canandaigua Lively Arts Council.* \$1,500 for artist fees for a summer outdoor pops concert by the Rochester Philharmonic Orchestra.

*The Canarsie Beach Cultural & Civic Center, Brooklyn.* \$995 for production of a performing arts series including *Echoes of the Left Bank*, *You're a Good Man Charlie Brown*, National Ballet of Mexico, and *The Barber of Seville* by The Turnau Opera.

*City Center of Music and Drama, New York City.* \$125,000 for street events that brought together dance, theatre, music, poetry, puppets, and storytelling in presentations that stimulated neighborhood participation; and for free and discount-price tickets for students, senior citizens, and low-income groups.\*

*Civic Morning Musicals, Syracuse.* \$1,500 for artist fees for a performance by Melissa Hayden and Company, and for a young talent concert by Stanley Norsworthy, baritone, and Henry Criz, violinist.

*Clarence Concert Association.* \$850 for production expenses for a summer concert series by the Clarence Summer Orchestra and the Clarence Band.

*Columbia County Council on the Arts, Chatham.* \$2,500 for artist fees for a dance program including a performance by the Nikolais Dance Theatre and a special presentation of *The Nutcracker* by the Poughkeepsie Ballet Company with the Hudson Valley Philharmonic.\*

*Council for the Arts in Westchester, White Plains.* \$2,700 for artist fees for a dance program including performances by the Joffrey II Company, The Dance Theatre of Harlem, and five Westchester dance companies—Ballet Repertory Company of Westchester, County Theater Ballet, Steffi Nossen Dance Company, Rondo Dance Theater, and Westchester Ballet Company.\*

*Council on the Arts for Clinton-Essex Counties, Plattsburgh.* \$1,000 for artist fees for performances in Clinton and Essex Counties by the Lenox String

Quartet and The National Shakespeare Company.\*

*The Cubiculo, New York City.* \$11,000 for administrative and production expenses for some thirty-five dance and fifteen theatre presentations. The Cubiculo, an experimental arts center, provides two theatres for the presentation of poetry readings, films, mixed media, and music as well as theatre and dance.\*

*Cultural Events Committee, South Fallsburg.* \$600 for artist fees for a performance by The Open Theatre at Sullivan County Community College.

*Cultural Resources Council of Syracuse and Onondaga County.* \$2,900 for administrative expenses for the Inter-Acts program of theatre arts training for preschool and schoolchildren involving instruction in theatre crafts and trips to theatres and television studios.\*

*Everson Museum of Art, Syracuse.* \$2,500 for production expenses for a performance of Phill Niblock's *100 Mile Radius*, *Environments III*, and for artist fees for a concert by Sun Ra.\*

*Foundation for the Arts in Binghamton.* \$2,829 for artist fees for a performance of *An Entertainment for Elizabeth* by the New York Pro Musica.

*Freeport Community Concert Association, Massapequa.* \$1,000 matching funds for production expenses for a performing arts series with five events.

*Friends of Chamber Music of Troy.* \$1,650 for production expenses for four Tiny Tots concerts by the Albany Chamber Orchestra and ten school concerts by chamber ensembles of the Albany Symphony reaching approximately 33,000 children.

*Friends of the Lakeview Library, Rockville Centre.* \$500 for production expenses for a lecture-demonstration by The Dance Theatre of Harlem.\*

*Geneva Historical Society and Museum.* \$2,000 for artist fees for a summer concert performance by the Rochester Philharmonic Orchestra at Rose Hill.\*

*Greater Middletown Arts Council.* \$3,500 for artist fees for performances of *The Dance Theatre of Harlem*, the *National Ballet of Washington*, and *Jacques Brel Is Alive and Well and Living in Paris*.\*

*The Solomon R. Guggenheim Museum*, New York City. \$1,000 for artist fees and production expenses for a performance by the *Murray Louis Dance Company* as part of a summer performing arts festival.\*

*Guild Hall*, East Hampton. \$1,500 for artist fees for the *Dinizulu African Dancers*, the *Kohon String Quartet*, and the *Marian McPartland Trio* to perform in a series at this cultural center.\*

*Hastings Creative Arts Council*, Hastings-on-Hudson. \$1,750 for artist fees for a folk music street festival.

*Herkimer County Arts Council*, Herkimer. \$300 for a consultant in performing arts program planning.

*Hewlett-Woodmere Public Library*, Hewlett. \$5,000 for musicians' fees for an innovative series of four concerts—by *American Concert Trio*, *Dinizulu African Dancers*, *Marian McPartland Trio*, and *Za-lenka Woodwind Quintet*—traveling to libraries in Lawrence, Long Beach, Massapequa, and Westbury.

*Langston Hughes Community Library and Cultural Center*, Queens. \$1,500 for artist fees for performing arts events.\*

*Implementation Committee of the Greenwich Village Charrette*, New York City. \$2,500 for fees for artists from the community to perform for school-children.\*

*Iona College Institute for the Arts in Westchester*, New Rochelle. \$2,500 matching funds for artist fees for three educational concerts by the *Orchestral Society of Westchester*.

*Island Concert Hall*, Roslyn Heights. \$5,400 for artist fees for a series of twenty-nine events reaching a Long Island audience of over 25,000.

*Kenan Center*, Lockport. \$4,100 for production expenses for a community theatre season including performances of *Corruption in the Palace of Justice*, *Ghosts*, and *The Price*; for artist fees for *The NOW Theatre Repertory Company* children's theatre series and a concert by the *Creative Associates of the Center of the Creative and Performing Arts*.\*

*Kirkland Art Center*, Clinton. \$250 for a concert by harpsichordist *Albert Bowen*.\*

*Lake Placid Music and Art Association*. \$2,000 for artist fees for five concerts in a summer evening series including performances by the *After Dinner Opera Company*; the *Domb Duo*, violin and cello; *Gilbert and Sullivan A La Carte*; the *Newport Jazz All Stars*; and *Joanna Simon*, mezzo-soprano.

*Lincoln Center for the Performing Arts*, New York City. \$100,000 for operating costs of a program which offers students cut-rate tickets for performances by the *Metropolitan Opera*, the *New York Philharmonic*, the *New York City Ballet*, the *New York City Opera*, the *Repertory Theater of Lincoln Center*, the *Film Society of Lincoln Center*, and the *Chamber Music Society of Lincoln Center*, and sponsors tours of secondary schools throughout the State.

*Emily Lowe Gallery*, *Hofstra University*, Hempstead. \$1,250 for artist fees for a concert by *Philip Glass* and a dance performance by *Yvonne Rainer*.\*

*Lyceum*, Saranac Lake. \$1,500 for artist fees for an expanded performing arts program at *North Country Community College* including recitals by the *Cantilena Chamber Players* and pianist *Frank Glazer* and a professional dance performance.\*

*Marymount Manhattan College*, New York City. \$250 for a curriculum-related performance by *Indian dancer Vija Vetra*.

*Maverick Concerts*, Woodstock. \$1,000 for artist fees for ten Sunday summer concerts in a series now in its fifty-sixth year.

*Mercy College, Concert and Lecture Bureau, Dobbs Ferry.* \$995 for artist fees for a performing arts series including performances by the Roland Kirk Quartet and Babatunde Olatunji and his Company of African Dancers, Singers and Drummers.

*Merrick-Bellmore Community Concert Association, Merrick.* \$500 for a performance by baritone Theodore Uppman.

*Monroe County Library System, Rochester.* \$13,785 for a coordinator's salary and program expenses for a performing arts series drawing on forty-four local professional artists for over 125 performances at fifty libraries, and reaching some 10,000 people in five counties.

*Mount Saint Mary College Cultural Centre, Newburgh.* \$1,500 for artist fees for touring productions of *Carousel* and *The Fantasticks*.

*Mount Vernon YM and YWHA.* \$1,000 for artist fees for a performance by the Joffrey II Company.

*MUSE* see The Brooklyn Children's Museum.

*Nassau County Office of Cultural Development, Garden City.* \$3,500 for production expenses for community theatre performances and school music programs.\*

*Nazareth College of Rochester, Arts Center.* \$5,000 for production expenses for a performing arts series including eighteen performances by fourteen groups for an audience of 12,000. The Arts Center offers Rochester professional theatre, dance, and music performances by major touring companies.

*New York University School of Continuing Education, New York City.* \$7,500 for artist fees for a program of more than thirty dance and music presentations for students and the community, and for a special performance by Merce Cunningham and Dance Company.

*Niagara Festival of the Arts, Niagara University.* \$5,000 for production expenses for the seventh an-

nual festival with performing arts events by the Buffalo Black Drama Workshop, Buffalo Philharmonic, Chuck Mangione Quartet, Nikolais Dance Theatre, The NOW Theatre Repertory Company, and Niagara University Players, and a symposium on the arts and a sculpture exhibit. More than half the festival audience is drawn from outside the University.

*92nd Street YM and YWHA, New York City.* \$1,000 for production expenses for a folk music program.

*North Shore Community Arts Center, Great Neck.* \$6,500, including \$2,000 matching funds, for an administrator's salary; and for production expenses and artist fees for a theatre and dance program including performances by The Alvin Ailey American Dance Theater, Jacques d'Amboise with Kay Mazzo and Company, Claude Kipnis Mime Theatre, Lar Lubovitch and Company, Jack McGowran, and Siobhan McKenna.\*

*Oneida Area Arts Council, Oneida.* \$1,200 for artist fees for a performance by the Syracuse Symphony Orchestra as part of a performing arts series.

*The Parrish Art Museum, Southampton.* \$300 for artist fees for performances by the Long Island Chamber Ensemble, the Palmer Chamber Ensemble, and the Stony Brook Quartet.\*

*Pine Bush Arts Council.* \$2,200 for production expenses for a performing arts program at the Pine Bush Central School including a performance of *The Nutcracker* by the Poughkeepsie Ballet Theatre and the Hudson Valley Philharmonic.

*Richmond College of the City University of New York, Cultural and Public Affairs Office, Staten Island.* \$3,011 for production expenses for a young artists music series, and for an internship in arts administration.

*The Rockaway Music and Arts Council, Queens.* \$1,500 matching funds for artist fees for three concerts by the Guarneri String Quartet, pianist Peter Nero, and the David Randolph Singers.

*Rome Community Concert Association.* \$995 for artist fees for a performance by the Baltimore Symphony Orchestra in a performing arts series.

*St. Agnes School, Albany.* \$1,550 for a program bringing local and professional performing artists to the school to perform for St. Agnes students and students from other Albany schools.

*St. Felix Street Corporation, Brooklyn.* \$155,000 for artist fees and production expenses for dance programming at the Brooklyn Academy of Music including performances by the Nikolais Dance Theatre, Merce Cunningham and Dance Company, Murray Louis Dance Company, and Bella Lewitzky Dance Company, and sponsorship of the Afro-Asian Festival.\*

*Saratoga Performing Arts Center, Saratoga Springs.* \$45,000 for artist fees and production expenses for a season's performances by the New York City Ballet.\*

*South Shore Cultural Arts Center, Point Lookout.* \$7,650, including \$1,500 matching funds, for a professional performing arts series; and for administrative and program expenses for a community theatre.\*

*Staten Island Community Concert Association.* \$1,800 for artist fees for a performance by the Baltimore Symphony Orchestra.

*Staten Island Council on the Arts.* \$3,000 for artist fees and production expenses for the Richmond College Jazz Day, the Jewish Community Center Music and Dance Festival, and the Staten Island Lyric Opera productions of *Cavalleria Rusticana*, *Pagliacci*, and *Carmen*.\*

*Town Hall, New York City.* \$7,500 for artist fees for a performing arts series of twenty early evening music and dance presentations aimed at developing an audience in the business community surrounding Town Hall.

*Town of Hempstead, Department of Parks and*

*Recreation.* \$2,500 for artist fees for a series of National Chorale performances from a mobile unit in parks and other outdoor locations.

*University Regent Theatre, Syracuse.* \$4,500 for artist fees for touring theatre productions including *Jacques Brel is Alive and Well* and *Living In Paris*, Siobhan McKenna in *Here Are Ladies*, The National Shakespeare Company's *She Stoops to Conquer* and *Romeo and Juliet*, and a special children's performance of *The Ransom of Red Chief* by the Performing Arts Repertory Theatre.\*

*The Westchester Chamber Music Society, White Plains.* \$175 for production expenses for one concert and a workshop conducted by the Bach's Uncle quartet.

*YM and YWHA of Washington Heights & Inwood, New York City.* \$750 for artist fees for a performing arts series including performances by clarinetist Stanley Drucker, baritone Leslie Guinn, violinist Robert Mann, pianist Jens Nygaard, and violist Michael Tree.

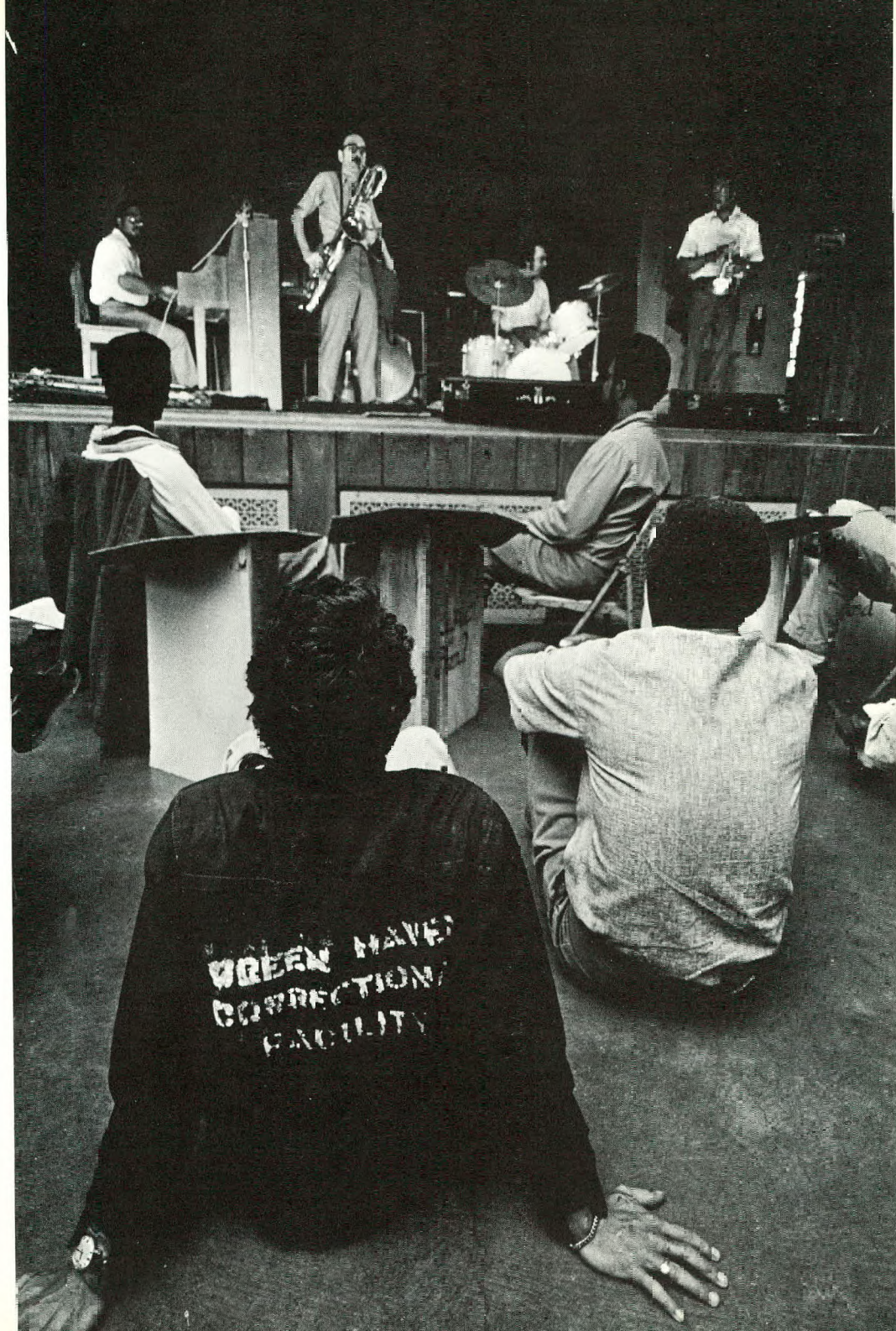
## TOURING PROGRAM

The Touring Program was the Council's first organized effort to open the State's performing arts resources to its entire population. Now in its eleventh year of operation, it has served as the model for other Council activity in relation to film, poetry, and the visual arts.

The program serves as a source of information about performing artists, and provides financial assistance to bridge the gap between the expenses involved in an engagement (artist fees, production costs, local promotion) and the sponsor's income

---

Opposite: *Thad Jones/Mel Lewis Quintet performance at Stormville sponsored by the National Academy of Recording Arts and Sciences in cooperation with the Green Haven Correctional Facility.*



from ticket sales and contributions. The choice of an artist is left entirely to the sponsor, whose application for assistance is considered in terms of overall program plan, geographical location, evidence of community support, previous attendance figures, realistic ticket pricing, and interest in maintaining a community performing arts program.

In 1971-72 the Touring Program assisted in fifty-seven performances presented by forty-one sponsors throughout the State. The Council contributed almost \$40,000 toward resulting artist fees of over \$100,000. The program was administered for the Council by the New York Foundation for the Arts.

Carla Schaefer

#### **Touring Program performances in 1971-72**

##### **Auburn**

National Academy of Recording Arts and Sciences in cooperation with Auburn Correctional Facility (*Earl Hines Quartet*)

##### **Baldwin Harbor**

Children's Theatre Community Council (*Charles Weidman and Theatre Dance Company*)

##### **Baldwinsville**

Baldwinsville Committee of the Syracuse Symphony Guild (*Syracuse Symphony Orchestra*)

##### **Brightwaters**

Friends of the Bay Shore-Brightwaters Public Library (*Edward Villella in Concert*)

##### **Bronxville**

Sarah Lawrence College (*Composers String Quartet*)

##### **Canton**

St. Lawrence University (*Syracuse Symphony Orchestra*)

##### **Cazenovia**

Cazenovia Symphony Guild (*Syracuse Symphony Symphonetta*)

##### **Cooperstown**

Women's Club of Cooperstown (*The Dance Theatre of Harlem*)

##### **Freeport**

Arts for Children (*Dorian Woodwind Quintet*)

##### **Geneva**

Geneva Concerts (*Cincinnati Symphony, Garrick Ohlsson pianist*)

##### **Hamilton**

Colgate University Concert Series (*Erick Hawkins Dance Company, New York Pro Musica: "An Entertainment for Elizabeth"*)

##### **Ithaca**

Cornell University Faculty Committee on Music (*New York Chamber Soloists*)

##### **Jackson Heights**

Children's Theater of Jackson Heights (*Little Theatre of the Deaf*)

##### **Jamaica**

St. John's University (*Cage Productions Company: "The Cage"*)

##### **Jericho**

Mid-Island Concert Association (*Goldovsky Grand Opera Theater: "The Barber of Seville"*)

##### **Keuka Park**

Keuka College (*Voices, Inc.*)

##### **Massena**

Massena Arts Council (*New Christie Minstrels*)

##### **Napanoch**

National Academy of Recording Arts and Sciences in cooperation with Eastern New York Correctional Facility (*Herbie Mann Quintet*)

##### **New Hyde Park**

Greater New Hyde Park Community Concert Association (*The Beaux Arts Trio of New York, The Lee Evans Trio*)

##### **New York City**

Center for New Music (*The Music of John Cage Honoring His 60th Birthday*); John R. Jakobson Foundation (*Mabou Mines: "The Red Horse Animation"*); Loeb Student Center (*Cage Productions Company: "The Cage"*); St. Peter's Lutheran Church (*Max Roach Quintet*); ZONE in cooperation with The Solomon R. Guggenheim Museum (*ZONE: "The Yellow Sound"*)

##### **Pawling**

Pawling Fine Arts Council (*Turnau Opera: "Don Pasquale"*)

##### **Poughkeepsie**

Marist College (*YGB Company: "To Be Young, Gifted and Black"*); Vassar College (*Siobhan McKenna: "Here Are Ladies"*)

**Rochester**

University of Rochester (*Cage Productions Company: "The Cage"*)

**St. Bonaventure**

St. Bonaventure University (*American Theatre Productions: "You're a Good Man Charlie Brown," The National Shakespeare Company: "Romeo and Juliet," Rochester Philharmonic Orchestra*)

**South Fallsburg**

Ellenville-Fallsburg Performing Arts Council (*Eglevsky Ballet Company, The Repertory Theater of Lincoln Center: "Play Strindberg"*)

**Staten Island**

Wagner College (*Matteo and the Ethno-American Dance Company*)

**Stormville**

National Academy of Recording Arts and Sciences in cooperation with Green Haven Correctional Facility (*Thad Jones/Mel Lewis Quintet, Marian McPartland Trio*)

**Syosset**

Junior Orchestra of Long Island (*The Hofstra String Quartet*)

**Syracuse**

Everson Recital Series (*Abreu Brothers classical guitarists, Nerine Barrett pianist, Stephen Bishop pianist, Miriam Fried violinist*)

**Turin**

Lewis County Chamber of Commerce (*American Theatre Productions: "You're a Good Man Charlie Brown"*)

**Upton**

Brookhaven National Laboratory Employees Recreation Association (*Julius Baker flutist, Philadelphia String Quartet*)

**Wellsville**

Performing Arts Committee of Wellsville (*The Lee Evans Trio*)

**West Coxsackie**

National Academy of Recording Arts and Sciences in cooperation with Coxsackie Correctional Facility (*Chico Hamilton Quartet*)

**White Plains**

Westchester Educational Theatre (*Voices, Inc.*)

**Yonkers**

Elizabeth Seton College (*Matteo and the Ethno-American Dance Company*)

**Dance**

The Council's goals in connection with the field of dance in 1971-72, were to support it at the highest professional level and to help it reach new and enlarged audiences. Serious consideration was given to all dance activities and to the smallest as well as the largest organizations. It is estimated that performing dance companies funded in 1971-72 had, in the previous year, reached a New York State audience of some 2,400,000 at 2,600 performances, lecture-performances, dance film showings, lectures, seminars, master classes, workshops, and experimental events. In addition to those attending traditional theatre performances, this audience encompassed schoolchildren, senior citizens, hospital and prison groups, and those who encountered dance in street festivals, parks, and other public areas.

Council support went to groups offering Spanish dance, black dance, tap dance, jazz dance, and dance derived from Far Eastern and Middle Eastern sources, as well as to those working in the classical ballet and modern dance traditions. In areas where there is no local professional dance, serious non-professional programs received support, but it is of some significance that a number of professional companies are now based outside of New York City in Brockport, Potsdam, New Berlin, and Huntington. Dance service organizations that provide assistance to small dance groups in connection with administration, promotion, fund raising, and production also received Council funding.

Stuart Hodes

**Dance assistance in 1971-72**

*The Acme Dance Company*, New York City. \$7,000 for residencies at State University Colleges at Plattsburgh and Brockport, the State University of New York at Buffalo, and Jamestown Community

College, and for production and administrative expenses for eight theatre concerts and six performances in public areas.

*Alvin Ailey American Dance Theater* see Dance Theater Foundation.

*Frances Alenikoff Dance Theater*, New York City. \$2,000 for rehearsal and performance fees for a new repertory work, *Obsidian*.

*American Ballet Theatre* see Ballet Theatre Foundation.

*American Dance Associates*, New York City. \$12,000 for rehearsal salaries, choreographers' fees, and production expenses for repertory expansion of the Dance Repertory Company.

*American Dance Guild*, Queens. \$5,000 for partial salary of an administrator for the development of innovative dance projects. This service organization sponsors conferences of dance teachers, performers, researchers, and students, and publishes *Dance Scope* semi-annually.

*American Theatre Laboratory*, New York City. \$3,000 for a concert performance facility for small nonprofit dance companies including Composers and Choreographers Theatre, Dance Theater Workshop, Laura Dean Dance Company, Laura Foreman Dance Company, Interboro Ballet, The Cliff Keuter Dance Company, and Kathryn Posin Dance Group.

*Mary Anthony Dance Theatre Foundation*, New York City. \$2,500 for rehearsal fees, costumes, set construction, lighting, and advertising for a new work, *Ceremony of Carols*, with a score by Benjamin Britten.

*Armageddon in Babylon*, New York City. \$2,000 for completion of a dance theatre work by Morse Donaldson.

*Association of American Dance Companies*, New York City. \$20,000 for administrative costs of services to professional New York State dance com-

panies including an annual conference, representation at booking conferences, and studies on insurance rates and contracts.

*Minna Bailis Dance Company*, Massapequa. \$1,000 for rehearsal and travel expenses and for costumes and shoes for a series of over two hundred performances arranged by Orchestra Da Camera to reach seventy-five Nassau and Suffolk County elementary and junior high schools.

*Ballet Concepts*, New York City. \$2,000 for choreographers' fees and rehearsal expenses for new works by Louis Johnson and Marvin Gordon with music by Mason Williams and Ned Rorem, performed in a summer tour of New York City parks.

*The Ballet Repertory Company of Westchester*, White Plains. \$1,000 for rehearsal and production costs of two concerts, one given jointly with the County Theatre Ballet, the Steffi Nossen Dance Company, the Rondo Dance Theatre, and the Westchester Ballet Company, and presented by the Council for the Arts in Westchester.

*Ballet Theatre Foundation*, New York City. \$125,000 for production costs of performances of thirty-five ballets including world premieres of works by Eliot Feld and Dennis Nahat presented during the American Ballet Theatre's six-week summer season at the New York State Theater and its four-week winter season at the City Center 55th Street theatre.

*Bar Harbor Festival Corporation*, New York City. \$1,000 for production and administrative costs of a series of classical ballet performances presented in Armonk by the Bar Harbor Festival Ballet Company.

*Bhaskar—Dances of India*, New York City. \$2,500 for dancers' salaries and production expenses for a program of East Indian dance performed by Bhaskar and Shala and Company for schoolchildren, college audiences, and the general public in Hicksville, Huntington, Massapequa, New York City, Scarsdale, and Utica.

*Brockport Resident Dance Company.* \$10,000 for dancers' salaries and production and administrative expenses of this professional group, resident at State University College at Brockport, which performs for students and general audiences.

*Buffalo Theater Workshop.* \$1,500 for production costs of two performances of a work using elements of modern and Afro-American dance by Synyer Hanesworth, director of the Workshop's dance department.\*

*Capital Area Modern Dance Council,* Ballston Lake. \$10,000 for fees for half-week residencies and performances at the Spa Summer Theatre in Saratoga Springs by the Lucas Hoving Dance Company and The Paul Taylor Dance Company, and for a four-week residency and two performances by the Paul Sanasardo Dance Company.

*Alonso Castro Dance Theatre,* New York City. \$995 for dancers' fees and administrative and production expenses for three performances at The Riverside Church and three performances at The Manhattan Theatre Club.

*Chamber Dance Ensemble,* Potsdam. \$7,500 for dancers' salaries, transportation, advertising, and other program costs of modern dance concerts in northern New York State schools.

*Chimera Foundation for Dance,* New York City. \$54,100 for dancers' salaries and production and administrative expenses for programs presented by the Nikolais Dance Theatre and the Murray Louis Dance Company during a season at the Brooklyn Academy of Music, and for dance projects at The Space for Innovative Development.

*City Center Joffrey Ballet* see Foundation for American Dance.

*City Center of Music and Drama,* New York City. \$241,500 for a dance season including twenty-three weeks of performances by the New York City Ballet, twelve weeks by the City Center Joffrey Ballet, four weeks by the Alvin Ailey American

Dance Theater, and five performances by Ann Halprin's Dancers' Workshop of San Francisco; and for a series of dance events in city parks and other public areas. Of the total, \$150,000 was earmarked for general operating expenses of the New York City Ballet, which also performs at the Saratoga Performing Arts Center, and which sent a group of eight dancers to Clinton Prison at Dannemora while in residence at Saratoga Springs. New ballets by George Balanchine, Jerome Robbins, Richard Tanner, and Lorca Massine were presented.\*

*Ze'eva Cohen Dance Company,* New York City. \$3,000 for choreographers' fees and rehearsal and production expenses for eleven performances of solo works by modern dance choreographers.

*Company of Man,* Buffalo. \$10,000 for production costs of *Black Ivory*, a dance theatre work directed by Christyne Lawson and performed at the Albright-Knox Art Gallery, and for the fee of an accountant.

*Composers and Choreographers Theatre,* New York City. \$12,500 for fees of choreographers and dancers, theatre rental, and other production and administrative expenses for concerts involving twenty-two choreographers and including thirty-two new works.\*

*The Country Dance Society,* New York City. \$7,000 for the salary of an administrative assistant to May Gadd, the Society's founder.

*Tina Croll and Company,* New York City. \$1,000 for production expenses including fees for dancers and stage crew and advertising for seven concerts.

*The Crosby Project,* New York City. \$2,000 for rental of a free dance performance facility.

*Cunningham Dance Foundation,* New York City. \$30,000 for dancers' salaries and administrative costs of performances by Merce Cunningham and Dance Company at the Brooklyn Academy of Music, and in Binghamton, New Paltz, and Poughkeepsie.

*Dance Notation Bureau,* New York City. \$15,000 for notators' salaries and costs of training notators for

reconstructing ballets for New York State dance companies, and for adding works by Jose Limon, Sophie Maslow, Kathryn Posin, Anna Sokolow, Julia Sutton, Norman Walker, and Charles Weidman to the Masterpiece Collection library of ballets.

*Dance Research Foundation*, New York City. \$7,500 for research on the origins and development of American dance.

*Dance Theater Foundation*, New York City. \$75,000 for salaries, artists' fees and royalties, and production and administrative expenses of The Alvin Ailey American Dance Theater, and for production costs of a new ballet with a score by Mary Lou Williams.\*

*The Dance Theatre of Harlem*, New York City. \$10,000 for fees, royalties, dancers' salaries, and production expenses for a new ballet, *Forces of Rhythm*, choreographed by Louis Johnson, and a restaging of Lester Horton's *The Beloved*.\*

*Dance Theatre of Rochester*. \$2,000 for dancers' fees and production and travel expenses for twenty school performances and four performances at an interfaith religious arts festival.

*Dance Theater Workshop*, New York City. \$15,000 for choreographers' and dancers' fees, theatre rental, and other production and administrative expenses for fifty-seven performances of the company's regular programs, and for a summer festival of twelve performances at the American Theater Laboratory.

*Dance Uptown*, New York City. \$6,500 for choreographers' fees and production expenses for a dance concert series presented on the Barnard College campus.

*Dancers Studio Foundation*, New York City. \$5,000 for professional fees for the creation and production of new works by this membership group, directed by Valerie Bettis.

*Dances We Dance*, New York City. \$2,500 for costume designs and lighting for a new ballet choreographed by Murray Louis.

*Chuck Davis Dance Company*, Bronx. \$3,500 for dancers' and drummers' fees and production and administrative expenses for performances dealing with themes of contemporary black experience, in theatres, schools, museums, and parks.

*Destine Dance Foundation*, New York City. \$5,000 for artists' salaries, production costs, and an administrative salary for the Destine Afro-Haitian Dance Company, which performed African, Haitian, and Caribbean dance programs for young and adult audiences in Cortland, Ilion, and Utica, and in the Bronx, Brooklyn, and Manhattan, and on Long Island.

*Directional Concepts Dance Theatre Foundation*, New York City. \$2,500 for the fees of an administrator and a public relations consultant, and for office expenses, printings, and mailings. The Foundation performs managerial and booking services for several dance companies and individual artists including The Cliff Keuter Dance Company, the Melissa Hayden Ballet Festival, the Gus Solomons Dance Company, and dancers Raymond Johnson and Sara Shelton.

*Eglevsky Ballet Company of Long Island*, Massapequa. \$7,500 for rehearsal and production expenses for a new production of *Coppelia*, performances of which were sponsored in Nassau County schools by the Nassau County Office of Cultural Development and also presented in Suffolk County and upstate New York schools.

*George Faison Universal Dance Experience*, New York City. \$3,000 for mailings, theatre rental, and costume fabrics for three new ballets by George Faison.\*

*Louis Falco Dance Company*, New York City. \$5,000 for dancers' salaries, advertising, and administrative costs of performances in New York City and Saratoga Springs including the premiere

---

Opposite: *The Alvin Ailey American Dance Theater performs Revelations in New York City.*



of a new ballet choreographed by Louis Falco.

*Viola Farber Dance Company*, New York City. \$4,000 for theatre rentals, salaries, and administrative, rehearsal, and publicity expenses for ten New York City performances including premieres of four works by Viola Farber.

*Fifty Toes*, Brooklyn. \$500 for costumes and props, rental of a sound system, and publicity expenses relating to performances for children.

*Fine Arts Workshop*, New York City. \$2,000 for salaries of teachers of free children's classes in classical ballet and African and modern dance.\*

*Foundation for American Dance*, New York City. \$125,000 for operating expenses for ninety-four performances by the City Center Joffrey Ballet and for twenty-two performances by the apprentice Joffrey II company including lecture-demonstrations at schools.

*Foundation for Modern Dance*, New York City. \$20,000 for composers' fees, dancers' and musicians' salaries, and production costs of two new works by Erick Hawkins, and for the salary of a secretary for The Erick Hawkins Dance Company.

*Foundation for the Vital Arts*, New York City. \$5,000 for rehearsal and performance fees and production costs of two new works and a revival presented by the Eleo Pomare Dance Company.\*

*Gaku Dance Theatre*, New York City. \$2,500 for dancers' salaries for a season of ballets by Richard Gain and Richard Kuch at The Riverside Church.

*Mimi Garrard Dance Theater Company*, New York City. \$1,500 for administrative expenses and fees for dancers and stagehands for a dance-theatre-media concert at Stony Brook.

*Midi Garth Dance Company*, New York City. \$995 for rehearsal studio rental, dancers' fees, and production expenses for a concert in New York City.

*Lotte Goslar and Company*, New York City. \$10,000 for administrative and production expenses in-

cluding dancers' salaries for a New York State performance series by the Company's Theater of Pantomime.

*Martha Graham Center of Contemporary Dance*, New York City. \$31,000 for dancers' salaries for placing the ballets of Martha Graham in the permanent repertory of a modern dance company. The works include *Diversion of Angels*, *El Penitente*, *Embattled Garden*, *Errand Into the Maze*, *Secular Games*, and *Seraphic Dialogue*, and excerpts from *Clytemnestra* and *Dark Meadow*.

*Great Lakes Association for the Dance*, Buffalo. \$3,550 for artists' fees and production and transportation expenses for nine Festival Ballet of New York performances in elementary and secondary schools in Buffalo and Rochester.

*The Jose Greco Foundation for Hispanic Dance*, New York City. \$4,000 for dancers' salaries and travel and administrative expenses for performances for predominantly Spanish-speaking students in junior high and high schools in the Bronx, Brooklyn, and Manhattan.

*Gudde Dancers*, New York City. \$5,000 for administrative expenses and for production costs of performances including concerts in schools and other institutions.

*The Harlem Drummers and Dancers*, New York City. \$995 for production and transportation of three fourteen-foot marimbas for use at audience participation concerts for junior high and high school students.

*The Erick Hawkins Dance Company* see Foundation for Modern Dance.

*Henry Street Settlement*, New York City. \$3,000 for the salary of a dance company director, costumes, and for transporting children to lecture-performances at the Settlement.\*

*The House Monkey*, New York City. \$5,000 for administrative and production expenses and dancers'

salaries for performances, lecture-demonstrations, and workshops for college audiences at Syracuse and Stony Brook.

*Lucas Hoving Dance Company* see Capital Area Modern Dance Council.

*Indo-American Performing Arts Center*, New York City. \$5,000 for choreographers' fees, and for operating, production, and promotion expenses for performances of the Indo-American Dance Company including concerts for adults and children at the United Nations General Assembly, Lincoln Center Library, the American Museum of Natural History, the 92nd Street YM and YWHA and schools in Brooklyn, Queens, and Staten Island.

*Interboro Ballet*, New York City. \$5,000 for dancers' salaries, choreographers' fees, and production and promotion expenses for twenty-seven school performances and twelve concerts for adults.

*Judith Jacobs Dance Group*, New York City. \$2,000 for dancers' fees and production expenses for school performances of a new dance theatre work, *Superdupersoupermarket*. The Company is also known as the Jacobs Ladder Dance Company.

*Jamestown Civic Ballet Company*. \$1,000 for production and publicity expenses for *Hansel and Gretel*, choreographed by Shirley Kopp, and *Imprisoned*, choreographed by Diana Jabloкова-Vorps.

*Bernice Johnson Theatre of the Performing Arts*, Queens. \$1,000 for dancers' fees for performances of works using elements of African, jazz, ballet, modern, and tap dance, offered free or at low cost to schools, hospitals, prisons, and other special audiences.\*

*The Cliff Keuter Dance Company*, New York City. \$2,300 for dancers' fees and production expenses for new concert works by Cliff Keuter, and for legal expenses.

*Bruce King Dance Concert*, New York City. \$1,000 for performances of solo and duet concerts for

college audiences and the general public.

*Phyllis Lamhut Dance Company*, New York City. \$2,000 for production expenses for a new work, *Congeries*, choreographed and directed by Phyllis Lamhut in collaboration with composer Thomas Mark Edlun, filmmaker David Rimmer, and designer Edgardo Franchesi.

*Pearl Lang Dance Foundation*, New York City. \$7,000 for salaries and production expenses for performances by the Pearl Lang Dance Company, for a fund raising consultant, and for two consultants to advise on East Indian, Puerto Rican, and African dance.

*Jose Limon Foundation*, New York City. \$11,450 for administration, and for dancers' salaries and production expenses for performances by the Jose Limon Dance Company at the New York Dance Festival and in Albany, Brooklyn, Lake Placid, and Schroon Lake.

*Katherine Litz Dance Company*, Brooklyn. \$2,500 for dancers' fees and production and advertising expenses for a New York City concert including premieres of five dances by Katherine Litz.

*Murray Louis Dance Company* see Chimera Foundation for Dance.

*Lar Lubovitch and Company*, New York City. \$7,000 for salaries of dancers and theatre staff and for production expenses for two new works by Lar Lubovitch, *Social* and *Clear Lake-Dark Woods*, performed in Brockport, Great Neck, and New York City.

*Erin Martin and Company*, New York City. \$4,000 for production expenses including dancers' fees for a new work, . . . *Must Be Accompanied By An Adult*, and a lecture-demonstration program for schools, and for performing-teaching residencies by the company at the State University College at Brockport.

*Mass Transit*, New York City. \$2,500 for dancers' fees and production and publicity expenses for

indoor and outdoor performances in public areas including parks, a subway station, a church, and a former firehouse.

*Metamorphosis Foundation*, New York City. \$3,000 for dancers' fees and production expenses for two works, *Obsidian* and *Apples and Pears*, choreographed by Judith Dunn with scores by Bill Dixon.

*Mid-Hudson Regional Ballet Company*, Poughkeepsie. \$1,000 for guest teachers' fees, production expenses, and advertising for the Northeast Regional Ballet Festival, an annual national event held this year in Poughkeepsie.

*Modern Dance Artists*, New York City. \$10,000 for the partial salary of an administrator and for repertory expansion of the Paul Sanasardo Dance Company.

*Movements Black: Dance Repertory Theatre*, Queens. \$2,000 for artists' fees and production expenses for a series of concerts by black choreographers including Miriam Greeves, John Parks, and Ron Pratt.\*

*The Daniel Nagrin Theatre and Film Dance Foundation*, New York City. \$6,500 for salaries of performers and a secretary, studio and theatre rentals, and advertising for The Workgroup, which performed six new works.

*Nassau County Office of Cultural Development*, Garden City. \$8,200 for dancers' salaries and production costs of *What is Dance?*, performed fifty-seven times in Nassau County elementary and secondary schools by the Nassau County Dance Ensemble.\*

*National Academy of Ballet*, New York City. \$2,500 for artists' fees and production expenses for performances in New York City and Massapequa by The Ballet Repertory Company.

*New York City Ballet* see City Center of Music and Drama.

*The New York Dance Festival*, New York City. \$25,000 for production expenses for a free six-day dance festival at the Delacorte Theatre in Central Park including salaries and fees for fifteen participating dance companies.

*New York University School of the Arts*, New York City. \$7,500 for dancers' salaries and production expenses of the Dance Ensemble, and for guest fees for choreographer Cicely Dell and composers Norman Ellis, Hrut Hersolfson, and Bill Vanaver. The Ensemble performed in Manhattan elementary schools and for adult audiences in Brockport, New York City, and Syracuse.\*

*Newburgh Ballet Guild*. \$1,000 for artists' fees, and for production and administrative expenses for lecture-performances in schools in Kingston, New Paltz, and Washingtonville.

*Nikolais Dance Theatre* see Chimera Foundation for Dance.

*Northern Westchester Dance Company*, Bedford. \$1,000 for rehearsal space rental and dancers' salaries for Rondo Dance Theater, a group of young professional dancers performing in Westchester and Putnam Counties.

*The Orlando Ballet Company*, Huntington. \$1,500 for fees and production costs of a young audience dance program performed in Suffolk County.

*Judy Padow and Dancers*, New York City. \$995 for production and advertising expenses for performances of a collaborative concert by dancers Judy Padow, Suzanne Harris, and Sara Rudner, singer Maria Elena Guinex, and pianist Fernando Torm in New York City and Syracuse.

*The Mariano Parra Spanish Dance Company*, New York City. \$5,000 for artists' salaries and production and advertising expenses for concerts of Flamenco and neoclassic Spanish dance for general audiences and for lecture-performances in schools.

*Rudy Perez Dance Theater*, New York City. \$4,000 for dancers' salaries and production expenses for

performances at Barnard College, Marymount Manhattan College, and the Soho Photo Gallery.

*Eleo Pomare Dance Company* see Foundation for the Vital Arts.

*Posey Dance Education Services*, Northport. \$2,000 for artists' fees and for production expenses for the All About Dance program performed in Suffolk County elementary schools.

*Kathryn Posin Dance Group*, New York City. \$995 for dancers' fees and production expenses for a new full-length work, *Prism*.

*Pot Pourri Dancers*, Yorktown Heights. \$1,000 for a director's fee and production expenses for a dance program performed in elementary schools in the Bronx and in Westchester and Putnam Counties.

*Poughkeepsie Ballet Theatre*. \$3,000 for fees for guest male dancers including Fernando Bujones. The company gave sixteen performances and two lecture-demonstrations in Dutchess, Orange, and Ulster Counties.

*Queens-Long Island Ballet Theatre*, Queens. \$1,000 for costumes for *Little Red Riding Hood* and *The Nutcracker*.

*Don Redlich Dance Company*, New York City. \$5,000 for dancers' salaries, and for production expenses and advertising costs for performances of two new works choreographed by Don Redlich.

*The Repertory Dancers*, New York City. \$1,000 for production costs of elementary school performances by The Merry-Go-Rounders in Brooklyn, Kingston, New York City, and Ronkonkoma.

*The Rio Grande Union*, New York City. \$3,000 for operating costs and for seventeen public performances.

*Roberson Center for the Arts and Sciences*, Binghamton. \$7,000 for artists' fees, promotion, and other expenses for fifteen performances by The Percival Borde Dance Company and twenty per-

formances by The Downtown Ballet as part of the Center's Regional Educational Services school performances in Broome, Chemung, Chenango, Cortland, Delaware, Otsego, Tioga, and Tompkins Counties.\*

*Rod Rodgers Dance Company*, New York City. \$8,500 for dancers' salaries, professional fees, and operating costs of a ten-year retrospective concert series at Clark Center in New York City and for additional performances throughout the State.\*

*Royale Dance Theatre*, Buffalo. \$8,500 for production and transportation expenses for thirty performances in schools of Allegany, Erie, and Wyoming Counties, and for one new work, *Pure Fun*, choreographed by Bernadine DeMike.

*Paul Sanasardo Dance Company* see Modern Dance Artists.

*Schenectady Civic Ballet Company*. \$1,000 for production expenses for ballet performances in schools of Albany and Schenectady Counties.

*The Schenectady Museum*. \$1,000 for production expenses for two museum performances of a dance-with-media production by the Environments Company.\*

*Seamus Dance Foundation*, Queens. \$2,000 for fees of dancers and technicians of Seamus Murphy's Brood, which performed at Queens College and in Loch Sheldrake and Geneseo.

*Stage Directors and Choreographers Workshop Foundation*, New York City. \$995 for studio repairs, and for production expenses for a performance at the Lincoln Center Library.

*Story-Time Dance Theatre*, New York City. \$2,500 for dancers' salaries and production and transportation expenses for *Fables*, a young audience dance-theatre program based on tales of African, East Indian, French, and Greek origin, performed in Brooklyn, the Bronx, and in Harlem, and at other New York City facilities.

*The Elaine Summers Experimental Intermedia Foundation*, New York City. \$7,000 for administrative and artists' salaries and for rental of workspace. The Foundation staged indoor and outdoor performances in New York City, Schenectady, and Syracuse.\*

*Syracuse Ballet Theatre*. \$7,000 for dancers' salaries and a guest dancer's fee, and for administrative expenses for more than twenty-five performances in the Syracuse area including school dance demonstrations and adult concerts.

*The Paul Taylor Dance Company*, New York City. \$18,500 for dancers' salaries, and for costumes for two new works by Paul Taylor, *Fetes* and *Guests of May*.

*Technical Assistance Group*, New York City. \$16,000 for administrative salaries and operating costs of a technical and managerial service for dance companies, and for a concert series by Kazuko Hirabayashi at Japan House in New York City.

*Twyla Tharp Dance Foundation*, New Berlin. \$7,500 for rehearsal and performance expenses for residencies at Cornell University, Elmira College, and State University of New York campuses at Binghamton and New Paltz, and for additional performances in New York City.

*Traditional Jazz Dance Company*, New York City. \$4,000 for dancers' salaries and administrative expenses, and for travel expenses for a tour of New York State colleges and universities.

*The Trust*, New York City. \$2,000 for performers' fees and production and promotion expenses for performances of works by William Dunas.

*Video Exchange*, New York City. \$7,500 for editing and marketing tapes of performances by thirty-eight different dancers and dance companies.

*Dan Wagoner Dance Foundation*, New York City. \$5,000 for dancers' salaries and production ex-

penses for performances by Dan Wagoner and Dancers in New York City at Clark Center, New York University, and The Institute for the Crippled and Disabled, and at Bard College at Annandale-on-Hudson.

*Charles Weidman School of Modern Dance*, New York City. \$10,000 for reconstruction and revival of the works of Charles Weidman and Doris Humphrey, and for a new work by Charles Weidman.

*Westchester Ballet Company*, Ossining. \$1,000 for dancers' and choreographers' fees and production expenses for thirteen performances.

*Westchester Dance Council*, Hastings-on-Hudson. \$1,000 for artists' fees, administrative expenses, and space rental for dance workshops; for a legal workshop for dance companies and dance schools; and for publication of a newsletter and a new directory of dance teachers.

*Westchester Dance Theatre*, White Plains. \$1,000 for choreographer's and designer's fees and transportation and rehearsal expenses for a new work, *Department of Parks and Recreation*, by Barbara Roan.

*Whitney Museum of American Art*, New York City. \$2,000 for artists' fees for performances in the Museum by the companies of James Cunningham, Viola Farber, Barbara Lloyd, and Yvonne Rainer.\*

*Yuriko Foundation for the Dance*, New York City. \$4,000 for dancers' salaries and production expenses for concert programs for adult and young audiences choreographed by Yuriko.

*Batya Zamir Dance Company*, New York City. \$1,500 for artists' fees, studio rental, and advertising for a series of concerts involving dancers, musicians, sculptors, and painters.

## Music

In 1971-72 the Council received 237 requests for financial assistance to statewide music activities. Of the nearly 160 resulting instances of support, approximately equal numbers applied to upstate and New York City programs; in terms of dollars almost 60% of the \$2.3 million allocated to music supported upstate performances. In general, these funds went toward program expenses. In a few instances, however, administrative salaries and operating expenses were supported in the interest of developing general fiscal stability.

The State's large and established music institutions continued to receive substantial Council assistance, but encouraging the growth of community-oriented music organizations, the Council granted funds to such new applicants as the Council on the Arts for Cortland, which received assistance toward the Concord String Quartet's residency in that community. Community music schools with programs directed toward audiences not normally served by the conservatories were supported. A grant to the Bloomingdale House of Music, for example, financed carefully prepared concerts for the New York City public schoolchildren. The Council joined a consortium of public agencies to make possible college and school residencies by the Dorian Woodwind Quintet, the New York Pro Musica, and Interaction Artists (two piano trios).

While only half the applicants requesting help for choral activities received support, many choral groups were offered Technical Assistance in the interest of program development that might strengthen their appeals for public support. Support of Amor Artis for a series of performances devoted to Haydn's choral works allowed this professional chorus to perform away from New York City's midtown concert halls. Regional expansion by the Mohawk Valley Chorus, an avocational group, was also encouraged by Council support. While jazz and contemporary music programs

commanded a relatively small part of the music budget, both received more generous assistance than in 1970-71; and, in fact, approximately 80% of such applications won support in the past year.

The 1971-72 activities of The Composer in Performance program, administered outside the Council, are described after the following listing.

Robert Porter

### Music assistance in 1971-72

*Adirondack-Champlain Foundation for the Fine Arts*, Schroon Lake. \$25,000 for artists' fees and operating expenses for a series of summer concerts in ten Adirondack communities—Blue Mountain Lake, Elizabethtown, Lake Placid, North Creek, Old Forge, Plattsburgh, Saranac Lake, Schroon Lake, Ticonderoga, and Westport.

*Affiliate Artists*, New York City. \$9,875 for the fee of a Warren County artist-in-residence, tenor Harry Danner (in cooperation with the Lake George Opera Festival), and for fees for an artist's residency at the Hudson Valley Presbytery.

*After Dinner Opera Company*, New York City. \$5,000 matching funds for production expenses for a tour of five new operas based on texts by Gertrude Stein.

*Albany Symphony Orchestra*. \$19,250, in part matching funds, for operating expenses for six Albany school concerts and eight concerts in surrounding counties, and for administrative salaries.

*American Musicological Society*, New York City. \$12,000 for operating expenses for a series of concerts of the works of Josquin des Prez by four ensembles at Alice Tully Hall and the Juilliard Theater, and for promotion.

*American Symphony Orchestra*, New York City. \$27,000, in part matching funds, for operating expenses for free concerts in New York City schools,

and for the fee of a consultant on development of their board of trustees.

*American Waterways Wind Orchestra*, New York City. \$15,000 for operating expenses for twelve concerts performed on a barge in the Hudson Valley and in New York City, and for educational programs.

*Amherst Symphony Orchestra Association*, Williamsville. \$1,000 for operating expenses for concerts, for salaries and artists' fees, and for administrative expenses.

*Amor Artis*, New York City. \$2,000 for operating expenses for four concerts of Haydn's Masses at Grace Church.

*The Ars Nova Chorale*, Syracuse. \$1,000, in part matching funds, for production expenses for a young people's concert and performances of Poulenc's *Gloria* and Kodaly's *Missa Brevis*, and for technical assistance in fund raising.

*Association Island Recreational Corporation*, Henderson Harbor. \$5,000 for operating costs of a series of cultural events on Association Island and nine Syracuse Symphony rock ensemble concerts in nearby communities.

*Avant-Garde Music Festival*, New York City. \$12,400 for operating costs of three concerts at Hunter College Playhouse and ten workshops at Mannes College of Music, and for technical assistance in administration.

*Bedford Madrigal Choir*. \$1,000 for artists' fees for two concerts featuring traditional and contemporary choral works, and for promotion of the choir, also known as *Musica Reservata*.

*Bel Canto Opera*, New York City. \$3,000 matching funds for production expenses for two operas.

*Binghamton Symphony and Choral Society*. \$7,000, in part matching funds, for production expenses for a youth concert series and for the regular concert season.

*Bloomingdale House of Music*, New York City. \$2,000 for production expenses for concerts in neighborhood schools, and for administration.\*

*Bronx Opera Company*. \$5,000 matching funds for salaries of artists and other personnel, for production expenses, and for space rental.

*Brooklyn Academy of Music* see St. Felix Street Corporation.

*The Brooklyn Center Chamber Orchestra*. \$1,000 matching funds for orchestra and audience development.

*The Brooklyn Children's Museum*. \$5,000 for instructors' fees for jazz workshops. The Museum is also known as MUSE.\*

*The Brooklyn Lyric Opera Association*. \$3,000 for administrative salaries and production expenses.

*The Brooklyn Philharmonia*. \$10,000 for production expenses for four "marathon" concerts, with several ensembles performing simultaneously in different areas, at the Brooklyn Academy of Music.

*The Buffalo Philharmonic Orchestra Society*. \$306,600 for operating expenses for performing in a wider geographic area and programming additional youth concerts; for the pilot-project Buffalo Area Music Resource Extension Council; for the salary of a development director; and for a conference on regional orchestras.

*The Buffalo Symphonette Society*. \$800 for operating costs of additional rehearsals of classical and contemporary repertory.

*The Caecilian Society*, New York City. \$1,500 for operating costs of a concert season of orchestra and chamber ensemble performances.

*Capital Artists Resident Opera Company*, Latham. \$9,250 for operating costs of one hundred in-school programs; for production expenses for performances of *La Boheme*; and for administrative expenses.

*The Caramoor Festival* see The Walter & Lucie Rosen Foundation.

*The Carnegie Hall Corporation*, New York City. \$23,000 matching funds for operating costs of a student ticket program, a series of multimedia concerts, and recitals by the New York String Seminar and Orchestra; and for development.

*Center Music School of the Yonkers Jewish Community Center*. \$700 for soloists' fees and operating costs of six orchestral concerts, and for technical assistance.

*Center of the Creative and Performing Arts*, Buffalo. \$20,000 for operating costs of a concert season of new music in Buffalo with additional performances in Albany, New York City, and on Long Island, and for salaries for electronics and lighting specialists.

*Central Presbyterian Church of the City of New York, Concert Series*. \$3,500 for production costs of three concerts at the Church.

*Chamber Music Society of Lincoln Center*, New York City. \$8,000 for operating costs of four free afternoon demonstration concerts for high school students.

*Chappaqua Orchestral Association*. \$800 for operating costs of three concerts.

*Chautauqua Institution*. \$15,000 for operating costs of an opera apprentice program; for fees of additional orchestra musicians; and for production expenses for a play in the amphitheater.

*City Center of Music and Drama*, New York City. \$150,000 for operating costs of a twenty-three week season of repertory performances by the New York City Opera at the New York State Theater.\*

*Civic Musical Society of Utica*. \$15,000 for operating costs of a string quartet offering concerts

for young audiences, holding seminars, and teaching in local colleges and universities.

*The Collegiate Chorale*, New York City. \$3,300 for production expenses for two concerts; for commissioning a new work; and for technical assistance in program development.

*The Composer in Performance*, New York City. \$50,000 for administrative expenses and artists' fees.

*Composers and Choreographers Theatre*, New York City. \$2,500 for administrative expenses for a contemporary concert series; for advertising; and for technical assistance in administration.\*

*Composers' Forum*, New York City. \$6,500, in part matching funds, for operating costs of a series of seven concerts at the Donnell Library featuring works by young composers.

*Concert Artists Guild*, New York City. \$10,000, in part matching funds, for promotion and publicity, and for administrative salaries.

*Concert Orchestra and Choir of Long Island*, Port Washington. \$13,000 for operating costs of a one-week series of school performances of *Amahl and the Night Visitors*, and for production expenses for three performances of *Tosca*.

*Contrasts in Contemporary Music*, New York City. \$5,000 for production expenses for four Composers' Showcase concerts at the Whitney Museum of American Art.

*Cooperative Social Settlement Society of the City of New York*. \$2,000, in part matching funds, for production expenses for five concerts of contemporary music at the Greenwich House Music School.

*Corning Philharmonic Society*. \$10,000 for operating costs of the Manhattan String Quartet project, and for performances and demonstrations by the Quartet in the Corning area.

*Cosmopolitan Young Peoples Symphony Orches-*

*tra*, New York City. \$2,000 for production expenses for two concerts at Philharmonic Hall.

*The Costume Collection*, Saratoga Springs. \$9,450 for administrative expenses for a program that supplies retired Metropolitan Opera costumes to performing arts organizations throughout the State.

*Council on the Arts for Cortland*, New York. \$10,000 for administrative and production expenses for a series of demonstrations and performances by the Concord String Quartet in the Cortland area, presented in cooperation with area schools.

*Da Capo Chamber Players*, New York City. \$1,500 for production expenses for four concerts.

*The Dessoff Choirs*, New York City. \$500 for technical assistance in fund raising and program development.

*Dorian Woodwind Quintet Foundation*, New York City. \$16,400 for operating costs of residencies and workshops at The City and Hunter Colleges of the City University of New York, Clinton and Queensborough Community Colleges, and State University Colleges at New Paltz and Plattsburgh.

*The Earlville Opera House*. \$2,000 for the salary of the director of a guitar workshop, and for honoraria for visiting performers.\*

*Eastman School of Music of the University of Rochester*. \$52,000 for administrative and promotional expenses for 108 events; for operating costs of tours by four ensembles to nine counties in New York State; and for the videotaping of fiftieth anniversary events including concerts and symposia.

*The Empire Sinfonietta Society*, New York City. \$2,000 matching funds for production expenses for a radio series on WQXR.

*Walter and Elaine Farrell's Cultural Arts Repertory Company*, Northport. \$500 for technical assistance

in opera production, audience development, and fund raising.

*Fox Hollow Festival*, Petersburg. \$5,000 for artists' fees for a folk music festival.

*Free Life Communication*, New York City. \$5,010 for operating costs of ten jazz concerts at The Space for Innovative Development.

*Gallery of Music in Our Time*, New York City. \$5,000 for operating costs of a concert season of new music, and for administration.

*Gilbert and Sullivan Workshop of Long Island*, West Hempstead. \$2,500 for production expenses for performances of *H.M.S. Pinafore* and *Trial by Jury*, and for technical assistance in fund raising.

*Great Neck Choral Society*. \$300 for artists' fees for one concert.

*Great Neck Symphony Orchestra Society*. \$1,000 for operating costs of a series of four concerts.

*Greater Utica Opera Guild*. \$4,775 for production expenses for two performances of *Carmen*, and matching funds for production expenses of a performance in Oswego.

*Greece Performing Arts Society*, Rochester. \$675 for soloists' honoraria.

*The Group for Contemporary Music*, New York City. \$10,300 for administrative and production expenses for six concerts at the Manhattan School of Music, and for technical assistance in audience development and advertising.

*The Solomon R. Guggenheim Museum*, New York City. \$2,000 for production expenses for a summer festival of seldom-heard chamber music.\*

*Guitar Workshop*, Roslyn Heights. \$5,000 for the salary of an administrator of community and school concerts.

---

Opposite: Conductor Frederik Prausnitz rehearses with the Syracuse Symphony Orchestra.



*Hamilton-Madison House*, New York City. \$1,500 for the salary of a musician to direct a Latin rock band.\*

*Henry Street Settlement*, New York City. \$12,040 for operating costs of workshops and performances.\*

*Hudson Valley Philharmonic Society*, Poughkeepsie. \$60,000 for operating costs of a summer touring program and the Cooperative Area Music Program (CAMP), conducted in cooperation with the Associated Colleges of the Mid-Hudson Area; for production expenses for concerts in four communities; and for the salary of a personnel manager.

*Hunter College Concert Bureau*, New York City. \$38,010 for operating costs of a Sunday afternoon series of ten events, the New York Pro Musica, Opera in the Summertime, and the Piano Competition Laureate series; and matching funds for general operating costs of the Bureau.

*Huntington Men's Chorus*. \$700 matching funds for choral arrangements to be used in concert.

*The Huntington Symphony Orchestra Society*. \$7,000 for administrative salaries and artists' fees.

*Interaction Artists*, New York City. \$8,750 for operating costs of a school residency program including concerts, lectures, open rehearsals, and other in-school presentations; and for a tour of New York State college campuses by this group of six musicians.

*International Art of Jazz*, Stony Brook. \$16,000 for production expenses for eight in-school programs and one concert, for administrative salaries, and for fund raising.

*Ithaca Community Music School*. \$2,550 for artists' fees and administrative and promotional expenses for eleven concerts for children and adults.

*The Ithaca Opera Association*. \$3,000, in part

matching funds, for production and administrative expenses for performances of *The Abduction from the Seraglio* and *Albert Herring*.

*The Janus Chorale of New York*, New York City. \$1,200 for artists' fees and technical assistance.

*The Jazz Composer's Orchestra Association*, New York City. \$7,000 for production expenses for ten workshop performances at the Public Theater, Harlem Music Center, and CAMI Hall.

*The Juilliard School*, New York City. \$50,000 for operating costs of a concert office; for production expenses for music, dance, and drama presentations; and for audience development.

*Lake George Opera Festival* see *Opera Festival Association*.

*Liederkrantz Foundation*, New York City. \$2,500 matching funds for production expenses for opera showcase performances in schools and hospitals.

*The Light Opera of Manhattan*. \$3,000 for production expenses for *Iolanthe* and *The Mikado*.

*Long Island Recorder Festival Association*, Greenlawn. \$300 for incorporation costs.

*The Lyric Theater of New York*, Westbury. \$4,000 for orchestra fees for performances of *Carmen* and *Madame Butterfly*, for publicity expenses, and for technical assistance in management and fund raising. The company is also known as Teatro Lirico.

*Manhattan School of Music*. \$21,000 for production expenses for presentations of *Boulevard Solitude*, *The Kiss*, and *Hary Janos*, a children's opera.

*The Mannes College of Music*, New York City. \$16,500 for production expenses for concerts and recitals.

*Masterworks Laboratory Theatre*, New York City. \$3,000 for artists' fees for an opera program.\*

*Metropolitan Opera Association*, New York City. \$105,000 for operating costs of a statewide tour

by the Metropolitan Opera Studio and free concert performances in public parks in the five boroughs by the Metropolitan Opera company.

*Mohawk Valley Chorus*, Amsterdam. \$2,000 for production expenses for two oratorio performances in Amsterdam and Gloversville.

*The Mount Kisco Chorale*. \$800, in part matching funds, for production expenses for a spring concert with the Pleasantville Cantata Singers.

*Municipal Concerts*, New York City. \$1,200 for production expenses for a series of concerts in New York City area public institutions.

*MUSE* see The Brooklyn Children's Museum.

*Music For A While*, Stony Point. \$1,000 for production expenses for three concerts of medieval and renaissance music.

*Music for Long Island*, North Massapequa. \$30,000 for artists' fees for the Orchestra Da Camera and associated performing arts groups, and for administrative expenses for a series of school performances.

*Music for Westchester*, White Plains. \$1,500 for production expenses for five concerts.

*Music Is Youth Foundation*, Spring Valley. \$3,500 matching funds for artists' fees and administrative expenses for a free three-part concert series presented in parks in surrounding communities, and for technical assistance in fund raising and community relations.

*Nassau County Department of Recreation and Parks*, East Meadow. \$6,000 for artists' fees for twenty jazz concerts and jazz clinics throughout Nassau County.

*National Choral Council*, New York City. \$5,000 for production and administrative expenses for a series of programs presented by the National Chorale at schools in Nassau, Rockland, Suffolk, and Westchester Counties.

*The New Amsterdam Singers*, New York City. \$1,000, in part matching funds, for production and administrative expenses for concert performances.

*New Haven Opera Society*, Hamden, Conn. \$1,640 for operating costs of performances at schools in New York State.

*New Music Ensemble*, Syracuse. \$5,000 for production expenses for four chamber concerts at the Everson Museum of Art.

*The New York Choral Society*, New York City. \$2,800 for production expenses for free concerts in disadvantaged areas, and for technical assistance in fund raising.

*New York City Opera* see City Center of Music and Drama.

*New York Committee of Young Audiences*, New York City. \$30,000 for production expenses for the Young Audiences Peripheral Program of concert-dialogue presentations in Adirondack and Catskill area schools and other upstate locations.

*New York Free Music Committee*, Queens. \$1,500 for artists' fees for afternoon concerts, and for publicity expenses.

*New York Philharmonic* see the Philharmonic-Symphony Society of New York.

*New York Philomusica Chamber Ensemble*, New York City. \$5,000 for production expenses for a series of concerts presented at Town Hall, and for technical assistance with fund raising and promotion and publicity.

*New York Pro Musica Antiqua*, New York City. \$17,000 for production expenses for a tour of New York State university campuses, and for operating costs of a professional-level training program in early music techniques.

*New York State Opera Society*, New York City. \$1,000 matching funds for production expenses for a performance of *Il Trovatore*.

*New York University Jazz Ensemble*, New York City. \$4,825 for production and administrative expenses for nine performances in New York City.

*The Niagara Falls Philharmonic Orchestra*. \$1,500 for operating costs of four concerts.

*Northern Westchester Symphony Association*, Shrub Oak. \$500 for musicians' fees for performances by the symphony.

*Opera Company of the Syracuse Symphony Orchestra*. \$8,000 for production expenses.

*Opera Festival Association*, Glens Falls. \$25,000 for orchestra salaries and publicity expenses for the Lake George Opera Festival's summer season.

*Opera Theatre of New York*, New York City. \$3,500 for the salary of a part-time business manager, and for technical assistance in management and fund raising.

*Opera Theatre of Rochester*. \$8,266, in part matching funds, for production expenses for two operas.

*Opera Today*, New York City. \$4,000 for production expenses for presentation of a full-length mixed media work, *Gulliver*.

*Oratorio Society of New York*, New York City. \$1,300 for production expenses for a student performance of *Messiah*, and for technical assistance in management and fund raising.

*Pace College Chamber Music Series*, New York City. \$1,500 for production expenses for a chamber concert series.

*The Parrish Art Museum*, Southampton. \$400 for production expenses and artists' fees for a one-act children's opera.\*

*Performers' Committee for Twentieth-Century Music*, New York City. \$5,000 for production and administrative expenses for three retrospective concerts on contemporary composers.

*The Philharmonic Symphony of Westchester*,

Mount Vernon. \$1,000 for operating costs of an orchestral training program.

*The Philharmonic-Symphony Society of New York*, New York City. \$147,375 to the New York Philharmonic for production expenses for Prospective Encounters 7-12, a series of four music events presented by the New York Philharmonic at the Public Theater and The New School; and for operating costs of educational programs including the Orchestra Repertoire Institute and a coaching and study program for minority-group musicians.

*Pro Arte Association*, Hempstead. \$3,000 for operating costs of the Affiliate Artists liaison program called Performing Artists and Communities Together (PACT).

*Queens Opera Association*. \$8,000 for production expenses for four concerts in Queens parks, and matching funds for administrative expenses.

*Queens Symphony Orchestra*. \$5,500 for the salary of an executive director, and for technical assistance in management and organization.

*Reich Music Foundation*, New York City. \$3,985 for production and administrative expenses for four concerts by Steve Reich and Musicians at the Brooklyn Academy of Music, The Museum of Modern Art, The Loeb Student Center of New York University, and Town Hall.

*Roberson Center for the Arts and Sciences*, Binghamton. \$19,850 for consultants' fees and operating costs of a study of the performing arts in the school system; for artists' fees for Concord String Quartet performances; and for the salary of an arts coordinator.\*

*Rochester Bach Festival*. \$1,800 for production expenses for a series of spring concerts of the instrumental and choral works of Johann Sebastian Bach.

*Rochester Chamber Orchestra*. \$3,575 for production expenses for three concerts.

*Rochester Chapter of Young Audiences.* \$4,500, in part matching funds, for operating costs of a series of school music programs in Monroe County, and for technical assistance.

*Rochester Civic Music Association.* \$190,000 for operating costs of the concert season for the Rochester Philharmonic Orchestra, and for a study of the orchestra's labor relations and audience and income development.

*The Walter & Lucie Rosen Foundation, Katonah.* \$5,500 for production expenses for The Caramoor Festival.

*St. Andrew Music Society, New York City.* \$500 for production expenses for five concerts at the Madison Avenue Presbyterian Church.

*St. Felix Street Corporation, Brooklyn.* \$15,000 for production expenses for music programs including a morning series of educational concerts presented at the Brooklyn Academy of Music.\*

*Saratoga Performing Arts Center, Saratoga Springs.* \$45,000 for operating costs of performances by the Philadelphia Orchestra during a four-week period.\*

*Schenectady Symphony Orchestra Association.* \$600 for production expenses for a pops concert.

*The Schola Cantorum of New York, New York City.* \$500 for production expenses for a concert series in New York City.

*S.E.M. Ensemble, Buffalo.* \$1,500 for production expenses for four concerts.

*Senior Musicians Association of Local 802, American Federation of Musicians, New York City.* \$1,000 for professional fees for a concert presented during Senior Citizens Week.

*The Seuffert Band, Queens.* \$3,000 matching funds for production expenses for an extended summer program of professional band concerts in New York City boroughs other than Manhattan.

*The Sine Nomine Singers, New York City.* \$2,000 for production expenses for two concerts of the music of Heinrich Schutz and his contemporaries at Alice Tully Hall.

*Society of Universal Cultural Arts, New York City.* \$3,750 for performers' honoraria, administrative expenses, rental fees, and technical assistance including the incorporation fee for the Society, also known as Studio We.

*Sonic Arts Union, Stony Point.* \$2,000 for production expenses for three concerts of electronic music.\*

*The Space for Innovative Development, New York City.* \$5,000 for production expenses for performances of and workshops in new music.

*Speculum Musicae, New York City.* \$1,900 for production expenses for four concerts in New York City, and for technical assistance in administration.

*Spencer Memorial Church, Brooklyn.* \$3,000 for production expenses for a concert series of new music.

*Suffolk Symphonic Society, East Setauket.* \$3,500 for operating costs, and for production expenses for one young people's concert.

*Syracuse Symphony Orchestra.* \$181,100 for operating costs of a 1971-72 concert season of approximately 190 performances; for expansion of a regional development program, a string training program, and rock and baroque ensembles; for production expenses for six experimental concerts at Syracuse University; and for administrative expenses for an endowment campaign.

*Temple Adath Yeshurun, Department of Ethnic Arts, Syracuse.* \$600 for production expenses for the premiere of a new work for chorus, orchestra, and soloists by Stuart Raleigh.

*Theatre for Ideas, New York City.* \$1,500 for production expenses for staging Busoni's *Turandot*.

*Tri-Cities Opera Workshop*, Binghamton. \$14,000 for production and administrative expenses for approximately twenty-five performances.

*Tuesday Night Sea Chantie Concerts*, New York City. \$1,000 for production expenses for weekly concerts at the South Street Seaport Museum, and for the fee of a legal consultant.

*Turnau Opera Association*, New York City. \$2,000 for production expenses for a season at Woodstock and a subsequent statewide tour.

*United Choral Society*, Cedarhurst. \$750, in part matching funds, for production expenses for a midwinter concert, free to students and senior citizens featuring works by the Ernest Bloch Award-winning composer.

*Usdan Center for the Creative and Performing Arts*, Wyandanch. \$10,000 for production expenses for a series of educational music events featuring renowned artists at this summer day camp and arts school.

*Wantagh 7-12 Association*. \$2,000 for the fees of a resident composer and a resident musician in Wantagh elementary and secondary schools.\*

*The Waverly Consort*, New York City. \$1,500 for administrative salaries and research on a new production.

*West End Symphony*, New York City. \$7,000 for production and administrative expenses for a series of community concerts and school concerts for handicapped children.

*West Side Orchestral Concerts*, New York City. \$2,500 for professional fees for a series of summer concerts in New York City's Riverside Park.

*Westchester Chamber Chorus and Orchestra*, White Plains. \$2,000, in part matching funds, for production expenses for three concerts in White Plains.

*Young Audiences* see also New York Committee of Young Audiences.

*Young Audiences of Western New York*, Buffalo. \$7,500 matching funds for production expenses for thirty concerts in Buffalo's inner city, a concert series in surrounding communities, and workshops in junior and senior high schools.

*Young Concert Artists*, New York City. \$4,000 for the salary of a part-time booking agent for young artists.

*Youth Symphony Orchestra of New York*, New York City. \$2,000 for administration, and for operating costs of a training program.

## THE COMPOSER IN PERFORMANCE

Aiming to increase public exposure to contemporary music, The Composer in Performance program enables New York State communities to sponsor concerts and workshops involving over 130 American composers who act as directors or performers. The musical styles represented range from traditional jazz to the latest experimental music. The Composer in Performance serves as liaison between sponsors and composers in addition to offering support of composers' and assisting performers' fees. In 1971-72 the program's contribution of \$20,220 went toward such fees totaling \$43,795. Thirty composers participated in activities sponsored by twenty-six organizations and attended by a live audience of 29,475.

The program in 1971-72 was responsible for the first residency of a sound environment in a major New York museum, several premieres, a New York State tour, and two concert series. It participated in the programming of three festivals and served as co-producer of a television program

---

Opposite: *David Borden with Mother Mallard's Portable Masterpiece Company at The Arts Center on Maryrose Campus in Albany.*



that reached some 350,000 viewers. An innovative secondary school program was organized by The Composer in Performance in cooperation with the Information Service of the Electronic Music Studio at the State University of New York at Albany. Sponsors of concerts and workshops included a library, museums, art centers, and churches, as well as community groups and universities. The Composer in Performance, Inc. administers the program for the Council.

Montgomery Byers, Executive Director  
The Composer in Performance, Inc.

### **Composers' appearances in 1971-72**

#### **Albany**

State University of New York (Larry Austin, Charles Dodge, Lou Harrison, Petr Kotik); The Arts Center on Maryrose Campus (David Borden with Mother Mallard's Portable Masterpiece Company)

#### **Annandale-on-Hudson**

Bard College (Charles Dodge, Jacob Druckman)

#### **Bronxville**

Sarah Lawrence College (Joel Spiegelman with The New York Electronic Ensemble)

#### **Brooklyn**

Brooklyn Academy of Music (Steve Reich)

#### **Buffalo**

Center of Creative and Performing Arts (Max Neuhau); Buffalo and Erie County Public Library (Petr Kotik and Frederic Rzewski); State University of New York (Joel Chadabe, Lou Harrison)

#### **Canton**

St. Lawrence University (Eric Salzman)

#### **Fredonia**

State University College (Karel Husa)

#### **Greenvale**

C. W. Post College (David Borden with Mother Mallard's Portable Masterpiece Company)

#### **Ithaca**

Cornell University (David Borden with Mother Mallard's Portable Masterpiece Company, Aaron Copland, Stanley Weiner and Noel Lee)

#### **Lake Placid**

Adirondack-Champlain Festival (Virgil Thomson)

#### **Lockport**

Kenan Center (Petr Kotik and Frederic Rzewski)

#### **New York City**

Cathedral of St. John the Divine (Thomas Wagner); Concert Artists Guild and WNYC-TV (Lou Harrison); The Metropolitan Museum of Art (David Amram, Terry Riley, Archie Shepp, Sonic Arts Union, Cecil Taylor, LaMonte Young); The Museum of Modern Art (Steve Reich); New York Shakespeare Festival (Leroy Jenkins with The Revolutionary Ensemble); New York University (Earle Brown, Lou Harrison, Leroy Jenkins with The Revolutionary Ensemble, Steve Reich, Christian Wolff); St. Peter's Lutheran Church (Jack Reilly); University of the Streets (Andrew Hill)

#### **Purchase**

Manhattanville College of the Sacred Heart (David Amram, David Borden with Mother Mallard's Portable Masterpiece Company)

#### **Schenectady**

The Schenectady Museum (Joel Chadabe)

#### **Syracuse**

Syracuse Friends of Chamber Music (George Crumb)

## Theatre

New York, the historical center of American theatre activity, still has the largest number of theatre performances and companies in the United States. Its theatrical activity encompasses a wide range of material and employs a variety of acting, directing, and staging techniques; it takes place in lofts, warehouses, museums, schools, parks, and the streets in addition to conventional theatres. Audiences include all ages, races, and economic groups. The rest of the world looks here for the most creative contemporary theatre—often imitating and following the theatre experiments originating here. The overall picture is one of restlessness and shifting values and continuing vigorous growth.

Despite these positive considerations, most of our theatre companies have a growing list of problems: artists work at low salaries or with no salaries at all, production costs rise, facilities are inadequate, and ticket prices are forced higher at the same time that pressure to reach a wider audience calls for lower ones. To encourage the artistic development of the State's varied theatre resources and to work toward the stabilization of their financial position, the Council provided financial assistance for 131 theatre organizations during the past year. Nearly half of these are located outside of New York City or are involved in statewide programs, and it is estimated that they will reach audiences totaling three million throughout the State in 1971-72. Grants that varied from \$300 to provide a community theatre with technical advice to \$200,000 in support of the New York Shakespeare Festival's numerous programs totaled over \$1,225,000. Some indication of the breadth of distribution can be seen in the fact that only ten theatre companies received Council support of more than \$25,000, while upwards of 50% of the grants were for sums of \$5,000 or less. While Council support represented only a

small percentage of the grant recipients' total budgets, the funds were a decisive factor in the existence of some and enabled others to retain artistic personnel, extend the number of productions and performances, reach new audiences, and present both new plays and classics.

The Council's aid to theatres had very specific reference to audience development. In addition to recognizing the number of people any activity would reach, grants were awarded in terms of audience composition, and were channeled toward providing students, senior citizens, isolated ethnic groups, and lower economic groups with special rates and opportunities for theatre experience. They also served to foster a broadened theatre experience by assisting production of works of new writers, the classics, and the experimental.

Gina Shield

### Theatre assistance in 1971-72

*Actors Company of Great Neck.* \$1,000 for professional directors' fees for one classical and one contemporary production by the youth component of this community theatre group.

*The Actors' Experimental Unit, New York City.* \$4,000 for administrative and production expenses for three new works, and for development.

*Albany Center for ASSITEJ* (Association Internationale du Theatre pour l'Enfance et la Jeunesse). \$4,500 for administrative expenses for an international children's theatre conference incorporating performances, seminars, critiques, and films. This was the fourth international congress of ASSITEJ.

*Albany Jewish Community Center.* \$2,500 for professional directors' fees and production expenses for an adult workshop production, and for an original work presented by teen-agers.\*

*Albar Theatre Arts, New York City.* \$5,000 for de-

velopment of new works by young playwrights participating in a Long Island theatre workshop.

*The American Center for Stanislavski Theatre Art*, New York City. \$3,000 for administrative expenses, salaries, and audience development for a three-play repertory season.

*American Mime, Inc.*, New York City. \$2,500 for production expenses and professional fees for performances and lecture-demonstration programs on pantomime presented in Bronx, Kings, Nassau, and Westchester Counties.

*American Place Theatre*, New York City. \$40,000 for production expenses for four major productions offered to the public on a subscription basis and a series of workshop productions of new works by American playwrights, and for audience development.

*The American Puppet Arts Council*, New York City. \$9,500 for salaries of an apprentice manager and an apprentice puppeteer to work with Bil Baird's Marionettes.

*The American Shakespeare Festival Theatre and Academy*, New York City. \$16,000 for in-school programs in the Bronx, Brooklyn, Manhattan, and Queens involving teacher workshops as well as demonstrations for student audiences with professional artists performing and lecturing.

*The American Theater Company*, New York City. \$3,000 for administrative expenses and audience development, and for production costs of five American plays.

*Arena Players Repertory Theatre of Long Island*, Deer Park. \$3,000 for professional fees for five productions presented at the Deer Park Library by this community theatre company which performs at libraries throughout Nassau and Suffolk Counties.

*The Arts Guild of Old Forge*. \$4,500 for production expenses for six plays presented during the sum-

mer season by a professional company.\*

*Bloomingdale Neighborhood Conservation Association*, New York City. \$3,000 for production expenses for fifteen puppet performances, and for the development and ten performances of a new work for preschool children by The Shadow Box Theatre.

*Bread and Puppet Theater*, Brooklyn. \$12,000 for production expenses for performances at Coney Island, for materials for a puppet building workshop, and for the fees of a management consultant.

*Bronx Experimental Theatre*. \$2,500 for production expenses and professional fees for presentation of two experimental works.

*The Brooklyn Children's Museum*. \$2,500 for directors' fees for theatre workshop projects. The Museum is also known as MUSE.\*

*Brooklyn College of The City University of New York, Council for the Performing Arts*. \$2,500 for production costs of community presentations by their Afro-American and Puerto Rican Workshops.

*Buffalo Theater Workshop*. \$2,500 for production expenses for five performances each of two experimental theatre works by this community company.\*

*Burning City Street Theater*, Wappingers Falls. \$3,000 for professional fees and production expenses for ten Hudson Valley performances of original works dealing in part with women's liberation.

*Canaan Productions*, New Paltz. \$2,000 for a summer residency for this professional company to develop participatory theatre for residents of New Paltz and surrounding communities.

---

Opposite: Lockport children meet with NOW Theatre Repertory Company members after their performance of Gerald L. Miller's *The Clowns at the Taylor Theater during a crafts festival*.



*The Chelsea Theater Center of Brooklyn.* \$50,000 for production costs of the Brown Bag Series of experimental works and three other major productions (*Kaddish*, *The Beggar's Opera*, and *Screens*), and for administrative expenses and audience development.

*Children's Theatre Conference, Region 14,* New York City. \$10,000 for fees and expenses of professional reviewers of children's theatre productions, for the quarterly publication of these reviews, and for administration. The Children's Theatre Conference is a division of the American Educational Theatre Association.

*City Center of Music and Drama,* New York City. \$15,000 for production expenses of a children's theatre program with professional performers, improvisations, and workshop sessions with the children.\*

*Colgate Summer Theater,* Hamilton. \$4,500 for operating costs of a season of four professional productions presented at the Dana Arts Center.

*Common Ground Theatre,* New York City. \$2,000 for production expenses for an experimental work presented by this professional company with audience participation.

*The Courtyard Playhouse Foundation,* New York City. \$15,000 for production and administrative expenses for three major productions, and for a free presentation for children and adults.

*CSC Repertory,* New York City. \$6,500 for administrative expenses, salaries, and audience development for a series of major productions of classical theatre works.

*The Dove Theatre Company,* New York City. \$2,500 for production and administrative expenses for two new works to be presented at St. Peter's Church.

*Drama Tree,* New York City. \$2,000 for professional fees and production and administrative expenses for two major works.

*Elmwood Community Playhouse,* Nyack. \$2,500 for production expenses and professional fees for three major productions of both classical and experimental works.

*The Ensemble Studio Theatre,* New York City. \$3,000 for administrative and production expenses for three contemporary works and a series of workshop productions.

*The Fenimore Players,* Mamaroneck. \$2,000 for production expenses for innovative theatre programs presented in Mamaroneck, New Rochelle, and White Plains.

*Folksbiene Playhouse,* New York City. \$4,000 for production expenses for a season of forty performances of Yiddish theatre works by this professional company in its fifty-seventh year.

*The Foundation for Classic Theatre and Academy,* New York City. \$1,500 for production expenses for ten performances of classical theatre works presented at the First Moravian Church.

*The Foundation for the Extension and Development of the American Professional Theater,* New York City. \$5,600 for professional fees of consultants in program planning, fund raising, and management for New York State theatre organizations, and for administrative costs of a seminar on theatre administration.

*The Four Winds Theatre,* New York City. \$3,000 for production expenses for six performances of a new work based on North and Central American historical events presented in upstate New York and in New York City.

*The Freeport Community Chorale.* \$2,000 for professional fees of a director and an accompanist for two musical productions.

*Fresh Meadows Community Theatre,* Queens. \$1,500 for professional fees for one musical and one dramatic production presented by this community group.

*Friends of Ida Kaminska Theatre Foundation*, New York City. \$10,000 for production and administrative expenses for a season of Yiddish theatre works presented in Queens by a professional company led by Ida Kaminska.

*Goddard-Riverside Community Center*, New York City. \$3,500, including \$1,500 matching funds, for administrative expenses for theatre and performing arts workshops, and for public workshop performances.\*

*Group Concept*, New York City. \$2,000 for production expenses for a new work utilizing improvisation and environmental theatre techniques.

*The Solomon R. Guggenheim Museum*, New York City. \$4,000 for the development of a Museum theatre program, and for administrative and production expenses for two weeks of performances of a play by Kandinsky in conjunction with an exhibition of his paintings.\*

*Guild Hall*, East Hampton. \$10,000 for professional fees and production expenses for theatre performances by and for teen-agers including a tour of Long Island high schools, and for preproduction expenses for a professional summer company at the John Drew Theatre.\*

*The H B Playwrights Foundation*, New York City. \$6,000 for production expenses for presentation of six major works and four readings of new American plays.

*Hamilton-Madison House*, New York City. \$3,000 for production and workshop expenses for the theatre program of this community center.\*

*Henry Street Settlement*, New York City. \$5,000 for administrative and production expenses for the establishment of a Puerto Rican theatre group.\*

*Andora Hodgin Total Theater*, New York City. \$1,350 for the fee of a fund raising and program consultant for this youth theatre which presents original material at libraries and community centers.

*Byrd Hoffman Foundation*, New York City. \$7,500 for development and production expenses for a new work incorporating theatre, music, dance, the plastic arts, and architecture; and for operating costs of a workshop in which new works are developed.

*Langston Hughes Community Library and Cultural Center*, Queens. \$4,000 for production and workshop expenses for a youth theatre program developing original works for black and Spanish-speaking audiences.\*

*International Theatre Institute of the United States*, New York City. \$4,000 for administrative expenses for their library to facilitate research and permit expanded public use.

*It's All Right To Be Woman Theater*, New York City. \$5,000 for production expenses for a series of performances in colleges and community centers throughout the State by this feminist theatre group.

*Jewish Community Center*, Binghamton. \$500 for the fee of a professional director for a production by their youth theatre.

*The Jugglers*, New York City. \$2,500 for production expenses for a series of performances of a multimedia work for children, and for development of a new work.

*Knickerbocker Creative Theatre Foundation*, New York City. \$7,500 for production expenses for a new work by this teen-age theatre group which develops original material for high school audiences.

*The Lab Theatre of Riverdale Showcase*, Bronx. \$500 for production expenses for experimental and original works presented by this community theatre group.

*Lakes Region Theatre Group*, Ithaca. \$1,500 for preproduction expenses for a summer theatre program presented by this professional company and

involving Ithaca College, Cornell University, and the local community.

*La Mama Experimental Theatre Club*, New York City. \$50,000 for production and administrative expenses and professional fees for presenting approximately fifty experimental plays by seven resident and additional guest companies.\*

*The Loft Theatre Workshop*, New York City. \$7,000 for production and administrative expenses for new plays and workshop productions by this teen-age theatre group which develops its own material.

*Long Beach Theatre Guild*. \$300 for the fee of a fund raising and development consultant to work with this community theatre group.

*Lutheran Foundation for Religious Drama*, New York City. \$4,500 for production expenses for approximately twelve musical and dramatic productions presented at St. Peter's Lutheran Church twice each weekday for noon audiences.

*Masterworks Laboratory Theatre*, New York City. \$5,000 for production and administrative expenses for a theatre series including classics and light opera.\*

*Medicine Show Theatre Ensemble*, New York City. \$7,000 for workshop-demonstrations and production expenses for an experimental program presented at colleges and universities throughout the State.

*The Meri Mini Players*, New York City. \$2,500 for fees of a director, a designer, and musicians for a series of theatre performances by and for children at the Universalist Church Theatre.

*Metropolitan Area Council for International Recreation, Culture and Lifelong Education*, New York City. \$6,000 for administrative and production expenses for a series of classics, new plays, and experimental productions, performed by the Circle Theatre Company on the Upper West Side.\*

*Moppet Players*, New York City. \$3,000 for pro-

duction and administrative expenses for new works presented by this professional children's theatre company.

*MUSE* see The Brooklyn Children's Museum.

*The National Conference of Christians and Jews*, New York City. \$2,500 for production expenses for a series of youth theatre performances presented in a statewide tour of schools and community centers and utilizing original commissioned scripts dealing with current issues.

*The Negro Ensemble Company*, New York City. \$13,000 for production expenses for repertory performances at St. Mark's Playhouse by this professional black company.\*

*New America Theatre Institute*, New York City. \$5,000 for program expenses and professional fees for five productions of contemporary plays presented during the company's summer residency at the Old Post Office Theatre in East Hampton.

*New York Shakespeare Festival*, New York City. \$200,000 for production and operating expenses for free summer performances in the Central Park Delacorte Theatre, for mobile theatre performances in all boroughs, and for major new productions and experimental works at the Public Theater.

*New York State Community Theatre Association*, Schenectady. \$6,800, including \$1,000 matching funds, for administration and development expenses, and for an annual statewide community theatre conference including performances by member community theatre groups, seminars, and guest lecturers.

*New York University, School of the Arts*, New York City. \$7,500 for production expenses for a new work developed by a professional improvisational company called Section Ten, and for performances of the work throughout the State.\*

*The NOW Theatre Repertory Company*, Niagara Falls. \$4,300 for production expenses for a series of

performances at Kenan Center in Lockport, and for administrative expenses for a spring college tour throughout the State.

*Odyssey Theater*, Binghamton. \$1,000 for the salary of an administrator to organize the touring activities of the Starry Night Ensemble, a young professional company performing original works adapted from folktales.

*Off Center Theatre*, New York City. \$6,000 for production and administrative expenses for children's plays in which traditional stories and fairy tales are used to parody current events, performed indoors and outdoors throughout the year.

*Ogdensburg Community Players*. \$2,000 for artists' fees for touring productions and production costs of a musical work presented in cooperation with other community organizations.

*Eugene O'Neill Memorial Theater Center*, New York City. \$25,000 for administrative expenses for the annual National Playwrights' Conference, and for development of the Showboat for children.

*The Open Theater*, New York City. \$10,000 for production expenses for performances of *Terminal* and *The Mutation Show* at colleges, universities, mental hospitals, and correctional institutions in Buffalo, Ossining, and South Fallsburg, and for development of a new work by this major experimental company.

*The Paper Bag Players*, New York City. \$7,500 for development of a new children's theatre work, and for production expenses for free and low-price performances in schools and theatres throughout the State.

*Performing Arts Foundation of Huntington Township*, Huntington Station. \$15,000 for program and administrative expenses for six summer festival productions and three fall productions. This professional company offers weekday matinees for students and weekend evening performances for adults.

*Performing Arts of Woodstock*. \$2,500 for a director's fee and administrative expenses for two productions, both outgrowths of community workshops.

*Performing Arts Repertory Theatre Foundation*, New York City. \$2,500 for support of reduced ticket prices for sixty children's theatre performances at Town Hall.

*Periwinkle Productions*, Monticello. \$5,400 for production and administrative expenses for a series of poetry theatre programs for both elementary and secondary schoolchildren, presented in communities including Hewlett, Highland, Lake Katrine, Locust Valley, Monticello, New Paltz, Poughkeepsie, and Syosset, and for the fee of a consultant in program planning and development.

*Phoenix Theatre* see Theatre Incorporated.

*The Players' Theatre*, New York City. \$4,000 for administrative and production expenses for a new experimental work.

*Poet's Repertory Theatre*, Brookhaven. \$750 for the fee of a director for a series of programs combining short plays, readings, poetry, music, and dance, presented by this community theatre group touring Long Island.

*Queens Council on the Arts*. \$3,000 for the salary of a developer of performing arts activities in the Jamaica area, with matching funds from the National Endowment for the Arts.\*

*Queens Playhouse*. \$7,000 for preproduction and rehearsal expenses for a season of plays presented by a professional company at the new Theaterama in Queens.

*The Rabbit Hole*, New York City. \$15,000 for administrative and production expenses for performances of *Alice in Wonderland*, and for the development of an original work directed by Andre Gregory.

*The Repertory Theater of Lincoln Center*, New York

City. \$85,000 for administrative, rehearsal, and production expenses for one season at the Vivian Beaumont and The Forum theatres; for subsidy of student tickets and season subscriptions; and for a tour of upstate regional theatres, colleges, and universities.

*The Ridiculous Theatrical Company*, New York City. \$3,500 for administrative and production expenses for original experimental works presented in the *Grand Guignol* tradition.

*Riverside Theatre Workshop*, New York City. \$1,500 for production expenses for a series of performances presented in hospitals, neighborhood houses, churches, and libraries.

*Roberson Center for the Arts and Sciences*, Binghamton. \$7,000 for the fee of a director-actor and the development of a community theatre program including performances in local elementary and secondary schools.\*

*Rochester Community Players*, \$6,000 for program expenses for two Youtheatre productions, and for administrative expenses for long-range planning of the development of the performing arts in Western New York.

*Rooftop Players Visual and Performing Arts Centre*, Buffalo. \$500 for production expenses for two productions presented by this community theatre group.

*Roundabout Theatre Company*, New York City. \$15,000, in part matching funds, for administrative salaries and audience development for classical works presented at this professional company's theatre in the Chelsea district.

*St. Clement's Church*, New York City. \$6,000 for production expenses of a major work, and for the salary of an arts coordinator.

*St. Lawrence University Summer Theatre*, Canton. \$3,500 for preproduction and administrative expenses for a summer season with plays presented

for general audiences and at Indian reservations and migrant worker camps.

*St. Mark's Church In-the-Bowery Arts Project*, New York City. \$15,000 for production expenses for four new experimental stage works by Theatre Genesis.\*

*Salt City Playhouse*, Syracuse. \$8,500 for the salary of an administrative director of this community group which sponsors youth theatre and touring programs, and for the salary of a director of their youth theatre workshops and productions.

*Saturday Theatre for Children*, Brooklyn. \$10,000 for fees of artists participating in a series of approximately 120 Saturday performances at thirty-five schools throughout New York City.

*Seminar One Foundation*, Brooklyn. \$1,500 for production and workshop expenses for two productions, and for development.

*The Space for Innovative Development*, New York City. \$5,000 for administrative expenses for the development of theatre programs involving co-operation of several performing arts groups.\*

*Studio Arena Theatre* see Studio Theatre School.

*Studio Theatre School*, Buffalo. \$71,250 for production expenses for the Studio Arena Theatre season of four major works including one musical and one new play, and for additional rehearsal time and supplemental salaries for artists.

*Syracuse Musical Drama Company*, Fayetteville. \$3,200 for fees of professional directors and musicians for two major musical productions, and for production costs of free performances of them for charitable organizations, senior citizens, and hospital audiences.

---

Opposite: *The Chelsea Theater Center of Brooklyn production of Jean Genet's The Screens, performed at the Brooklyn Academy of Music.*



*Theatre Development Fund*, New York City. \$35,000 for development of new audiences for professional theatre through rate reductions of tickets for young people and members of inner city organizations, and for an administrative intern.

*Theatre Fair for Children*, New York City. \$20,000 for administrative and operating expenses for a program to develop and improve theatre for children by encouraging new works by qualified playwrights and cooperative ventures among existing companies and providing a center for information about the availability of children's theatre in New York State.

*Theatre for Ideas*, New York City. \$3,500 for the salary of an administrative assistant, for audience development, and for production and administrative expenses for a workshop program and artists' seminars.\*

*Theater for the New City Foundation*, New York City. \$8,500 for production and administrative expenses for a series of four new works, special events evolving from workshops, and an indoor and outdoor children's theatre program.

*Theatre Genesis* see St. Mark's Church In-the-Bowery Arts Project.

*Theatre in a Trunk*, New York City. \$1,000 for fees for professionals working with this improvisational children's theatre group which performs at the Emanu-El Midtown YM-YWHA and in New York City parks.

*Theatre in Education*, New York City. \$10,000 for administrative and production expenses for a series of performances in rural schools in the Albany area by this professional company, and for the salary of a field representative to arrange statewide performances.

*Theater in the Street*, New York City. \$7,500 for production costs of two new productions by this professional company of black actors touring the State and performing primarily in the streets and

the parks of low-income neighborhoods.

*Theatre Incorporated*, New York City. \$30,000 for production expenses for a Phoenix Theatre summer program of black folktales presented in communities including Albany, Binghamton, Brockport, Buffalo, Elmira, Ithaca, Kingston, Niagara Falls, Poughkeepsie, Rochester, Saratoga Springs, Schenectady, Syracuse, Troy, and Utica.

*Theater North*, Stony Brook. \$1,500 for fees of professional directors for major productions including two musicals and one drama, and for an experimental theatre program developed by this community theatre group.

*Theatre of Latin America*, New York City. \$5,000 for professional fees and production expenses for a Latin American Theatre Fair at St. Clement's Church, presenting translated works of several South American playwrights as well as poetry, lectures, and panel discussions.

*Theatre Research*, New York City, \$3,500 for pre-production expenses for a summer theatre program at the South Street Seaport pier, and for production expenses for the first week of performances.

*Theatre Three Productions*, Stony Brook. \$2,000 for artistic and administrative salaries for major touring and workshop productions presented in schools and libraries and for neighborhood organizations in Stony Brook and surrounding Long Island communities.

*Theatre II of Glen Cove*. \$1,000 for the fee of a professional director for two major productions by this community theatre group, and for development.

*The Touchstone Center for Children*, New York City. \$2,700 for production expenses for the completion of *Dream Project*, a participatory theatre piece for children combining improvisation, poetry, artwork, and film.\*

*Town and Country Repertoire*, Manlius. \$1,500 for professional fees for three major productions presented at the University Regent Theatre in Syracuse and in cooperation with Cazenovia College.

*Town of Greenburgh*, Greenburgh Youth Center, White Plains. \$5,500 for the fee of a professional director for two productions at the Center's Theatre Arts Workshop with casts drawn from community teen-agers and adults, and for a professional fund raising consultant.

*Town of Islip*, Department of Recreation, Parks and Cultural Affairs, Central Islip. \$500 for production expenses for two musicals presented by this community theatre group which develops its productions from community-supported theatre workshops.

*Township Theatre Group*, Huntington. \$1,500 for professional fees for two productions presented by this community theatre group which also conducts community-supported workshops.

*The Turnabouts*, New York City. \$2,500 for professional fees and production expenses for a children's theatre program for three- to six-year-olds, based at St. Peter's Episcopal Church and also offering performances at other churches, community centers, and schools.

*United States Institute for Theatre Technology*, New York City. \$4,000 for administrative expenses for statewide theatre seminars and workshops in subjects ranging from set design to street theatre and programming.

*University Regent Theatre*, Syracuse. \$22,500 for production expenses for a ten-week season by the Syracuse Repertory Theatre, and for fees of consultants in audience development and programming.\*

*The Westchester Young Actors Theatre*, New Rochelle. \$4,500 for the fee of a professional director and production expenses for a series of performances by this young people's theatre group which

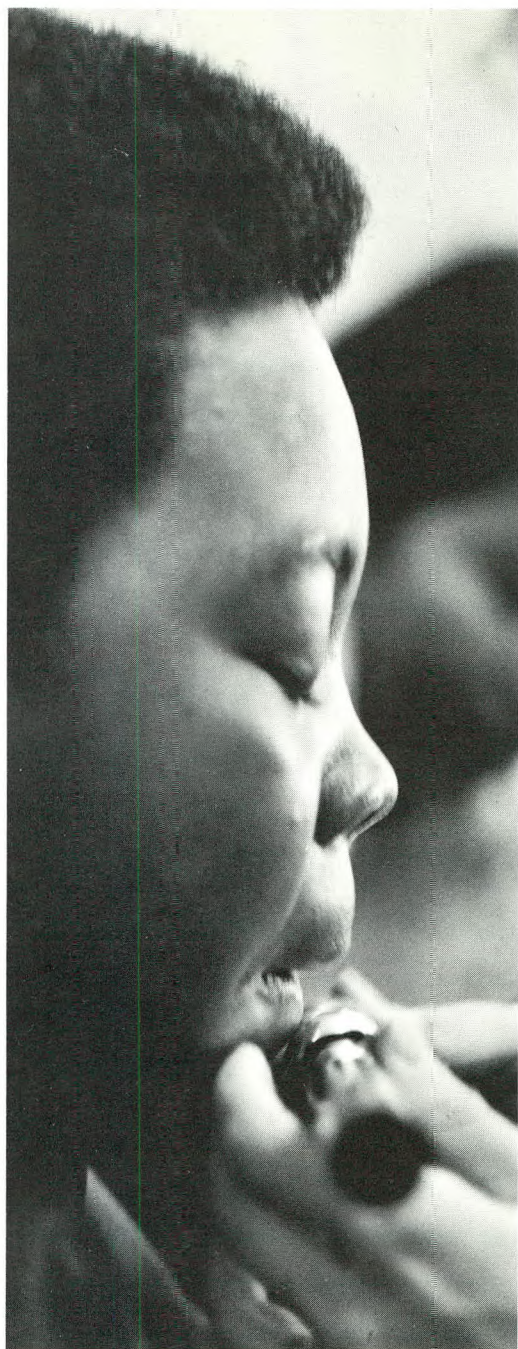
performs for community organizations as well as at their North Avenue Presbyterian Church home base.

*Williamsville Circle Theatre*. \$2,500 for fees of professional directors for two major productions, two experimental productions, and a new play by a local playwright—the last being a customary part of this community theatre's programming.

*The Wooster Group*, New York City. \$10,000 for production expenses for performances of *The Third Commune* and *Concert for TPG* in New York City, Purchase, and Rochester, and for development of a new work.

*Workshop of the Players Art Foundation*, New York City. \$3,000 for administrative and production expenses for five major works and three workshop productions including new works, classics, and revivals.

*YM and YWHA of Mid-Westchester*, Scarsdale. \$6,000 for production expenses for the New Theatre Project presented in cooperation with an experimental community theatre group, for a series of performances, and for the fee of an assistant administrator for their performing arts program.



## SPECIAL PROGRAMS

Special Programs was developed by the Council in response to assistance requests from arts organizations serving predominantly black and Puerto Rican audience groups. In 1967, when the Council first allocated funds for such purposes, an emergency situation had been recognized in ghetto areas, where expression was either undeveloped or stifled. Service agencies tended to look at the first ghetto arts programs as "cooling" devices, but the talent and artistic expression that emerged from them soon made a real impact on the broader culture. Now the experience gained as Special Programs helped ghetto culture come into its own has also started to find application within the larger society.

Special Programs has not only encouraged professional black, Puerto Rican, Asian-American, and American Indian artists to practice and exhibit their art, although that has been a large part of its accomplishment. Concurrently, it has worked to develop the cultural resources of ghetto communities through nonprofessional participation in the creative processes that relate art to the everyday life of the ghettos. More recently the techniques developed in this latter sphere of activity have been used to liberate frustrated voices in other cultural communities previously thought to be barren. Special Programs activity for 1971-72 remained strong in the black and Puerto Rican neighborhoods, but it extended itself to also encompass rural towns, Indian reservations, suburban areas, migrant camps, hospitals, prisons, and other ethnic communities as well. One major vehicle for providing seed grants for the development of arts resources within isolated cultural communities—now organized as the Isolated Communities Program—is administered by the America the Beau-

tiful Fund of New York under matching funds from the Council and the National Endowment for the Arts. The activities of this program are reported separately at the end of other Special Programs grant listings.

The past year witnessed impressive growth of community-based arts organizations emerging throughout the State with Special Programs assistance. Because these are often unique regional resources they tend to serve and mirror a complex of cultural demands so that a single organization may sponsor street theatre and operate mobile units in dance, sculpture, and film. A new kind of multi-arts community artist has developed within several such groups with Special Programs encouragement. With full professional stature and broad artistic recognition in hand, these artists maintain their community ties and put their abilities to work variously in the interest of community expression.

One further 1971-72 Special Programs development merits special attention here—the recognition of cooperative arts efforts within black and Puerto Rican communities. Typical of these were the theatre festival sponsored by the Black Theatre Alliance and a dance festival sponsored by The Manhattan Theatre Club. Many of the participating groups, which originated with the sole support of the Council, have gone on to find financial assistance elsewhere in relation to their established worth. Special Programs continues to contribute to such groups by paying for specific public performances.

Donald Harper

### Special Programs assistance in 1971-72

*Action For Progress*, New York City. \$20,000 for this community agency in a Puerto Rican neighborhood to create a storefront center for developing skills in music, theatre, dance, and art.

---

Opposite: *Young flutists at The Bloomingdale House of Music in New York City.*

*African-American Cultural Center*, Buffalo. \$18,000 for salaries of professional staff and production expenses for staging black drama, and for drama workshops for community residents.

*Afro School of the Arts*, New York City. \$10,000 for administrative and operating costs of the school, which provides classes in advanced photography under the direction of Leroy Lucas for disadvantaged ethnic groups.

*Afro-American Repertory Theatre Company*, New York City. \$5,000 for administrative and operating expenses for adult drama workshops, and for the development of a children's theatre producing original material for the Harlem community.

*Afro-American Studio for Acting and Speech*, New York City. \$30,000 for administrative salaries and expenses for an actors training studio serving as headquarters for a resident professional performing company in Harlem.

*The Afro-American Total Theatre Arts Foundation*, New York City. \$15,000 for administrative and production expenses for performances of *Makin' It*, *Attica: Truth or Trick*, and *One Last Look* for New York City audiences.

*The Alvin Ailey American Dance Theater* see Dance Theater Foundation.

*Aims of Modzawe*, Queens. \$15,000 for administrative expenses for this community cultural center which offers free workshop instruction in African dance, music, and traditional crafts under the artistic direction of Gus Dinizulu.

*Akwesasne Mohawk Library and Cultural Center*, St. Regis Mohawk Reservation. \$5,000 for formation of the Akwesasne Cultural Club, a group of fifty high school youths who meet weekly for lectures on Mohawk culture, history, and language and instruction in Mohawk crafts and dances.

*The Alliance of Latin Arts*, New York City. \$30,000 for operating costs of music and dance workshops

and an inner city summer tour of *Puerto Rico Sings*.

*Amas Repertory Theatre*, Bronx. \$17,000 for administrative and production expenses for this multiracial theatre company which provides workshop instruction in music, dance, drama, filmmaking, and playwriting. In 1971-72 the company presented thirty-two park performances and weekly traveling workshop performances in the five boroughs of New York City and in Nassau County.

*America the Beautiful Fund of New York*, New York City. \$202,640 to administer a program to stimulate indigenous arts activities among groups and in areas outside the cultural mainstream.

*American Indian Cultural Workshop*, New York City. \$15,000 for workshops in Indian beadwork, leather craft, pottery, painting, quillwork, and ribbonwork and the display of workshop products; for song and dance classes with Indian music; and for a drama workshop.

*A.P.S. Creative Arts Center*, Buffalo. \$15,000 for free workshops in drawing, painting, graphic design, photography, and film at the Langston Hughes Center for the Visual and Performing Arts.

*The Art of Black Music*, New York City. \$5,300 for instructors' fees for private musical instruction and group theory classes under the direction of Prof. Edward Boatner for talented youngsters on the Upper West Side of New York City.

*Arts for Racial Identity*, New York City. \$10,000 for operating costs of music, dance, and drama workshops for aspiring performers conducted by professional artists, and for workshops to acquaint teachers with the black experience through music, dance, and drama productions developed by members of the organization.

*Arts Inc.*, New York City. \$15,000 for workshops in drama, dance, music, printmaking, calligraphy, graphic design and reproduction, still photography, and filmmaking for teachers, students, and com-

munity workers in Lower Manhattan.

*The Basement Workshop*, New York City. \$2,400 for a Chinatown community development program including publication of Asian-American poetry, drama, and fiction in a new magazine, *The Bridge*.

*Bed-Stuy Theater*, Brooklyn. \$13,000 for administrative costs. This group, under the direction of Delano Stewart, offers the Bedford-Stuyvesant community professional theatre training and presents public performances at nominal cost or no charge.

*Black and White Action (BWA)*, Williamsville. \$7,500 for production expenses for a black literature seminar, a jazz festival for youth, a movie festival, and three dramas presented in the Buffalo inner city and suburbs.

*Black Artists for Community Action*, New York City. \$5,300 for operating costs of a master class in avant-garde music for semiprofessionals, and for legal technical assistance.

*Black Arts Guild*, Poughkeepsie. \$1,390 for operating costs of community programs in black art of all forms.

*The Black Experience Ensemble*, Albany. \$10,000 for administrative salaries and expenses for drama workshops and productions leading to the development of a community cultural center.

*Black Theatre Alliance*, Brooklyn. \$15,000 for administrative and production expenses for a five-week summer festival of black theatre with performances by ten member companies, presented at the St. Mark's Playhouse in Manhattan free or at nominal charge.

*The Bloomingdale House of Music*, New York City. \$20,000 for administrative expenses and scholarships for forty-seven students in this community-based music school providing individual and group instruction for residents of the Upper West Side.\*

*Boys Harbor*, New York City. \$17,119 for operat-

ing costs of programs in visual, performing, and communication arts for predominantly black and Puerto Rican young people.

*The Bronx Council on the Arts*. \$1,000 for administrative and operating costs of a summer touring program, the Bronx Bandwagon.\*

*Brooklyn Arts and Culture Association (BACA)*. \$2,000 for tuition grants to young musicians to participate in a weekly program of music instruction at Kingsborough Community College.\*

*Brownsville Lab Theatre Arts*, Brooklyn. \$995 for administrative expenses for theatre training programs at this community facility for residents of Brooklyn's Brownsville section.

*Buffalo Black Dance Workshop*. \$7,500 for administrative expenses and professional salaries for modern and African dance workshops and dance concerts in western New York.

*Buffalo Black Drama Workshop*. \$10,000 for operating costs of workshops and stage presentations for the development of a professional repertory theatre to tour western New York.

*George Washington Carver Community Center*, White Plains. \$7,500 for the development of repertory activity in music, dance, and drama, and for administrative and operating costs of a theatre workshop program serving the black community in White Plains.

*The Children's Art Carnival*, New York City. \$17,000 for administrative and teachers' salaries and operating costs of parent-teacher workshops in art education. Organized in 1969 as an affiliate of The Museum of Modern Art, the Carnival serves approximately 45 public schools, 80 head start and community groups, and 2,500 independent students who attend the after-school and Saturday program.\*

*The Children's Art Workshop (CAW Collect)*, New York City. \$15,000 for administrative salaries and operating expenses for after-school and weekend

workshops in art, film, and video for elementary and high school students on the Lower East Side.

*Chinatown Planning Council*, New York City. \$10,000 for a project to perpetuate classical Chinese music and dance as a cultural resource of the American-Chinese community.\*

*Cinque Gallery*, New York City. \$20,000 for administrative and operating expenses for a program which provides minority group artists with exhibit facilities and offers training experience to gallery personnel.

*City Street Theatre Ensemble*, Brooklyn. \$7,500 for actors' fees and production expenses for presentations of *The Mother* in Brooklyn ghettos and at migrant worker camps and Indian reservations in upstate New York.

*The Cornbread Players*, New York City. \$8,500 for administrative and operating expenses for a repertory company workshop for general audiences.

*Council for the Arts in Westchester*, White Plains. \$5,000 for operating costs of a project on black folklore and legends of black people in Westchester County.\*

*Cultural Council Foundation*, New York City. \$50,500 for operating costs of a black film festival presented without charge at locations throughout the five boroughs of New York City; for administrative and artists' salaries and operating costs of a program in mural design and execution for teenagers in the Two Bridges neighborhood of Lower Manhattan, conducted by the New York City Community Arts Workshop (subsequently renamed Cityarts); and for production expenses for summer cultural programs sponsored by the Parks, Recreation and Cultural Affairs Administration of the City of New York including a festival of poetry, music, theatre, and dance at Mt. Morris Park, an audiovisual "zoo" for ghetto children, and a traveling Caribbean pageant of young Puerto Rican and other Hispanic talent presented in New York City parks and streets.\*

*Dance Theater Foundation*, New York City. \$25,000 for scholarships for ghetto youngsters to study with The Alvin Ailey American Dance Theater, a multiracial modern dance company; and for one technical trainee.\*

*The Dance Theatre of Harlem*, New York City. \$40,000 for scholarships, for administrative expenses for a dance school, and for fees for lecture-demonstrations by this first black dance company devoted to classical ballet.\*

*East Harlem Tenants Council*, New York City. \$10,000 for operating costs of a community music workshop program under the artistic direction of Peter Terrace, which provides free music instruction to residents of East Harlem.

*East Side House Settlement*, New York City. \$995 for technical assistance to develop a dance, drama, and visual arts program using public housing facilities in the South Bronx.

*Elmira Neighborhood House*. \$5,125 for an after-school story theatre for children.

*The Experience Community Gallery and Cultural Center*, Brooklyn. \$5,000 for administrative and operating costs for a program of art lecture-demonstrations for local school groups conducted at this Crown Heights gallery.

*George Faison Universal Dance Experience*, New York City. \$5,000 for administrative and operating expenses for touring ghetto communities in the five boroughs of New York City.\*

*The Family Repertory Company*, New York City. \$10,000 for administrative and production expenses for a series of workshops and performances under the direction of Ian Foxx.

*Benedict J. Fernandez Photo-Film Workshop*, New York City. \$15,000 for administrative expenses for

---

Opposite: *Classical ballet training session at the Puerto Rican Dance Theater in New York City.*



an intensive photography training program to introduce ghetto youngsters to photography as a profession. The workshop is based at the Public Theater.

*Foundation for the Vital Arts*, New York City. \$12,000 for expenses for workshops and master classes in dance and choreography conducted by the Eleo Pomare Dance Company for residents of black and Puerto Rican communities.\*

*Global Village Video Resource Center*, New York City. \$5,000 for operating costs of a program of video instruction for community groups.\*

*Greenwich Mews Spanish Theatre*, New York City. \$10,000 for production expenses for presentation of Calderon's *Life is a Dream* and Valdivielso's *House of Fools* by this bilingual repertory company composed of actors from Spain and Latin America, which performed for schools, colleges, and the general public in the metropolitan New York area.

*The Solomon R. Guggenheim Museum*, New York City. \$10,000 matching funds for fees of instructors for a program of free professional instruction in art, dance, filmmaking, music, theatre, photography, and graphics for approximately one hundred inner city children. Students also participate in special weekly events including trips to museums, galleries, artists' studios, and rehearsals and performances of music, dance, and drama.\*

*Hamilton Hill "Drop-In" Arts and Crafts Center*, Schenectady. \$14,000 for arts, crafts, and film workshops; and for trips and summer programs.

*The Harlem Chorale*, New York City. \$6,000 for production expenses for three concerts of opera and gospel music for the Harlem community.

*Harlem Philharmonic Society*, New York City. \$10,000 for administrative and operating expenses for a series of concerts and workshops under the artistic direction of Karl Hampton Porter.

*The Harlem School of the Arts*, New York City. \$35,000 for administrative and operating costs of

programs in theatre, music, dance, and painting under the direction of Dorothy Maynor, serving almost six hundred students.

*Henry Street Settlement*, New York City. \$25,000 for professional and administrative fees, production expenses, supplies, and publicity for the Arts for Living program directed by Woodie King, Jr., which provides theatre workshop training, primarily for blacks, Puerto Ricans, and Chinese. In addition to its free productions for the community, the theatre brings well-known national companies to its Lower East Side facility.\*

*History, Art and Nature Den (HAND)*, Brooklyn. \$3,000 for administrative expenses for a storefront art and nature center serving youngsters and parents from the Williamsburg community.\*

*Hospital Audiences*, New York City. \$40,000 for administrative expenses and performers' fees for a cultural enrichment program for patients in hospitals and rehabilitation facilities throughout the State.

*Hudson Guild Theatre*, New York City. \$7,500 for the salary of the director of this community performing arts center in the Chelsea neighborhood of Manhattan, which offers classes in theatre and dance and professional performances by the resident Fulton Theatre Company.

*The Hudson River Museum at Yonkers*. \$21,000 for photography, dance, and theatre programs for Yonkers inner city residents.\*

*Langston Hughes Center for the Visual and Performing Arts* see A.P.S. Creative Arts Center.

*Ibero American Action League*, Rochester. \$20,000 for a year-round cultural program of visual and performing arts workshops, conducted at their Puerto Rican Art and Cultural Center for Spanish-speaking youth and adults.

*Institute of Contemporary Hispanic Arts*, New York City. \$5,000 for technical assistance in preparing applications for assistance to Hispanic groups in

the New York City metropolitan area, and for the preparation of an exhibition on contemporary Puerto Rican life.

*International Arts Relations*, New York City. \$10,000 for administrative salaries and expenses for the development of a Latin American cultural center and a professional repertory theatre which presents works of Spanish, Latin American, and Puerto Rican playwrights.

*Ishangi Dancers*, New York City. \$2,200 for administrative expenses for this African dance company, and for African dance workshops for Queens residents.

*Jazz Interactions*, New York City. \$30,000 for administrative and production expenses for twenty-five concerts in New York City public schools, for a young musicians clinic, and for Sunday matinee performances with well-known jazz musicians.

*Jazzmobile*, New York City. \$40,000 for administrative and production expenses for the Jazzmobile workshop and thirty-five school lecture-concerts, and for preproduction costs of eighty-two mobile summer concerts. The workshop, under the direction of Paul West, served approximately 350 student musicians in 1971-72.

*Jewish Orthodox Youth*, Brooklyn. \$995 for folk music workshops for young people.

*Bernice Johnson Theatre of the Performing Arts*, Queens. \$7,500 for scholarships for needy children, principally residents of South Jamaica, for instruction in ballet, modern, and African dance.\*

*James Weldon Johnson Community Center*, New York City. \$10,000 for art exhibits and graphic arts workshops for residents of the East Harlem community.

*Louis Johnson Dance Theatre*, New York City. \$5,000 for production expenses for a new work based on the life of Joe Louis.

*La Mama Experimental Theatre Club*, New York City. \$10,000 for operating costs to enable visiting

groups to use the Ellen Stewart Theatre, and for workshop seminars and special programs.\*

*Latin American Theatrical Association*, New York City. \$6,025 for administrative and production expenses for this traveling theatre company which performs works in Spanish free of charge.

*Lincoln Square Neighborhood Center*, New York City. \$8,180 for operating costs of classes in dance, drama, and stage design for children and adults, and for editing a videotape on the Center's activities.

*Lower East Side Civic Improvement Association*, New York City. \$5,500 for a series of free summer concerts in Tompkins Square Park.

*Malcolm X Art Center*, New York City. \$995 for fund raising, public relations, and program development for a New York City art center for former prisoners.

*The Manhattan Theatre Club*, New York City. \$14,760 for administrative and production expenses for a festival of black dance at which ten professional companies performed at low cost.

*Manna House Workshops*, New York City. \$15,000 for instructors' fees for workshops in music, dance, drama, and creative writing for East Harlem residents.

*Many Races Cultural Foundation*, New York City. \$10,000 for salaries of a part-time administrator and six workshop leaders, and for operating costs of the Hey Brother coffee houses and Hopemobile programs.

*The Meadow Lane Players*, Brookhaven. \$6,000 for operating costs of a summer program of experiments involving marionettes, puppets, and videotape, and performances in central Long Island shopping and community centers.

*Movements Black: Dance Repertory Theatre*, New York City. \$4,000 for production expenses for the presentation of new works by young choreogra-

phers in black and Puerto Rican communities.\*

*The Music-Arts Cultural Society of Crown Heights*, Brooklyn. \$995 for operating expenses including instrument rental for a program of music instruction conducted by Sophie Johnson, a professional musician and Crown Heights resident.

*National Black Theatre Workshop*, New York City. \$20,000 for administrative and operating expenses for a repertory company and theatrical school offering classes in dance, acting, speech, playwriting, and black theatre.

*Native North American Artists*, New York City. \$12,500 for administrative salaries and operating costs of workshops and a gallery exhibiting the work of American Indian artists.

*The Negro Ensemble Company*, New York City. \$40,000 for administrative and production expenses and operating costs of free workshops. The organization comprises a professional repertory company, a workshop training program, a professional actors workshop program, a playwrights unit, and a works-in-progress program.\*

*Neighborhood Service Organization of Dutchess County*, Poughkeepsie. \$12,500 for operating costs of a cultural workshop, an Afro-American workshop, an after-school program, and a mobile art program.

*New Heritage Repertory Theatre*, New York City. \$10,000 for operating costs of an experimental workshop and production unit and a technical training program under the direction of Roger Furman.

*New World Workshops*, New York City. \$7,500 for operating costs of this traveling street theatre and repertory company serving the black and Puerto Rican communities in East Harlem.

*New York City Community Arts Workshop* see Cultural Council Foundation.

*New York City Hispanic-American Dance Com-*

*pany*. \$15,000 for administrative salaries and production expenses for this modern dance company, which is also known as Ballet Hispanico of New York.

*Nuevo Teatro Pobre de America*, New York City. \$21,000 for operating costs of a year-round repertory theatre and workshop for the Spanish-speaking community in New York City, presented in conjunction with Teatro de Orilla.

*Omo Africa*, New York City. \$3,000 for operating costs and administrative expenses for this company, which performs authentic and traditional African dances in ghetto communities.

*The Pied Piper Foundation for Performing Arts*, Queens. \$10,000 for operating costs of professional training workshops in dance and music in facilities at Mt. Morris Park Amphitheater provided by the New York City Department of Parks.

*Players Workshop of the English Speaking Theatre*, New York City. \$7,500 for administrative and production expenses for professional theatre performances, and for theatre training for residents of the Lower East Side.

*Eleo Pomare Dance Company* see Foundation for the Vital Arts.

*Puerto Rican Dance Theater*, New York City. \$20,000 for administrative expenses and operating costs of developing a Puerto Rican classical ballet company including training of dancers.

*The Puerto Rican Oratorio Society of New York City*. \$5,000 for administrative and production expenses for performances in Spanish for audiences in New York City and its suburbs.

*Puerto Rican Traveling Theatre Company*, New York City. \$30,000 for administrative and production expenses of this professional bilingual company founded by actress Miriam Colon, which presented *The Passion of Antigona Perez* in community centers, churches, schools, and hospitals

for several thousand English- and Spanish-speaking New Yorkers.

*Punch & Judy Playhouse*, Syracuse. \$10,000 for operating costs of a puppeteer apprenticeship program, puppet workshops for teachers, and puppet shows for Syracuse ghetto residents.

*Reflections Community Art Gallery*, Brooklyn. \$5,000 for administrative expenses for the development of a community art gallery (also known as Meljokulomola) with art and photography workshops for youths and adults and master classes for community artists.

*Regional Community Action Agency*, New Rochelle. \$7,500 for administrative and operating expenses for fine arts and photography workshops.

*Regional Economic Community Action Program*, Middletown. \$8,700 for operating costs of the Live Arts program of film, crafts, theatre, and art workshops.

*Riis Plaza Amphitheatre Association*, New York City. \$6,000 for summer concerts and year-round workshops in the arts and in Afro-American and Puerto Rican culture.

*Rod Rodgers Dance Company*, New York City. \$20,000 for administrative salaries and operating costs, and for production expenses for a ghetto community concert series.\*

*Shalom, Inc.*, New York City. \$6,000 for administrative and operating costs of a jazz program and a music workshop.

*Shelter Island-Southold Area Branch of the American Association of University Women*. \$12,500 for a young people's arts and crafts apprentice program conducted by local artists in the village of Greenport. The program has developed into the Harbor Crafts cooperative.

*Society of Friends of Puerto Rico*, New York City. \$10,000 for administrative and operating expenses of activities including instruction in drama, music,

and art, theatre productions, and exhibitions by Puerto Rican painters.

*The Society of the Third Street Music School Settlement*, New York City. \$40,000 for operating costs of the School's year-round and summer programs, and for the fees of two apprentice teachers. The School offers classes in voice, piano, string and wind instruments, rock composition, and theory to some nine hundred students, mainly from the Lower East Side. One-third of its students receive scholarships.

*Soul and Latin Theater*, New York City. \$20,000 for administrative salaries and professional fees for workshops and productions of community and street theatre.

*South Brooklyn Arts Project*. \$995 for the salary of a music instructor for this joint venture of Colony-South Brooklyn Houses and the Roosa School of Music, which offers free instruction in music, dance, and art to neighborhood children, especially those from the Gowanus and Wyckoff Gardens low-income housing developments.

*Spanish Action League of Onondaga County*, Syracuse. \$5,000 for administrative and operating expenses for development of a drama workshop and productions for the Hispanic community.

*Store-Front Museum*, Queens. \$12,500 for administrative expenses and operating costs of this community cultural center serving a predominantly black community in the South Jamaica area, providing exhibition space for community artists and students and tours for school groups and senior citizens' organizations.

*The Street Theatre*, Ossining. \$20,000 for administrative expenses and operating costs of this professional repertory theatre, which tours ghetto communities of Westchester County and colleges in New York State.

*Theatre for the Forgotten*, New York City. \$20,000 for production expenses for professional perform-

ances at correctional facilities, detention centers, and narcotic addiction treatment centers under the guidance of Akila Couloumbis and Beverly Rich. About two hundred performances were given last year throughout the State. The program also provided workshop training in correctional facilities.

*Union Settlement House*, New York City. \$2,000 for production expenses for free concerts by Flash and the Dynamics at community centers and social service agencies in Spanish Harlem.

*Urban Arts Corps*, New York City. \$50,000 for administrative expenses and operating costs of theatre training workshops conducted by this multiracial company under the direction of Vinnette Carroll, and for production expenses for performances of *Black Nativity*, *Croesus and the Witch*, and *Don't Bother Me, I Can't Cope*.

*West End Symphony*, New York City. \$5,000 for inner city community concerts and administrative expenses.\*

*White Plains Community Action Program*. \$7,500 for operating costs of the Art Storefront Center, providing materials and instruction in drawing, painting, and sculpture for inner city children, teenagers, and adults.

## ISOLATED COMMUNITIES PROGRAM

This program provides funds to stimulate indigenous arts activity in New York State communities that are, for varying reasons, separate from the cultural mainstream. It is financed by the Council on the basis of matching funds from the National Endowment for the Arts, and it is administered for the Council by the America the Beautiful Fund of New York. In 1971-72 the program reached into rural towns, Indian reservations, migrant worker camps, hospitals, and prisons, contributing toward projects relating to regional ecology, local history,

and traditional crafts and theatre, and assisting general community efforts in conservation and renewal. A total of \$202,640 was allocated to the program, which assisted applicants with amounts ranging from \$75 to \$5,000.

### Assistance to Isolated Communities in 1971-72

*Akwesasne Alternate School*, St. Regis Mohawk Reservation. \$1,000 for a workshop in wampum belts with broad reference to Iroquois history and culture.

*Albany Medical Center*. \$250 for a program of puppet shows and workshops.

*Alfred Migrant Center*, Prattsburg. \$2,000 for an arts van, and for a summer festival at which ethnic groups could share their music, art, food, dance, and fellowship.

*Allegany Indian Arts and Crafts Co-op*, Salamanca. \$1,000 for workshops in traditional arts and crafts for children and adults.

*American Life Foundation*, Watkins Glen. \$1,500 for a community art center, a weaving workshop, a film festival, and local crafts exhibits.

*Amherst Senior Centers*, Williamsville. \$840 for workshops in painting, photography, and music for senior citizens; and \$700 for a Three Rs of Older People project to record recollections of the past and to present them in an artistic and creative fashion.

*Auburn Correctional Facility*. \$1,800 for a creative writing workshop.

*Baldwinsville Community Council*. \$1,200 to develop a drama program for young people using material related to history and legends.

---

Opposite: *Lacrosse stick making at the Iroquois Arts and Crafts Festival on the Onondaga Reservation near Syracuse.*



*The Beauchamp Club*, Baldwinsville. \$1,200 for the creation of a Trade Guild Trailer to provide crafts instruction at local fairs and parks.

*Bedford Hills Correctional Facility*. \$1,500 for a crafts workshop.

*Beechwood School*, Wantagh. \$805 for a music workshop for brain-damaged children.

*Bellevue Hospital Center*, New York City. \$600 for a workshop in elementary and intermediate print-making; and \$1,020 for a photography and video workshop.

*Big Flats Senior Citizens Group and Big Flats Historical Society*. \$2,000 for tape recordings of local history and drawings of the Big Flats landscape and buildings by local artists, for publication in conjunction with old photographs and stories related to the town.

*Bloomington Free Library*. \$1,800 for creative workshops for children and adults.

*Bolivar Oil Museum*, Olean. \$450 to create a community museum of the local oil industry and its cultural and environmental effects.

*Brewerton Museum Association*. \$600 for a community archaeological dig with particular reference to the history of Fort Brewerton.

*Brooklyn Cumberland Medical Center*. \$690 for a workshop in elementary and intermediate print-making.

*Brooklyn State Hospital*. \$650 for an arts and crafts workshop.

*Buffalo North American Indian Culture Center*. \$2,500 for classes in singing, language, beadwork, dancing, and costume and instrument making for Indians of the Buffalo region; and \$1,000 to bring together representatives from statewide Indian cultural programs for a review of activities and planning.

*Burnt Over District Society of Performing Arts*,

Pultneyville. \$2,000 to research and produce a series of cultural activities related to the religion, history, and artistic traditions of Wayne County.

*Busti Mill Restoration Committee*. \$1,000 for restoring an 1812 grist mill as a community facility for weaving, spinning, and soap making, and for a festival of pioneer life.

*Center for the Arts at Ithaca*. \$1,920 to produce a series of cable TV programs on local history and culture.

*Centerville Conservatory*, Riverhead. \$1,500 for arts and crafts programs, seminars, and cultural events relating to the heritage of the North Shore of Long Island.

*Chapel of Our Lady Restoration*, Cold Spring. \$500 for a layman's archaeology dig on the site of the Chapel to encourage broader public involvement in the restoration project.

*Citizens Committee for Rollin T. Grant Gulf Wilderness Park*, Lockport. \$500 for an exhibit of nature paintings to develop appreciation of the area and to encourage participation in the project to save the park.

*Clinton Correctional Facility*, Dannemora. \$2,500 for workshops in music, theatre, poetry, and creative writing.

*Community Archeology Project*, Crown Point. \$1,800 to enable Roland Wells Robbins to advise communities throughout the State on local archaeology projects.

*Coxsackie Correctional Facility*, West Coxsackie. \$1,500 for a poetry workshop.

*Delaware and Hudson Canal Historical Society*, High Falls. \$500 for community cultural and restoration activities along the locks of the Canal.

*Delaware Rural Arts and Crafts Guild*, Delhi. \$3,490 for a series of community workshops in weaving, spinning, tapestry making, natural dyeing, and re-

lated textile arts toward the revival of the Delhi coverlet pattern.

*Durham Center Museum*, East Durham. \$2,000 for expanded summer services to the community and the development of an oral history program.

*Eastern New York Correctional Facility*, Napanoch. \$3,500 for a photography workshop.

*Elmira Correctional Facility*. \$1,500 for a music workshop.

*Friends of the Earlville Opera House*. \$400 for theatrical and musical fund raising events toward the restoration of the Opera House.

*Friends of the East Islip Public Library*. \$1,500 to record the history of the area by audio- and videotapes of senior citizens.

*Glens Falls Hospital*. \$250 for a program of puppet shows and workshops.

*Glens Falls Outdoor Heritage Program*. \$500 to locate and foster appreciation for cultural and natural landmarks.

*Grandma Moses Cultural Center*, Hoosick Falls. \$4,840 for a series of environmental art and poetry workshops for children and an exhibit of the works produced.

*Great Meadow Correctional Facility*, Comstock. \$1,450 for a creative writing workshop.

*Green Haven Correctional Facility*, Stormville. \$3,700 for a drama workshop.

*Greenpoint Hospital*, Brooklyn. \$2,440 for a printmaking workshop; and \$1,580 for an art workshop.

*Groton Historical Society*. \$300 to aid in investigating and restoring the local abandoned cemetery as a resource for community history and arts projects.

*Handell Atelier*, Woodstock. \$250 for painting workshop scholarships.

*Harlem Hospital*, New York City. \$1,113 for a music workshop.

*Hoosick Area Senior Center*, Hoosick Falls. \$1,500 for the young people of the surrounding towns and local schools to record senior citizens' stories of history and folklore of the area.

*Hornell Arts Council*. \$3,000 for community arts activities including exhibits, workshops, and performances reflecting the culture of the Southern Tier.

*Iroquois Arts and Crafts Festival*, Onondaga Reservation. \$2,000 for an outdoor festival of Indian arts and entertainment.

*Iroquois Crafts Documentation Project*, Buffalo. \$1,200 for photographing and taping expressions of the Iroquois cultural tradition in their surviving arts and crafts.

*Jefferson County Community History Project*, Watertown. \$400 for two local residents to work as interns with the Jefferson County Historical Society to develop new activities in which the broad citizenry might participate.

*Kennard Community Center*, Cazenovia. \$1,500 for cultural programs and workshops for children and adults in the restored Lehigh Valley Railroad Station.

*Kings County Hospital Center*, Brooklyn. \$1,410 for an art workshop.

*Letchworth Summer Project*, Castile. \$2,000 for an environmental drawing and painting workshop, and for an American Indian cultural appreciation program for visitors to Letchworth State Park.

*MacArthur Senior Village*, Hempstead. \$400 for arts programs to encourage senior citizens to share their experience and energies.

*Malone Youth Project*. \$1,000 for a young people's art competition and a cultural field trip to New York City.

*Marbletown Beautification Committee*, Stone Ridge. \$300 for a program of walks to explore the natural and cultural resources of the area.

*Marian House*, Waterport. \$2,000 for a cultural development program for families who come to work in the fields of Orleans County.

*Matteawan State Hospital*, Beacon. \$1,280 for an oil and watercolor painting workshop.

*Middletown Art Group*. \$75 for the production of posters for the Art in the Park festival.

*Migrant Art Committee*, Bloomingburg. \$1,800 for art workshops for migrant workers and their children in the Pine Island area.

*Moriah Citizens Development Association*. \$3,000 to create a mining museum.

*Morristown Foundation*. \$1,048 for demonstrations of the use of historic tools, artifacts, and furniture found in the area of the Red Barn Museum.

*Mumford Library*. \$400 to solve environmental and aesthetic problems involved in the restoration of the historic Donnelly House for use as a community cultural center.

*Musart*, Penn Yan. \$3,200 for cultural programming including musicals, dance programs, children's theatre, concerts, art exhibits, and crafts workshops at Esperanza.

*New Leases Educational Facility*, New York City. \$676 for an arts and crafts workshop.

*New York University Medical Center*, New York City. \$1,114 for a music workshop.

*North Country Cultural Center*, Warrensburg. \$5,000 for workshops in photography, video, and visual arts for children and adults, and for special events to involve more people in creative activities.

*Ogdensburg Public Library*. \$1,500 for a tape and film workshop to record the historical and cultural

relationship between the town and the St. Lawrence River.

*Oneida Indian Historical Society*, Nedrow. \$2,000 for a program to revive interest in Indian culture, including a trip to an Indian art exhibit at the Whitney Museum of American Art for students at the Onondaga Indian School.

*Oneonta Community Art Center*. \$1,000 for a weaving class for the local community to revive historic textiles and indigenous patterns.

*Ontario Oral History Project*. \$1,000 for recording town legends, folklore, and life experiences to interest more people in local history.

*Ossining Correctional Facility*. \$4,400 for a Spanish theatre workshop.

*Oyster Bay Oral History Project*. \$1,500 to record the reminiscences of elderly residents to promote awareness of local history and culture.

*Parish Pottery Workshop*. \$1,500 for open workshops and exhibits by the local young people under the direction of a local artist.

*Penfield Foundation*, Ironville. \$1,000 for a historical pageant, the creation of history-nature trails, and locating and copying old photographs of the area for a community exhibit.

*Preserve Early American Crafts*, Wyoming. \$1,800 to return to usability such articles as spinning wheels, looms, churns, buggies, and hand tools, and to provide workshops in early American crafts.

*Prospect School for Retarded and Emotionally Disturbed Children*, Glens Falls. \$250 for a program of puppet shows and workshops.

*Reader's Theatre*, Potsdam. \$1,950 to search out literary and poetic talent in the North Country and present a series of lectures and readings.

*Rockland County Historical Crafts Project*, New City. \$2,000 for a series of community workshops in historical arts and crafts.

*Roxbury Burroughs Club.* \$1,000 for an exhibit of photographs by local residents contrasting past with present area environment.

*St. Lawrence Historical Society, Canton.* \$2,000 to produce a film on the folklore and crafts of the North Country to encourage broader appreciation of indigenous culture.

*St. Regis Reservation Workshop Project.* \$1,000 for a master class in basketry, pottery, beadwork, and wood carving.

*Sandyfields Oral History Project, West Haverstraw.* \$100 to collect the stories and reminiscences of former residents of the town of Sandyfields, which was flooded to make Lake Welch.

*Satellite Art Center, Brooklyn.* \$2,100 for classes in painting, drawing, and wood and stone carving for patients in the St. Mary's Hospital Methadone Maintenance Treatment Program.

*Scottsville Town Design Project.* \$800 to encourage awareness of the nineteenth-century heritage of Scottsville's Main Street in connection with both community and tourist activities.

*Seasonal Employees in Agriculture, Riverhead.* \$3,400 for a crafts program for the migrant workers and agricultural poor of the area.

*Seminar to Help Artists and Nurture Talented Individuals in Sullivan County (SHANTI), Liberty.* \$2,100 for arts workshops related to the local environment and a public exhibit of the work produced.

*Seneca Indian Historical Society, Irving.* \$5,000 for a series of workshops in Indian arts, and for a summer-long celebration of the 170th anniversary of the return of the Cattaraugus Indian Reservation to the Senecas.

*Smith Haven Ministries, Lake Grove.* \$2,500 for an arts and cultural services program for young people at the Smith Haven Mall Shopping Center.

*Synechia Art Center, Florida.* \$5,000 for a community arts center utilizing the services of local artists.

*Thousand Islands Summer Project, Alexandria Bay.* \$4,000 for projects aimed at perpetuating the heritage, culture, and customs of native North Americans through programs prepared by the Indian community for Keewaydin State Park and Robert Moses State Park.

*Tivoli Town Design Project.* \$200 for the development of an antique player piano workshop as a local model for the preservation and use of old buildings.

*Tuscarora Reservation Workshop Project, Lewiston.* \$4,284 for a master class in bone, stone, horn, and wood carving for Indian artists.

*Unity Hall Community Center, Barneveld.* \$1,000 for folk concerts, children's workshops in theatre and art, and crafts workshops and exhibits.

*Valentown Museum, Fishers.* \$1,000 to train young Indians to act as guides and demonstrators of Indian culture and history on the site of the Seneca capital at Gannagaro and at the Museum.

*Wallkill Correctional Facility.* \$2,000 for a music workshop.

*Westchester Black Folklore and Legend Project, White Plains.* \$1,000 for taping black legends and folklore of Westchester and developing them into a dramatic program to tour community centers.

*Wilton School for Mentally Disturbed Children, Glens Falls.* \$250 for a program of puppet shows and workshops.



## VISUAL ARTS

In 1971-72 the Council's visual arts activities, under the direction of Allon Schoener, served a wide variety of organizations concerned with different audiences having different needs. Among them were architectural planning and preservation groups, artists' collaboratives, botanical gardens, community art centers, crafts cooperatives, historical societies, university galleries, workshops and other educational efforts, and museums devoted to art, history, and science.

In the visual arts community as elsewhere, major institutions are reexamining their philosophies as they face severe deficits. Some major museums are now closed one or two days a week; others close parts of their buildings on specific days; and many have started to charge admission. Some museums have instituted program changes to become multi-disciplinary cultural centers—using galleries and auditoriums for dance, theatre, music, and film programs.

In response to demands for decentralized services, traditional museums have developed imaginative educational programs which reach out into their communities. At the same time, new community museums, art centers, and workshops have emerged to serve new audiences more directly.

A number of years ago, it could have been said that most visual arts institutions were concerned principally with the care of their collections and with service to a very limited segment of the population. In New York State this is no longer the case. The Council's Exhibitions program contributes to this broadening activity—as does Visiting Artists, described at the end of this section.

Lucy Kostelanetz

---

Opposite: *Young visitors at The Bronx Museum of the Arts study miniature furniture in the Games-Juegos exhibition organized by The Metropolitan Museum of Art.*

## EXHIBITIONS

The Council's Exhibitions program, now beginning its second decade of activity, sponsors art exhibitions that travel throughout the State to supplement regional art resources. Each exhibitor pays transportation costs to the next point of installation, but the exhibits are otherwise free.

In 1971-72 the program was administered for the Council by the New York Foundation for the Arts. A total of 21 exhibitions traveled to 122 organizations in 60 communities throughout the State. Eight exhibitions were new to the program—*Artists at Work*, *The Black Experience in Prints*, *Four Centuries of French Prints*, *Monoprints*, *Printmaking Children*, *Prints and Poems by Children of Japan*, *Two Contemporary French Printmakers*, and *The World of James Van DerZee*.

Seven Exhibit Portfolios designed and produced by the Council to enable local sponsors to create their own exhibitions continued to be distributed in 1971-72. Each portfolio contains fifty 11"x14" black and white illustrations. The subjects are *Erie Canal*, *Farm Life Today*, *Growing Up Black*, *The Lower East Side*, *Main Street*, *Neighbors on the Block*, and *Open Space in the Inner City*.

Robert Braiterman

### Exhibitions circulated in 1971-72

\*\*Indicates 1970-71 exhibitors not previously reported.

*American Prints: World War II to the Present.* Organized by The Brooklyn Museum. Exhibited in Amsterdam.\*\*

*Artists at Work.* A film and slide exhibition organized by Finch College Museum of Art. Exhibited in Aurora, Binghamton, Port Washington, Poughkeepsie, Rochester, Syracuse, Tarrytown, and White Plains.

*Avant-garde Dancers.* Panel exhibition organized by the Council in collaboration with the Dance Collection of The New York Public Library. Exhibited in Brockport, Glens Falls, Hudson, Jamestown, Rochester, and Tarrytown.\*\*

*The Black Experience in Prints.* Original prints tracing two centuries of the black heritage, organized by Pratt Graphics Center. Exhibited in East Aurora, Lowville, and Staten Island.

*Contemporary Law and Justice in the Original Print.* Organized by Pratt Graphics Center. Exhibited in Farmingdale, Jamestown,\*\* Mastic Beach, Morrisville, Rochester, Schenectady, Syracuse, Tarrytown, and Troy.\*\*

*Contemporary Miniature Prints.* Organized by Pratt Graphics Center. Exhibited in East Aurora,\*\* Hoosick, Johnstown, Lindenhurst, Morrisville, and Selden.

*Current Prints U.S.A.* Organized by Richard Upton, Skidmore College Art Department. Exhibited in Geneva, Hoosick,\*\* Ilion, Johnstown, New York City,\*\* Sparkill, and White Plains.

*The Destruction of Lower Manhattan, 1966-1967.* Photographs by Danny Lyon organized by the Council. Exhibited in East Syracuse, Glens Falls, Great Neck,\*\* Mastic Beach, and Tarrytown.

*Erie Canal, 1817-1967.* Panel exhibition organized by the Council. Exhibited in Brookfield, Corning, Cortland, Ilion, Lowville,\*\* Rochester, Schenectady, and Troy.\*\*

*Floyd Gunnison.* Early twentieth-century photographs organized by George Eastman House. Exhibited in East Meadow, East Syracuse, Glens Falls, Hudson, Lowville,\*\* Mattydale, Millbrook, Port Byron, Purchase,\*\* Skaneateles, Utica, and White Plains.

*Four Centuries of French Prints.* Prints by fifty French artists organized by The Brooklyn Museum. Exhibited in Elmira.

*Heian Art.* Panel exhibition of Japanese art from 794 to 1185, based on an exhibition at Asia House Gallery, organized by the Council. Exhibited in East Aurora and Sayville.

*Monoprints.* Twenty-five contemporary examples, organized by Pratt Graphics Center. Exhibited in Elmira and Old Forge.

*Our Heroes: Past and Present.* Paintings by Harlem schoolchildren organized by the Council. Exhibited in the Bronx, Brooklyn, East Hampton, New York City, Queens, Skaneateles, Stamford,\*\* Suffern,\*\* and Uniondale.

*Posters by Artists.* Organized by Finch College Museum of Art. Exhibited in Briarcliff Manor, Cortland, Fredonia,\*\* Geneva, Jamestown, Mastic Beach, Mattydale, Rochester,\*\* Sayville, Setauket, and Woodmere.

*Printmaking Children.* Organized by The Printmaking Workshop. Exhibited in Brooklyn and Old Forge.

*Prints and Poems by Children of Japan.* Organized by The Touchstone Center for Children. Exhibited in Lowville and New York City.

*Prizewinning American Prints.* Organized by Pratt Graphics Center. Exhibited in East Aurora, Farmingdale,\*\* Garden City,\*\* Johnstown, Millbrook, Owego, Purchase, and Stony Brook.

*Projected Art.* Films by pioneer filmmakers organized by Finch College Museum of Art. Exhibited in Eastchester, Hoosick, Jamestown,\*\* New York City, Oneonta, Port Washington,\*\* Poughkeepsie, Syracuse, Tarrytown, and Troy.

*Two Contemporary French Printmakers.* Prints by Arp and Herbin organized by the Albright-Knox Art Gallery. Exhibited in Port Washington.

*The World of James Van DerZee.* Photographs of Harlem from 1900 to the present organized by the James Van DerZee Institute. Exhibited in the Bronx and Brooklyn.

## Museum Aid

In 1971-72 Museum Aid awarded some \$2,775,000 to 125 art, science, and history museums and historical societies varying enormously in physical and professional capabilities and resources. It is significant that while the dollar total is approximately 30% less than in the preceding year, the number of institutions affected is actually somewhat greater.

As before, the 1971-72 money went toward sustaining operation, developing programs and exhibitions, and initiating new projects (studies, surveys, and conferences) or the new services and activities that become possible with the assistance of paid professionals. A review of this year's funding indicates that approximately 20% could be categorized as sustaining, 60% as developing, and 20% as new.

These categories, however, tend to fix services that are in continual flux. The 1971-72 Museum Aid grant to the new Bronx Museum of the Arts for salaries for director, secretary, receptionist, and guide-guard could be seen as "sustaining" operational support, but was actually categorized as "new" because the museum opened this year, and on much the same basis any assistance offered next year might well be categorized as "developing."

Moreover, the category percentages are unlikely to be reflected in assistance to any one institution. At the Museum of the City of New York, 57% of Museum Aid went toward sustaining salaries, 23% toward developing staff capability with the addition of a community relations coordinator and assistant, and 20% to a new project on East Harlem history. At the Memorial Art Gallery in Rochester, 35% went toward sustaining an existing exhibition and lecture program, and the remaining 65% was used in developing education activities and new evening gallery hours.

Museums state their own priorities for Museum Aid. Depending on the availability of foundation, business, community, and municipal and other government support, these priorities can shift annually.

Lucy Kostelanetz

### Museum Aid in 1971-72

*Adirondack Historical Association*, Blue Mountain Lake. \$12,980 for an exhibition of Adirondack paintings by Jonas Lie; staff supplementation with a curator at the Adirondack Museum.

*Albany Institute of History and Art*. \$57,960 for installation of Albany history displays; a tri-city slide project in cooperation with the Rensselaer County Historical Society and The Schenectady Museum; salary of a consultant in regional services; staff supplementation with a public relations officer, a curator of exhibits, a curator of painting and sculpture, and a carpenter.

*Albright-Knox Art Gallery* see The Buffalo Fine Arts Academy.

*Amenia Historical Society*. \$700 for consultation by an architectural historian.

*American Crafts Council*, New York City. \$22,860 for development of an international design archive; aid for a Museum of Contemporary Crafts intern with secretarial assistance.\*

*The American Museum of Natural History*, New York City. \$139,800 for preparation of the new Asiatic Hall; a study for a closed-circuit television surveillance system for museum security and traffic control; six astronomy workshops for secondary and elementary schoolteachers and an astronomy program for teachers, children, and parents at the Hayden Planetarium; a film on environmental problems; staff supplementation with a community coordinator and weekend staffing for school and community events; aid for two Hayden

Planetarium interns, an intern in natural history museum operations, and an internship program to train young people and senior citizens to serve as informal docents in major exhibition halls.\*

*Amityville Historical Society.* \$5,000 for staff supplementation with an administrative assistant.

*Arnot Art Museum, Elmira.* \$8,000 for staff supplementation with an education curator.

*Bedford Historical Society.* \$6,500 for staff supplementation with a curator.

*The Bronx County Historical Society.* \$3,000 for preparation of historical photographs for display and use.

*The Bronx Museum of the Arts.* \$29,000 for staff supplementation with a director, a secretary, a receptionist, and a guard-guide.

*Brooklyn Botanic Garden.* \$33,740 for the operation of the Bedford-Stuyvesant Neighborhood Tree Corps program; staff supplementation with a superintendent for the Long Island Clark Memorial Garden, a principal research investigator for the Kitchawan Research Station in Westchester County, and a teacher-naturalist for the Teatown Lake Reservation in Westchester County.

*The Brooklyn Children's Museum.* \$76,990 for administration; materials and supplies for free workshops in many media; staff supplementation with instructors and a jazz workshop director. The Museum is also known as MUSE.\*

*The Brooklyn Museum.* \$167,200 for exhibitions; operation of the Community Gallery for local artists; organization of a traveling print exhibition; a study for overall planning and coordination of present buildings, facilities, programs, and audiences; aid for curatorial, administrative, and educational salaries and expenses.\*

*Buffalo and Erie County Historical Society.* \$42,000 for an oral history project; a feasibility study to consider forming a children's museum in coopera-

tion with other Buffalo museums; staff supplementation with a manuscripts curator and a cataloger of the ephemera collection; aid for five student interns enrolled in historical agency administration courses at the State University College at Buffalo.

*The Buffalo Fine Arts Academy.* \$100,988 for preparation of a catalog of the collection; exhibitions; operation of a mobile inner city classroom bus; traveling cases for an exhibition of prints and drawings; salary of a consultant in regional services; staff supplementation with a school lecturer and an assistant curator of painting and sculpture.\*

*Buffalo Museum of Science* see Buffalo Society of Natural Sciences.

*Buffalo Society of Natural Sciences.* \$7,300 for a study of the Buffalo Museum of Science's programs and policies.

*Canajoharie Library and Art Gallery.* \$3,070 for preparation of slide sets and tapes of the painting collection for the use of high schools and colleges.

*Canastota Canal Town Corporation.* \$4,250 for staff supplementation with a director.

*Cattaraugus Area Historical Society.* \$300 for preparation of school loan kits; refurbishing museum displays.

*Central New York Community Arts Council, Utica.* \$5,200 for preparation of a publication on historic architecture in Oneida and Herkimer Counties.

*Chemung County Historical Society, Elmira.* \$9,293 for refurbishing exhibits; staff supplementation with a director.

*City of Kingston, Historic Landmarks Preservation Commission.* \$8,100 for a survey of historic buildings.

*Clinton County Historical Association, Plattsburgh.* \$2,000 for preparation of a publication on historic architecture in Clinton and Essex Counties.

*Cooper-Hewitt Museum of Decorative Arts and*

*Design*, New York City. \$46,500 for a fund raising program; a study of the possibility of cooperative services for New York City museums; staff supplementation with a program planner.

*Cortland County Historical Society*, Cortland. \$1,872 for preparation of new museum displays and traveling historical display kits; microfilming of *Cortland Standard* newspaper.

*Dutchess County Landmarks Association*, Poughkeepsie. \$7,000 for archaeologists to excavate the Revolutionary War Quartermaster's Depot at Fishkill.

*George Eastman House*, Rochester. \$6,000 for staff supplementation with a school coordinator.\*

*Essex County Heritage Organization*, Essex. \$2,500 for consultants in planning, legislation, and architectural restoration.

*Essex County Historical Society*, Elizabethtown. \$8,000 for winter educational programs at the Adirondack Center Museum; staff supplementation with a director.

*Everson Museum of Art*, Syracuse. \$73,345 for exhibitions; education programs; preparation of a documentary exhibition about life in Syracuse by photographer Simpson Kalisher; staff supplementation with a registrar-librarian, an education curator, an education assistant, an associate curator of exhibits, and an exhibitions associate.\*

*The Farmers' Museum*, Cooperstown. \$56,890 for a summer seminar on mixed media techniques for teachers, media specialists, local historians, and museum personnel to develop exhibitions about local environment; regional exhibition workshops and a coordinator.

*The Finger Lakes Council on History and the Arts*, Geneva. \$500 for a seminar for small historical societies and museums.

*Fort Stanwix Museum* see Rome Historical Society.

*Franklin County Historical and Museum Society*, Malone. \$2,600 for a craft demonstration program; preparation of a book about Laura Ingalls Wilder, Malone author of children's books.

*The Freeport Historical Society*. \$1,000 for salaries of hostess-guides and program expenses.

*Friends of Central Park Zoo*, New York City. \$7,000 for a developmental study of a Natural Science Center; educational materials and audiovisual aids; administrative assistance.

*Geneva Historical Society*. \$10,720 for preservation of historical photographs; school loan kits; a new children's gallery; staff supplementation with a director and secretary.\*

*Glens Falls Historical Association*. \$8,000 for staff supplementation with a curator.

*The Greene County Historical Society*, Coxsackie. \$1,000 for a study to review and evaluate the Society's program and operation.

*The Gregory Museum*, Hicksville. \$10,000 for staff supplementation with a curator.

*The Hall of Fame of the Trotter* see Trotting Horse Museum.

*Hall of Science of the City of New York*, Queens. \$9,000 for science education programs in the boroughs and a portable exhibit program to travel throughout the State.

*Heckscher Museum*, Huntington. \$3,350 for the exhibition *Artists of Suffolk County—New Directions*; technical assistance for architectural planning.

*Historic Cherry Hill*, Albany. \$3,000 for staff supplementation with a cataloger.

*Historic Ithaca and Tompkins County*. \$2,400 for the preparation of five pamphlets on architectural monuments of Tompkins County.

*Historic Landmarks Preservation Commission* see City of Kingston.

*Historic Museum of the Darwin R. Barker Library*, Fredonia. \$3,830 for staff supplementation with a curator and assistant.

*The Historical Society of Rockland County*, Orangeburg. \$995 for completion of a catalog of the library collection.

*Historical Society of Saratoga Springs*. \$10,000 for new installation of objects in the collection; staff supplementation with a museum consultant.

*The Historical Society of the Tonawandas*, Tonawanda. \$7,500 for staff supplementation with a curator.

*Edward Hopper Landmark Preservation Foundation*, Nyack. \$2,515 for an exhibition of works by Edward Hopper.

*The Horticultural Society of New York*, New York City. \$14,000 for the salary of a senior horticulturist.

*The Hudson River Museum at Yonkers*. \$97,100 for Art Cart, a summer program of neighborhood street art workshops serving Yonkers and surrounding communities; traveling exhibition expenses; a pilot arts and science project with Total Education in the Total Environment teacher's workshop program; a training program in community service for New York State museum personnel; staff supplementation with an assistant curator of education, an extension service coordinator, and an assistant registrar; aid for summer and seasonal college interns.\*

*Huguenot Historical Society*, New Paltz. \$15,000 for administration and program staffing.

*Huntington Historical Society*. \$4,000 for staff supplementation with a director.

*The Hyde Collection*, Glens Falls. \$7,000 for a survey of the collection and its conservation; preparation of slides and photographs of works in the collection; expansion of the exhibition program.

*Jefferson County Historical Society*, Watertown. \$14,920 for an education program; appraisal and conservation of paintings; an exhibition orientation tape; staff supplementation with a director.

*The Jewish Museum*, New York City. \$3,500 for continuation of a study of the Museum's programs.

*Junior Museum of Oneida County*, Utica. \$17,220 for development of classroom exhibit materials and demonstrators; staff supplementation with a director and secretary.

*George Landis Arboretum*, Esperance. \$2,500 for staff supplementation with a botanist.

*Landmark Society of the Niagara Frontier*, Buffalo. \$5,000 for a survey of historic structures in Buffalo.

*The Landmark Society of Western New York*, Rochester. \$10,000 for technical assistance for architectural surveys; staff supplementation with a curator of properties and an administrative assistant.

*Lewis County Historical Society*, Lowville. \$750 for cataloging the collection.

*The Long Island Historical Society*, Brooklyn. \$5,000 to research and analyze the library's source materials on local black history.

*Los Amigos del Museo del Barrio*, New York City. \$10,000 for art workshops.

*Emily Lowe Gallery*, Hofstra University, Hempstead. \$6,500 for staff supplementation with a gallery assistant.\*

*Madison County Historical Society*, Oneida. \$29,000 for documenting the activities and techniques of traditional craftsmen; technical assistance for incorporation of the Oneida Indian Society; staff supplementation with a director and secretary.


---

Opposite: These four publications were discovered at *The Long Island Historical Society* during Council-assisted research for source materials on local black history.

THE  
**Fugitive Slave Bill :**  
 ITS  
 HISTORY AND UNCONSTITUTIONALITY ;  
 WITH AN ACCOUNT OF THE  
 SEIZURE AND ENSLAVEMENT  
 OF  
 JAMES HAMLET,  
 AND HIS  
 SUBSEQUENT RESTORATION TO LIBERTY.

New-York :  
 WILLIAM HARNED, 61 JOHN STREET.  
 Price \$2 a hundred; single copies, 5 cents.  
 1850.

—VOL. 1. No. 4.—  
 THE  
 AMERICAN  
**ANTI-SLAVERY**  
**ALMANAC,**  
 FOR  
**1839,**  
 BEING THE THIRD AFTER LEAP-YEAR, AND THE 63d OF AMERICAN INDEPENDENCE. CALCULATED FOR NEW YORK ; ADAPTED TO THE NORTHERN AND MIDDLE STATES.



What has the North to do with Slavery ?  
 "Have no fellowship with the unfruitful works of darkness, but rather reprove them."  
 NEW YORK :  
 PUBLISHED FOR THE AMERICAN ANTI-SLAVERY SOCIETY.  
 S. W. BENEDICT, 143, NASSAU STREET.

A  
**DISCOURSE,**  
 Delivered on  
*The Death of Capt. Paul Cuffe,*  
 Before the  
 New-York African Institution,  
 In the  
*African Methodist Episcopal Zion Church,*  
 October 21, 1817.

By PETER WILLIAMS, JUNR

Published by request of some of the Members of the  
 AFRICAN INSTITUTION.

New-York :  
 B. Young and Co. Print. No. 80 Nassau street.  
 1817

FIFTH THOUSAND.  
 TWELVE YEARS A SLAVE.  
 NARRATIVE  
 OF  
 SOLOMON NORTHUP,  
 A CITIZEN OF NEW-YORK,  
 KIDNAPPED IN WASHINGTON CITY IN 1841,  
 AND  
 RESCUED IN 1853,  
 FROM A COTTON PLANTATION NEAR THE RED RIVER,  
 IN LOUISIANA.

AUBURN:  
 DERBY AND MILLER.  
 BUFFALO:  
 DERBY, ORTON AND MULLIGAN.  
 LONDON:  
 SAMPHSON LOW, SON & COMPANY, 47 LUDGATE HILL.  
 1853.

*Memorial Art Gallery of the University of Rochester.* \$99,630 for exhibitions and lecture programs; opening the gallery during evening hours on Tuesdays and Saturdays; a visiting artists program for schools in a nine-county area around Rochester; art classes for inner city children; staff supplementation with a neighborhood services coordinator, a school art lecturer, an education department secretary, and four part-time assistant curators to develop the Gallery's interpretive devices.

*The Metropolitan Museum of Art, New York City.* \$189,400 for educational community services; a program of exhibitions and events with the Queens Borough Public Library; a workshop program for New York State museum personnel in cooperation with The New-York Historical Society, the Museum of the City of New York, The American Museum of Natural History, The Museum of Modern Art, South Street Seaport Museum, and the New York City Landmarks Preservation Commission; an international training program for New York State museum personnel in cooperation with the International Council of Museums; operating expenses for the Costume Institute and the Department of Exhibitions and Loans; preparation and circulation of exhibitions to the New York City boroughs and upstate; a conference, "Facing up to the Museum Financial Crisis," organized by the Museum's vice-director for finance at the Memorial Art Gallery of the University of Rochester.\*

*MUSE* see The Brooklyn Children's Museum.

*Museum of American Folk Art, New York City.* \$15,000 for an exhibition program.

*Museum of Contemporary Crafts* see American Crafts Council.

*The Museum of Modern Art, New York City.* \$120,000 for exhibitions and operating costs of the library.

*Museum of the American Indian, Heye Founda-*

*tion, New York City.* \$25,000 for an extended loan service; expansion of a color slide program; administrative and program expenses for the Heritage Museum in the East Bronx.

*Museum of the City of New York.* \$74,300 for salaries of five part-time instructors for academic and creative workshops on East Harlem history; a teacher's handbook on East Harlem history; staff salaries; staff supplementation with a community relations officer and a research assistant for community relations.

*Museum of the Hudson Highlands, Cornwall-on-Hudson.* \$15,000 for two seminars for small science museums and centers in New York State; display materials and equipment rental for teen-age workshops; staff supplementation with an education assistant.

*Museums Collaborative, New York City.* \$50,000 for operating costs of a program to encourage cooperative educational programming among museums and between museums and schools.

*Nassau County Historical Museum, Syosset.* \$30,400 for education program salaries at the Old Bethpage Village Restoration.

*National Trust for Historic Preservation: Lyndhurst, Tarrytown.* \$18,000 for a guide program; staff supplementation with a program director.

*The New York Botanical Garden, Bronx.* \$30,000 for expansion of an environmental education program and four environmental workshops.

*The New-York Historical Society, New York City.* \$7,500 for preparation and transportation of an exhibition of the Society's collection of glass paperweights; a seminar for Hudson Valley museums and historical societies to survey resources and plans for Bicentennial observances in 1976.

*New York Institute of Anthropology, Queens.* \$7,500 for a summer archaeology workshop for high school students to survey aboriginal Indian

and other historic sites in Queens County.

*New York State Historical Association*, Coopers-town. \$27,200 for fellowships for students in a history museum training program conducted in cooperation with the State University College at Oneonta; aid for summer internships for six conservation students.

*New York University, Conservation Center of the Institute of Fine Arts*, New York City. \$17,000 for staff supplementation with an assistant conservator for a conservation clinic and consulting service for New York State museums.

*New York Zoological Society*, Bronx and Brooklyn. \$99,500 for promotion and membership development; staff supplementation with an assistant curator for exhibitions, an assistant curator in education, and a film librarian at the Bronx Zoo; staff supplementation at the Aquarium with a graphic artist and a senior specialist in education.

*Northern New York Agricultural Historical Society*, La Fargeville. \$500 for cataloging the collection.

*Norwood Historical Association and Museum*. \$995 for crafts fair expenses.

*Old Museum Village of Smith's Clove*, Monroe. \$15,000 for staff supplementation with an assistant curator in education, a registrar, and an assistant cataloger.

*Old Village Hall Museum*, Lindenhurst. \$200 for consulting services on restoration of a railroad depot.

*Old Water Mill Museum*, Water Mill. \$4,000 for consultants on mill restoration; craft program instructors; administrative assistance.

*Oneida Historical Society*, Utica. \$25,900 for educational conferences for teachers, local historians, and historical societies in the Herkimer-Oneida County area; salaries of a regional coordinator and secretary and program expenses for service to historical societies of central, northern, Southern

Tier, and Finger Lakes regions of New York State.

*Oysterponds Historical Society*, Orient. \$1,000 for the oral history project *Voices of Orient*.

*Paleontological Research Institution*, Ithaca. \$2,000 for museum exhibition development.

*The Parrish Art Museum*, Southampton. \$6,250 for exhibitions with concurrent meet-the-artist workshops; children's creative arts workshops; a museum training program in cooperation with Southampton College; consultation on conservation and storage of collections.\*

*Potsdam Public Museum*. \$8,000 for educational services and crafts workshops.

*Queens Botanical Garden Society*. \$25,000 for administrative and program expenses; two college-student instructors for the Children's Garden; staff supplementation with a coordinator-guide for school groups and two part-time guide assistants.

*Railway Historical Society of Northern New York*, Brownville. \$5,000 for program expenses; staff supplementation with an administrative assistant.

*Remington Art Memorial Museum*, Ogdensburg. \$5,830 for staff supplementation with a director and a curator.

*Rensselaer County Historical Society*, Troy. \$10,750 for printing nitrate negatives in the collection; a conservation review of paintings; staff supplementation with a curator-registrar.

*Rensselaer County Junior Museum*, Troy. \$14,030 for operating expenses for the Museum and a mobile exhibit program.

*Roberson Center for the Arts and Sciences*, Binghamton. \$19,000 for an exhibition of paintings by H. W. Boss (1827-1916); a history recording project; staff supplementation with a history curator for the Broome County Historical Society and a curator of art.\*

*Rochester Museum and Science Center*. \$87,250 for

developing a neighborhood museum program; coordination of volunteer services; an Underground Railroad research project; staff supplementation with a chief exhibits designer and a developer of ethnic programs; aid for five fellowships in museum and communication methods and training.\*

*Rome Historical Society.* \$3,270 for staff supplementation with an administrative assistant for the Fort Stanwix Museum.

*The Roslyn Landmark Society.* \$850 for preparation of a 1971 tour guide.

*The Rye Historical Society.* \$7,000 for staff supplementation with a director.

*Sayville Historical Society.* \$1,175 for a training program for junior hostesses.

*Schenectady County Historical Society,* Schenectady. \$4,200 for staff supplementation with a director.

*The Schenectady Museum.* \$40,675 for exhibit materials; audiovisual aids for the planetarium; staff supplementation with a curator of exhibits, a curator of science and the planetarium, a membership and promotion associate, and a research associate to conduct a survey of extended museum services to high schools and colleges, undertaken in cooperation with the Albany Institute of History and Art and the Rensselaer County Historical Society.\*

*Seneca Falls Historical Society.* \$5,000 for staff supplementation with a director.

*The Shaker Museum Foundation,* Old Chatham. \$2,000 for planning and production of a publication on the Shaker seed industry.

*Shelter Island Historical Society.* \$600 for consultation on restoring an historic building.

*Society for the Preservation of Long Island Antiquities,* Setauket. \$16,000 for a program serving Long Island historical societies through seminars, the services of two part-time registrars, and the publication and distribution of lists of needed and duplicate materials.

lication and distribution of lists of needed and duplicate materials.

*Somers Historical Society.* \$1,000 for cataloging the collection.

*South Street Seaport Museum,* New York City. \$15,000 for staff supplementation with a program director and an assistant program director.

*Southeast Museum Association,* Brewster. \$5,300 for an outdoor art show; arts and crafts classes and lecture-demonstrations; production of a local landmark tour guide; cataloging Putnam County historical records.

*Staten Island Historical Society.* \$7,500 for administrative salaries at the Richmondtown restoration.

*Staten Island Institute of Arts and Sciences.* \$30,000 for administrative staffing and consultant services for the development of a cultural center at Sailors' Snug Harbor.

*The Studio Museum in Harlem,* New York City. \$80,000 for exhibitions of the work of emerging black artists; preparation of three exhibitions to travel throughout the State; salaries; staff supplementation with an education curator and an artist-coordinator for an artists-in-residence program.\*

*Suffolk Museum and Carriage House,* Stony Brook. \$10,000 for administration of an education program.

*Thousand Islands Museum,* Clayton. \$7,000 for staff supplementation with a dean of the crafts school.

*Town of Ontario Historical Society.* \$3,000 for refurbishing a log cabin landmark as an historic center and exhibit; a lighting consultant.

*Trotting Horse Museum,* Goshen. \$14,500 for audiovisual documentation of the ecology of the Wallkill Valley; staff supplementation with an education officer and an exhibits technician.

*Visual Studies Workshop,* Rochester. \$6,000 for a

pilot program to restore, preserve, identify, and print glass plate negatives as a service for historical societies.\*

*Waterville Historical Society*. \$500 for technical assistance for program development.

*Wave Hill*, Bronx. \$21,327 for an exhibition portfolio dealing with the environment; a conference for museum educators and representatives of the New York City public school system; aid for a college internship program.

*Wayne County Historical Society*, Lyons. \$11,000 for staff supplementation with a curator serving as a school service coordinator.

*Wayne County Pomona Grange*, Lyons. \$155 for tent rental for a crafts fair.

*Andrew Dickson White Museum of Art*, Ithaca. \$32,500 for an exhibition of work by photo-journalist Margaret Bourke-White; staff supplementation with an executive director and operating expenses for the Gallery Association of New York State to develop the sharing of information, resources, and exhibitions by college art galleries and other art museums.

*Whitney Museum of American Art*, New York City. \$60,000 for guards and maintenance; aid for an intern in traveling exhibitions.\*

*Yivo Institute for Jewish Research*, New York City. \$21,300 for cataloging the photograph collection; preparation of an exhibition on the vanished world of East European Jewry.

## Community Projects in the Visual Arts

In its second year of activity, the Council's Community Projects program continued to assist relatively small organizations other than museums and historical societies with a wide range of visual arts services. These organizations are typically in close touch with their communities and, because of their size, are able to respond to community needs in a flexible manner with programs which may change significantly from one season to the next. Many remain small because of funding problems. Unable to raise money from the sources open to large institutions, they rely heavily on local financial support and depend on volunteers to keep administrative costs at a low level.

In 1971-72, some \$700,000 of Community Projects funds was awarded to 81 applicants—as compared with some \$850,000 which went to 58 applicants in 1970-71. This year's recipients included 11 art centers, 14 art workshops, 9 architectural or urban planning associations, 10 organizations concerned with education, 13 that were coordinating visual arts projects for a particular area, and 24 miscellaneous groups including several community centers and libraries with gallery programs. Of the total 81 recipients, 38 were located in communities outside New York City, and 21 performed state-wide services. An appreciable number, although not exclusively concerned with the visual arts, had applied for Council support toward one particular visual arts project.

The largest amount of aid went toward the costs of educational activities—classes, lectures, workshops, and exhibitions—with emphasis on quality instruction rather than recreation. Assistance with administrative costs and operating expenses followed. Funds directed toward research projects also reached a significant level.

There was a rise this year in the number of requests relating to architecture and the environment as architectural and other public service organiza-

tions sought assistance to ward off destruction of the State's natural and historic heritage. Council funds enabled professionals to work with community groups on photography exhibitions, multimedia presentations, and research projects concerned with architecture and the environment. An appreciable number of 1971-72 applications requested assistance toward improved communications between the professional visual artist or craftsman and the general public. Council funds enabled artists to lecture or participate in discussions with a variety of audiences or conduct short-term workshops in recognition of the professional's ability to inspire students as well as to provide special insight into his own work and the art world of New York City. Assistance to the Institute for the Study of Art in Education, which administers the Visiting Artists program for the Council, is reported in detail at the end of the following listing.

Trudie Grace

### **Community Projects assisted in 1971-72**

*Adirondack Lakes Center for the Arts*, Blue Mountain Lake. \$8,200 for administrative expenses, instructors' fees, and materials for classes in pottery, metalworking, photography, printmaking, wood-working, and painting and drawing.

*American Crafts Council*, New York City. \$15,000 for salaries of consulting teachers, and for administrative and production costs for a crafts program for older citizens in New York City.\*

*The American Institute of Architects*, New York Chapter, New York City. \$5,500 for research and production of a slide-sound presentation on town planning for use by local planning boards and architects.

*American Institute of Architects*, Rochester Chapter.

\$10,000 for administrative salaries and expenses for community education projects, especially the Community Development Center, in which architects volunteer their services to community groups.

*American International Sculptor's Symposiums*, New York City. \$3,250 for administrative expenses for a statewide slide-lecture program for colleges and other prospective sponsors of sculpture symposia, and for promotion of sculpture production programs for public places.

*American Society of Picture Professionals*, New York City. \$2,000 for preparation of a revised edition of the reference book *Picture Sources*.

*Apeiron Workshops*, Millerton. \$5,000 for instructors' fees and materials for photography classes for adults, and for production and circulation of traveling exhibitions.

*The Architects' Technical Assistance Center*, New York City. \$18,000 for the salary of an architectural director, for administrative costs of an education and information service for architects and community groups, and for production of a newsletter.

*Art On Tour*, Scarsdale. \$3,000 for administrative costs of this traveling exhibition service, primarily for schools in Nassau, Putnam, Rockland, Suffolk, and Westchester Counties.

*The Artists Technical Research Institute*, New York City. \$5,000 for administrative costs of research and an information service on artists' materials.

*The Arts Guild of Old Forge*. \$6,500 for instructors' fees for summer art classes, and for year-round administrative and operating costs including the salary of a part-time director and consultants' fees.\*

*Bank Street College of Education*, New York City. \$30,000 for administrative expenses and professional fees for a visual literacy program for children in two Harlem schools and maintenance of an equipment pool by Bank Street at Harlem.

*Brooklyn Arts and Culture Association (BACA)*. \$5,000 for administrative expenses and materials for Project Proof photography workshops for young people in libraries and community centers.\*

*Catskill Art Society*, Hurleyville. \$2,500 for administrative expenses and speakers' fees. The Society is housed in the newly founded Sullivan County Museum.

*Center for the Study of Social Change*, New York City. \$10,000 for research and production of taped interviews of contemporary artists for the Archives of American Art.\*

*Charas*, New York City. \$15,000 for administrative expenses and materials for the construction of two ferro-cement domes in New York City to serve as prototypes for workshop projects upstate.

*Citizens for Clean Air*, New York City. \$10,000 for production costs of multimedia presentations and workshops on automobiles and pollution in schools and community centers.

*Clinton Concerned Citizens*, Brooklyn. \$3,500 for instructors' fees and materials for arts workshops.

*The Community, A Free School*, Willow. \$1,000 for instructors' fees and rental of equipment for two workshops on recycling waste materials for creating art objects.\*

*Cornell University, Center for Urban Development Research*, Ithaca. \$4,000 for editing and designing a portion of a manuscript on the visual heritage of Wayne County.

*Cultural Council Foundation*, New York City. \$15,000 to The New York City Community Arts Workshop (subsequently called Cityarts) for administrative salaries and costs of materials for mural workshops for teen-agers on the Lower East Side and in Chinatown.\*

*Cultural Resources Council of Syracuse and Onondaga County*. \$2,900 for the Curbstone Culture program to bring young artists together with neigh-

borhood children, and for the promotion of public arts projects in Syracuse.\*

*The Earlville Opera House*. \$14,000 for instructors' fees and materials for photography and crafts workshops, and for a senior citizens arts program.\*

*Earth People's Park*, New York City. \$5,000 for fees of technical advisors, equipment rental, and materials for five workshops in dome construction at colleges and universities, and for production costs of instructional kits on dome construction for elementary schoolchildren.

*The Educational Alliance*, New York City. \$1,300 for the salary of a laboratory technician and materials for the photography classes and programs of the Photography Institute.\*

*Environmental Communications Research Center*, New York City. \$12,500 for general operating costs and administrative and production expenses for five community festivals. The Center has been renamed Community Environments.

*Everson Museum of Art*, Syracuse. \$3,000 for materials for art workshops at three neighborhood centers.\*

*Fine Arts Workshop*, New York City. \$1,000 for miscellaneous expenses for visual arts classes for talented children from minority groups.\*

*The Floating Foundation of Photography*, New York City. \$15,000 for operating costs of the Foundation's gallery on a boat which docks in New York City and along the Hudson River, and for a photography program for inmates of Ossining Correctional Facility.

*The Fort Edward Art Center*. \$700 for fees of technical consultants, lecturers, and demonstrators.

*Foundation for the Community of Artists*, New York City. \$4,000 for production of three issues of *Art Workers Newsletter*, published by the National Art Workers Community.

*The Friends of the Lakeview Library*, Rockville Centre. \$800 for instructors' fees and materials for a children's art workshop, and for costs of an exhibition of black artists' works. This organization serves as a cultural center in a predominantly black neighborhood lacking a public library.\*

*Goddard-Riverside Community Center*, New York City. \$2,550 matching funds for instructors' fees and materials for the photography project Eye Opener, to increase the visual awareness of junior high school students.\*

*Guild Hall*, East Hampton. \$14,500 for administrative expenses for visual arts programs including exhibitions, cataloging the collection, and classes.\*

*Haiti Gallery*, Rochester. \$12,000 for administrative salaries, instructors' fees, and materials for art classes at this community art center.

*Hamilton-Madison House*, New York City. \$10,000 for instructors' fees and materials for visual arts workshops for children, and for planning and production costs of outdoor art festivals for Lower East Side residents.\*

*History, Art and Nature Den (HAND)*, Brooklyn. \$6,000 for the salary of a part-time director, instructors' fees, and materials for art classes at this storefront museum in the Williamsburg section of Brooklyn.\*

*Hudson River Sloop Restoration*, Cold Spring. \$25,000 for operating costs of the *Clearwater*, a replica of a nineteenth-century Hudson River cargo sloop, including educational programs for children and adults on the cultural heritage of the river and its environmental problems.

*Langston Hughes Community Library and Cultural Center*, Queens. \$25,000 for administrative salaries, professional and artists' fees, and materials for art workshops, and for exhibitions, lectures, and field trips.\*

*Implementation Committee of the Greenwich Vil-*

*lage Charrette*, New York City. \$2,500 for materials for a visiting artists program for schoolchildren.\*

*The Institute for Architecture and Urban Studies*, New York City. \$10,000 for salaries and administrative costs of a study on the preservation and use of the Harmony Mills building complex in Cohoes.

*Institute for the Study of Art in Education*, New York City. \$16,000 for administrative expenses and artists' fees for the Visiting Artists program which brings visual artists and critics to colleges and art centers.

*Institute of Rational Design*, New York City. \$8,433 for production and distribution of a manual for local government officials providing guidelines for the physical development and orderly growth of communities.

*The International Fund for Concerned Photography*, New York City. \$18,500 for the production of a major retrospective exhibition of the photographs of Roman Vishniac, and for administrative costs of a survey of photographic archives to preserve collections of negatives.

*The Junior League of the City of New York*. \$7,500 for consultants' fees and materials to catalog historic photographs of Harlem from the Schomburg Collection of Black History, Literature and Art and to prepare a traveling exhibition from this material.

*The Junior League of Kingston, N.Y.* \$7,500 for the salary of a researcher and production of a publication on historic architecture in Ulster County.

*The Katonah Gallery*. \$6,400 for administrative salaries and instructors' fees for a school photography program.

*Kenan Center*, Lockport. \$25,000 for salaries of the arts director and a secretary-program coordinator, for professional fees and materials for a crafts

---

Opposite: *Seagram Building production by Elaine Summers Experimental Intermedia Foundation.*



festival, and for exhibitions and fund raising.\*

*Kirkland Art Center*, Clinton. \$17,500 for salaries of the director and a secretary, an exhibition program, instructors' fees and materials for ceramics classes, and for administrative fees and expenses for a conference for small developing art centers.\*

*Loafers, The Homebakers Association*, New York City. \$2,000 for materials and administrative expenses for two creative bread making festivals.

*Long Island Craftsmen's Guild*, Great Neck. \$2,800 for craftsmen's fees for a visiting craftsmen program for schools.

*Media Bus*, Lanesville. \$12,420 for administrative expenses and materials for introducing historians, designers, planners, and architects to video methodology.\*

*The Municipal Art Society of New York*, New York City. \$16,500 for program expenses and the salaries of an art director and a researcher on community arts groups in New York City.\*

*National Organization for Women (NOW)*, New York City Chapter. \$8,850 for research and production of a multimedia presentation for schools on the cultural achievements of women.

*New York City Community Arts Workshop* see Cultural Council Foundation.

*New York State Council for the Social Studies*, Rochester. \$2,000 for production of a multimedia presentation, "imagine: peace," prepared by high school students and distributed to schools.

*New York State Craftsmen*, Ithaca. \$9,300 for the salary of the executive director and expenses for two craft conferences to further the statewide activities of this membership organization.

*Patterson Library*, Westfield. \$5,300 for operating costs of an art gallery.

*Police Athletic League*, New York City. \$5,100 for administrative costs of exhibiting a portable sculp-

tural playground at museums and cultural centers.

*Pratt Institute*, Brooklyn. \$2,571 for production by the Pratt Graphics Center of two exhibitions, *Mono-prints* and *The Black Experience in Prints*, for circulation throughout the State.

*James Prendergast Library Association*, Jamestown. \$14,000 for exhibition costs and the salaries of a curator and a gallery assistant for an art gallery program.

*Printmaking Workshop*, New York City. \$20,000 for operating expenses, instructors' fees, and materials for printmaking workshops for children at the Workshop headquarters and other locations in the boroughs of New York City.

*Puerto Rican Workshop*, New York City. \$5,000 for operating expenses, materials for classes, and traveling exhibition expenses for this gallery and workshop in East Harlem.

*Putnam Arts Council*, Mahopac. \$2,000 for the salary of a part-time museum professional to advise and train volunteers for work in the Belle Levine Art Center.\*

*Queens Council on the Arts*. \$5,000 for the salary of an education aide for an exhibition installed in a former Far Rockaway courthouse.\*

*Rome Art and Community Center*. \$7,000 for a teacher's salary and materials for ceramics classes, for summer teacher-training workshops, and for demonstrators' fees.

*Scarsdale Studio Workshop for Art*. \$8,500 for a fund raising campaign, expansion of art classes, and the continuation of a program for disadvantaged children.

*Sculpture in the Environment (SITE)*, New York City. \$12,000 for administrative costs of a free statewide consultation and design service for community groups, and for production of a newsletter.

*The Society for the Advancement of the Visual Environment*, Syracuse. \$530 for an ecological inventory of the Syracuse area produced cooperatively with Syracuse Area Citizens for Environmental Quality.

*South Brooklyn Committee for the Arts*. \$3,500 for instructors' fees and materials for visual arts workshops.

*The Elaine Summers Experimental Intermedia Foundation*, New York City. \$3,000 for production expenses including professional fees for a multimedia environmental event at the Seagram Building in New York City, coordinated by dancer Marilyn Wood.\*

*The Touchstone Center for Children*, New York City. \$2,900 for production of a traveling exhibition of poetry and graphics by Japanese children for circulation throughout the State.\*

*Troy Public Library*. \$8,100 for the salary of a fine arts curator, and for an exhibitions program.\*

*Valley Development Foundation*, Binghamton. \$3,000 for administrative costs of urban renewal and planning activities in Broome County.

*James Van DerZee Institute*, New York City. \$20,000 for salaries of the program director and other administrative personnel cataloging James Van DerZee's photographs, and for preparation of photography exhibitions.

*Visual Studies Workshop*, Rochester. \$11,700 for production of traveling photography exhibitions for circulation throughout the State, and for instructors' fees and materials for children's classes in perceptual studies.\*

*Wantagh 7-12 Association*. \$6,500 for administrative expenses and professional fees for the community artists-in-residence program which brings artists into the schools and opens their studios to community groups.\*

*West Bronx Art League*. \$1,000 for publicity, promotion, and supplies for art classes.

*Westchester Art Society*, Tarrytown. \$1,500 for publicity, promotion, and speakers' fees.

*Women's Interart Center*, New York City. \$10,000 for administrative and operating expenses, fund raising, and operating costs of visual arts classes.\*

*Woodstock Artists Association*. \$12,000 for salaries of a director and an assistant, and for publicity and production of a fund raising brochure.

*YWCA of White Plains and Central Westchester*. \$2,600 for student assistants' fees and materials for visual arts classes in the Teen Creative Arts Center.

## VISITING ARTISTS

The Visiting Artists program, organized in 1970-71 by the Institute for the Study of Art in Education and directed by Irving Sandler, continued through a second Council grant to send visual artists and critics to colleges, universities, high schools, museums, community art centers, and art schools throughout the State to deliver lectures or participate in general discussions about their work or other aspects of contemporary art. The visitors' fees, which are relatively low, are shared by the Visiting Artists program and the sponsoring organization.

Fifty-six artists and critics made 75 visits to 28 organizations in 1971-72. In addition, the Visiting Artists program cooperated with the Office of University-Wide Services of the State University of New York in a program which enabled students throughout the State to visit artists' studios and galleries in New York City. Jan van der Marck, curator and critic, arranged for such Art Scene visits with Ivan Karp, Alex Katz, Tom Lloyd, Meredith Monk, Nam June Paik, Robert Smithson, Bernar

Venet, and Tom Wesselmann for students from Hobart and William Smith Colleges, Jamestown Community College, Jefferson Community College, Manhattanville College of the Sacred Heart, New York University, Orange County Community College, Richmond College of the City University of New York, State University College of Ceramics at Alfred University, State University Colleges at Buffalo, Cortland, Fredonia, New Paltz, Oneonta, Oswego, Plattsburgh, and Potsdam, State University of New York at Albany, Binghamton, Brockport, Buffalo, and Stony Brook, and Syracuse University.

### **Visiting Artists' appearances in 1971-72**

#### **Albany**

State University of New York (*Arnold Bittleman, Lucy Lippard, Roman Vishniac*)

#### **Bronx**

Fordham Preparatory School (*Mel Pekarsky*); The Herbert H. Lehman College of the City University of New York (*Kent Barwick, Paul Van Ringelheim, Robert Wiegand*)

#### **Bronxville**

Sarah Lawrence College (*Louis Finkelstein*)

#### **Brooklyn**

New York City Community College (*Frank Bowling*); Pratt Institute (*Linda Benglis, Mel Bochner, Virginia Gunter, Jerome Hausman, Mel Pekarsky, Dorothea Rockburne, Jack Tworckov, Richard Van Buren*)

#### **Buffalo**

Albright-Knox Art Gallery (*Agnes Mongan, Brian O'Doherty*); State University of New York (*Edwin Ruda*)

#### **Flushing**

Queens College of the City University of New York (*Lucy Lippard*)

#### **Geneva**

Hobart and William Smith Colleges (*Pulsa, Leon Golub, Wolf Kahn, George Sugarman*)

#### **Greenvale**

C. W. Post College (*Frank Bowling, Dorothea Rockburne, Robert Smithson, Alan Sonfist, Robert Wiegand*)

#### **Ithaca**

Cornell University (*John Button, Agnes Martin*)

#### **Jamestown**

James Prendergast Library Association (*Funso Ayoade, Nancy Cole*)

#### **Katonah**

The Katonah Gallery (*Eunice Lipton, Anthony Toney*)

#### **New York City**

The City College of the City University of New York (*Douglass Davis, John Frank, Al Hollingsworth, Ed Kooney, Theresa Schwartz, Richard Stutzky, John Weber*); Columbia University Teachers College (*Jerome Hausman*); Cooper Union (*Linda Benglis, George Chaiken, Anatole Kopp, Morse Peckham, Dorothea Rockburne*); New York Institute of Technology (*Leon Golub*); New York University (*R. C. Kenedy, Yvonne Rainer, Tania*); School of Visual Arts (*John Baldessari, Nancy Graves, Jill Johnson, R. C. Kenedy*); Whitney Museum of American Art (*Sol LeWitt, Robert Smithson*)

#### **Potsdam**

State University College (*Hollis Frampton, Malcolm Morley, George Sugarman*)

#### **Purchase**

State University College (*Duane Hanson*)

#### **Rochester**

University of Rochester (*Robert Barry*)

#### **Rockville Centre**

Malloy Catholic College for Women (*Sylvia Stone*)

#### **Saratoga Springs**

Skidmore College (*Wolf Kahn*)

#### **Syracuse**

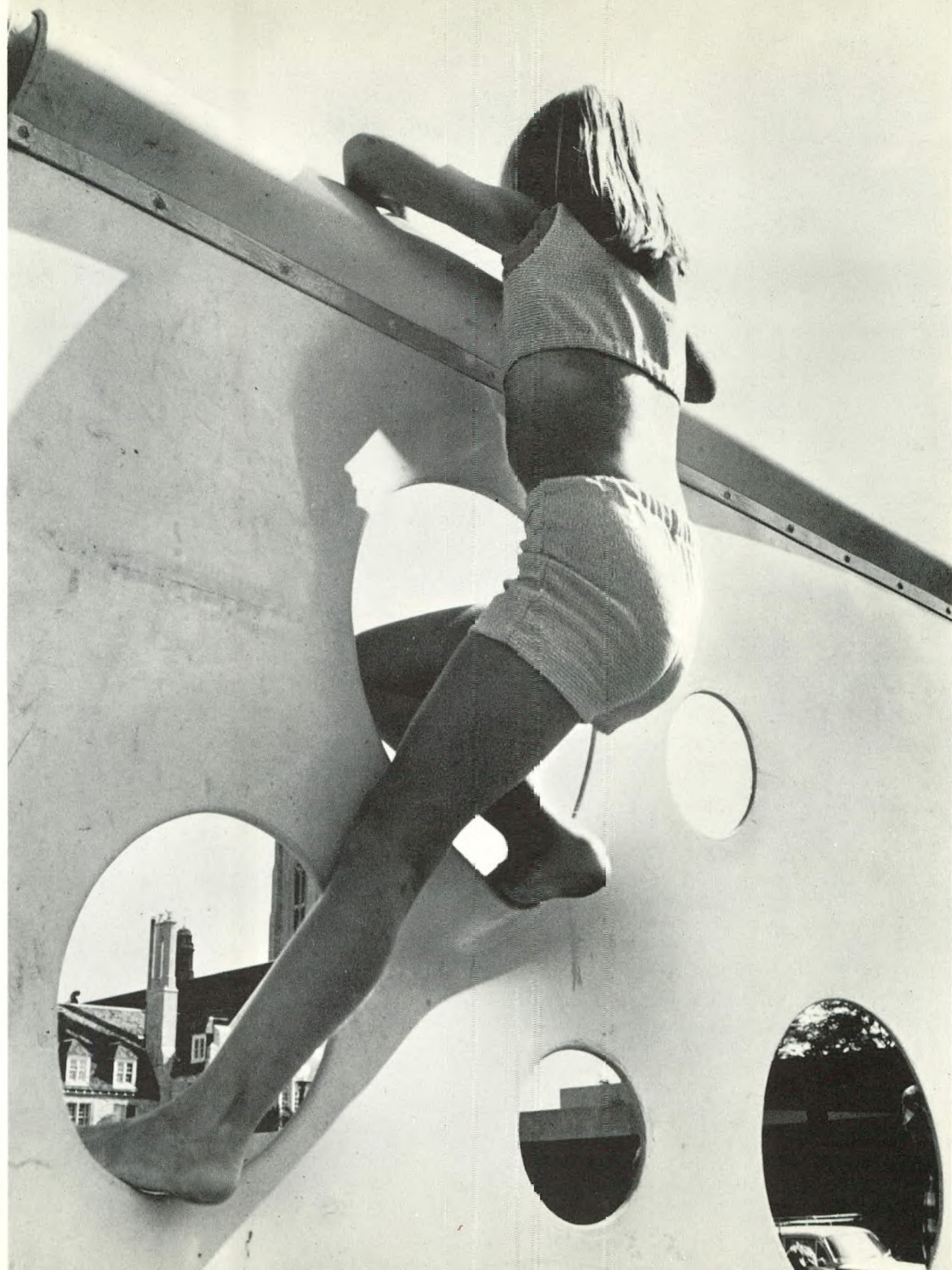
Syracuse University (*Lucy Lippard, George Sugarman*)

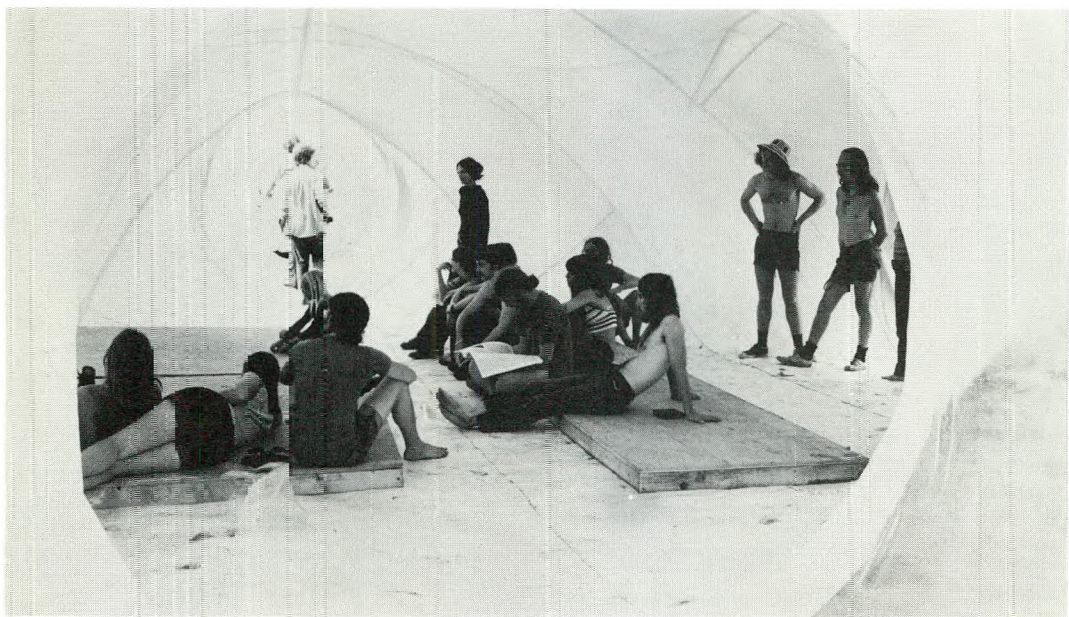
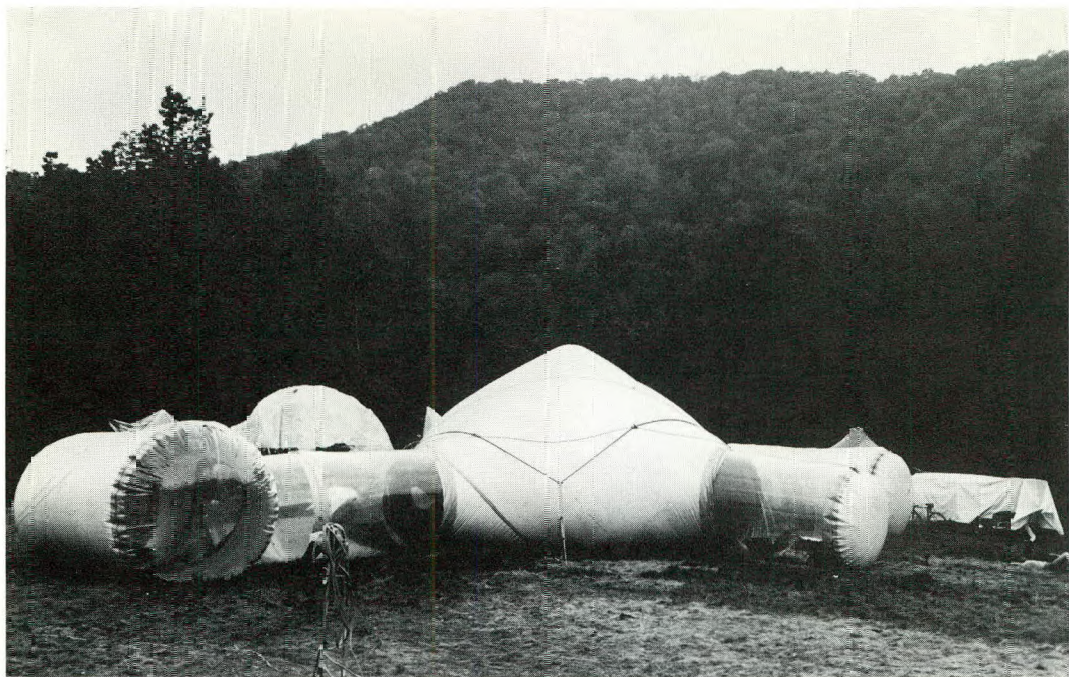
#### **Tarrytown**

Westchester Art Society (*Al Hollingsworth, David Hupert, Martin Reis, Alton Tobey*)

---

Opposite: *Giant Swiss Cheese climbing structure in the portable playground circulated by the Police Athletic League, shown here at the Memorial Art Gallery in Rochester.*





## TECHNICAL ASSISTANCE

Technical Assistance provides expert professional advice to New York State arts organizations faced with projects or problems with which their own staffs cannot satisfactorily contend. Although a few of the applications received each year have been found inappropriate, the vast majority have resulted in positive action, and over 1,000 consultancies have been completed since 1961.

In the main, Technical Assistance is administered for the Council by the New York Foundation for the Arts. Some Technical Assistance funds were also administered by Arts Development Associates, the Everson Museum of Art, the Foundation for Technical Assistance to the Arts, and The Municipal Art Society of New York. Under their collective administration, the service aided the plans and activities of 220 groups and institutions. The procedures involved in the service are simple: an organization brings its problem to the attention of the Council, which in turn locates an appropriate consultant who arranges to visit the organization for up to three days. Sometimes the organization itself can designate the expert whose advice it wants. Approval is generally forthcoming if the degree of expertise is commensurate with the applicant's needs, the underlying philosophy being that the consultant should not so much resolve a problem as prepare staff members to solve it.

In the past most consultants have been associated with theatres, universities, and museums, but a review of instances of assistance in the past year will indicate increasing consultation with architects, lawyers, fund raisers, and publicists. Their names appear among the Advisors and Consultants listed on page 134.

Rudolph Nashan

### Projects and activities aided by Technical Assistance in 1971-72

#### Albany

Albany Jewish Community Center (*program planning*); Albany League of Arts (*judging a voice competition*); Albany Symphony Orchestra (*management and financial planning*)

#### Bedford

Bedford Historical Society (*evaluation of activities*)

#### Binghamton

Roberson Center for the Arts and Sciences (*management and financial planning, visual, performing arts, and education programs, meeting of area educators*)

#### Brewster

Southeast Museum (*preparation of application for assistance*)

#### Bridgehampton

Bridgehampton Choral Society (*audience development*)

#### Bronx

The Bronx Council on the Arts (*administration, development of new filing system*); Bronx Day Commission 1971 (*folk and classical concerts, ticket distribution*); New York Botanical Garden (*promotion of original prints, location of sales desk, marketing techniques*)

#### Brooklyn

Brooklyn Academy of Music (*management and financial planning*); The Brooklyn Children's Museum (*location of materials for jazz exhibit*); The Brooklyn Museum (*display and interpretation, audiovisual programming*); Committee to Preserve Flatbush Town Hall (*program planning, restoration*); Greensward Foundation (*publication of a book on Prospect Park sculpture*); The New Golden Hind (*preparation of certificate of incorporation, bylaws, and other organizational legal forms, graphic design*); Pratt Institute (*community projects, program planning for community cultural centers*); Salem Evangelical Lutheran Church (*restoring historic painting*); Society for the Preservation of Weeksville and Bedford-Stuyvesant (*handling of photograph negatives and color slides, administration, program planning*); Spencer Memorial Church (*advertising, programming, audience development, fund raising*)

#### Buffalo

Albright-Knox Art Gallery (*marketing books and*

---

Opposite: Exterior and interior views of air structure erected by Whiz Bang Quick City in Woodstock.

*other materials*); Ashford Hollow Foundation for the Visual and Performing Arts (*program planning*); Buffalo Philharmonic Orchestra Society (*management and financial planning*); Charles Burchfield Center (*storage and handling of new acquisitions, cataloging and accessioning, fund raising*); Studio Arena Theatre (*management and financial planning*); Young Audiences of Western New York (*fund raising, organizational structure*)

#### **Camden**

The Queen Village Historical Society (*publication on architecture*)

#### **Camillus**

Camillus Festival of the Arts (*incorporation legalities and procedures*)

#### **Canandaigua**

Sonnenberg Gardens (*landscape architecture, evaluation and cataloging of trees and shrubs*)

#### **Canastota**

Canastota Canal Town Corporation (*architectural restoration and adaptive use*)

#### **Cazenovia**

Cazenovia College (*summer festival*); Interaction in the Arts Festival (*photography workshops, development of a puppet workshop, presentation of a film*)

#### **Center Moriches**

Moriches Bay Historical Society (*architectural restoration*)

#### **Centerreach**

International Art of Jazz (*preparation of application for assistance*)

#### **Central Square**

North Syracuse Art Guild (*education, painting, sculpture, and printmaking workshops*)

#### **Chautauqua**

Chautauqua Institution (*planning and development study*)

#### **Coeymans**

Historic Coeymans Preservation Committee (*community relations, museum organization, and maintenance*)

#### **Cooperstown**

Cooperstown Planning Commission (*architectural restoration*)

#### **Delhi**

Delaware County Board of Supervisors (*architecture, fund raising, preservation of grist mill*)

#### **Earlville**

The Earlville Opera House (*programming, rehabilitation of theatre, establishing engineering standards for State approval of restoration plan*)

#### **East Bloomfield**

Historical Society of East Bloomfield (*architectural evaluation*)

#### **East Hampton**

Ladies Village Improvement Society (*development of procedures for achieving national landmark status*)

#### **Elmira**

Chemung County Historic Preservation Committee (*survey of historic buildings and sites*); The Elmira Correctional Facility (*development of music program*)

#### **Fairport**

The Perinton Historical Society (*architectural survey*)

#### **Florida**

Synechia Arts Center (*preparation of certificate of incorporation, organization of photography workshop darkroom*)

#### **Flushing**

The Bowne House Historical Society (*training volunteer guides*); Queens Botanical Garden (*administration, fund raising, program planning*)

#### **Franklin Square**

Central Nassau YM and YWHA (*space utilization*)

#### **Fulton**

City of Fulton (*development of a young people's arts program*)

#### **Garden City**

Nassau County Performing Arts Council (*book-keeping*)

#### **Glens Falls**

The Hyde Collection (*publication of art monograph*); Lake George Opera Festival (*management and financial planning*)

#### **Gloversville**

Yorker-Explorer Scout Group (*program planning, crafts fair*)

---

Opposite: Daniel Chester French's 1917 Lafayette Memorial commands one entrance to Prospect Park in Brooklyn. The Greensward Foundation sought assistance to plan a book on Park sculpture.



**Goshen**

Orange County Community of Museums and Galleries (*administration, fund raising, architectural evaluation*)

**Granville**

The Pember Museum (*conservation and identification*)

**Great Neck**

Great Neck Choral Society (*audience development, publicity and public relations, fund raising, budget control, administration*); Great Neck Council of the Arts (*organization of arts council*)

**Hempstead**

Emily Lowe Gallery, Hofstra University (*preparation of application for assistance*)

**Henderson Harbor**

Association Island Recreational Corporation (*administration of a performing arts program*)

**Hicksville**

The Gregory Museum (*appraisal for insurance*); Singing Boys of Long Island (*administration, local fund raising*)

**Honeoye Falls**

Honeoye Falls Historical Society (*cataloging*)

**Huntington**

The Huntington Symphony Orchestra Society (*administration, community services*); Huntington Township Art League (*program planning, community relations*)

**Ithaca**

Ithaca Opera Association (*community relations*); New York State Craftsmen (*accounting procedures*)

**Jackson Heights**

New York Institute of Anthropology (*establishing a museum*)

**Jamaica**

Community Artists Cultural Survey Committee (*graphic design*)

**Jamestown**

Busti Mill Restoration Committee (*restoration of grist mill*)

**Jefferson**

Jefferson Methodist Church (*program planning, crafts fair*)

**Kingston**

City of Kingston, Historic Landmarks Preservation Commission (*architectural preservation*)

**La Fargeville**

Northern New York Agricultural Historical Society (*architectural restoration and adaptive use*)

**Lake Grove**

Smith Haven Life Arts Youth (*program planning*)

**Lake Placid**

Adirondack-Champlain Festival (*program planning*); Lake Placid Music and Art Association (*program planning, art school activities, restoration of artifacts damaged in fire*)

**Little Falls**

Little Falls Historical Society (*architectural restoration*)

**Little Valley**

Cattaraugus County Planning Board (*program planning, displays and interpretation, community relations*)

**Lockport**

Kenan Center (*arts management, architecture, restoration and adaptive use, fund raising*)

**Lowville**

Lewis County Resource, Conservation and Development Commission (*architectural survey*)

**Mahopac**

Northern Westchester-Putnam Science History Museum (*organization of museum*)

**Malone**

Franklin County Historical Society and Museum (*exhibits*)

**Manlius**

Town and Country Repertoire (*architectural evaluation*)

**Marcellus**

Marcellus Community Development Association (*landscaping*)

**Middleport**

Barge Canal Art Center (*art store operation, administration*)

**Monroe**

Old Museum Village of Smith's Clove (*program planning*)

**Monticello**

Periwinkle Productions (*organization, fund raising*)

**Naples**

Village of Naples (*architectural evaluation*)

## **New York City**

Action for Progress (*development of an audiovisual program*); The Alvin Ailey American Dance Theater (*programming*); America the Beautiful Fund of New York (*hospital program development, program documentation*); American Ballet Theatre (*management and financial planning*); American Shakespeare Festival Theatre and Academy (*management and financial planning*); American Symphony Orchestra (*management and financial planning*); Arts for World Unity (*fund raising*); Arts/Worth (*graphic design*); Byrd Hoffman Foundation (*program planning*); Carnegie Hall Corporation (*management and financial planning*); Chamber Music Society of Lincoln Center (*management and financial planning*); City Center of Music and Drama (*management and financial planning, planning an exterior wall painting*); Cityarts (*administration*); Collective Black Artists (*preparation of applications for assistance*); Composers and Choreographers Theatre (*preparation and distribution of a brochure*); Cooper-Hewitt Museum of Decorative Arts and Design (*education, programming*); The Dolphin Company (*fund raising, program planning*); Dorian Woodwind Quintet (*administration*); Dynamite Youth Center (*art workshop*); El Museo del Barrio (*audiovisual production, program planning, organizing resource center*); The Leonard Fowler Ballet (*administration and program planning*); Friends of Central Park Zoo (*administration*); The Jose Greco Foundation for Hispanic Dance (*program development, preparation of application for assistance*); Hebrew Arts School for Music and Dance (*fund raising*); Henry Street Settlement (*management and financial planning*); Langston Hughes House of Kuumba (*preparation of certificate of incorporation*); Hunter College Concert Bureau (*management and financial planning*); International Theatre Institute (*management and financial planning*); Invisible, Inc. (*planning of media festivals*); Jacobs Ladder Dance Company (*script preparation*); The Juilliard School (*management and financial planning*); The Light Opera of Manhattan (*fund raising*); Mannes College of Music (*management and financial planning*); Merle Marsicano Dance Company (*accounting*); The Meri Mini Players (*audience development*); Metropolitan Opera Association (*management and financial planning*); The Minority Photographers (*program design*); New York City Society of Universal Culture and Art (*summer festival*); New York Committee of Young Audiences (*management and fi-*

*ancial planning*); New York Free Music Committee (*fund raising, performer contract formulation*); The New-York Historical Society (*publication of conference report*); New York Opera Theatre Workshop (*program development, fund raising*); New York Philharmonic Society (*management and financial planning*); New York University School of the Arts (*management and financial planning*); Off Center Theatre (*administration, budget analysis*); Poets and Writers (*graphic design*); Puerto Rican Dance Theater (*fund raising*); Gomer Rees Collection (*fund raising, audience development, list maintenance, publicity and public relations*); Ridiculous Theatrical Company (*management and financial planning*); Roundabout Theatre Company (*organization structure, fund raising, management and financial planning*); St. Clement's Episcopal Church (*theatrical production*); Schomburg Collection of Black History, Art and Literature (*identification and evaluation of paintings*); South Street Seaport Museum (*publications, bookstore sales, real estate research*); Studio Museum in Harlem (*evaluation of activities, programming*); Studio WE (*preparation of application for assistance, summer festival*); Theater for the New City (*theatrical production*); Theatre Unit (*programming*); Charles Weidman School of Modern Dance (*photography*); Westbeth Corporation (*living museum program*); Westbeth Graphics Workshop (*program planning*); Where We At (*photography program, preparation of application for assistance*); Whiz Bang Quick City (*programming group activities*)

## **Newburgh**

Greater Newburgh Arts Council (*graphic design*)

## **Norwich**

Gallery Association of New York State (*design and construction of traveling exhibit cases, storage and handling of photographic equipment*)

## **Norwood**

Norwood Historical Society (*program planning, crafts show*)

## **Oneida**

Madison County Historical Society (*architecture of a storage and display wing*)

## **Oswego**

Oswego Art Guild (*program planning*)

## **Owego**

Tioga County Chamber of Commerce (*architectural restoration*)

**Oyster Bay**

Oyster Bay Historical Society (*development of a guide training program*); Town of Oyster Bay (*development of a historic district and creation of a landmarks commission*)

**Peekskill**

City of Peekskill (*museum planning, program planning for a civic center*)

**Plattsburgh**

Clinton County Historical Association (*publication of book on regional architecture*); Council on the Arts for Clinton-Essex Counties (*conservation and identification of rare books and prints*)

**Port Jefferson**

Historical Society of Greater Port Jefferson (*display, crafts demonstration*)

**Potsdam**

Potsdam Public Museum (*regional art show*); Ka-Hien-Ness (*Iroquois crafts festival*)

**Poughkeepsie**

Dutchess County Arts Council (*reorganization of arts council*); Hudson Valley Philharmonic Society (*management and financial planning, programming, ticket sales development*)

**Pultneyville**

Gates Hall Association (*architectural restoration and preservation*)

**Riverhead**

Suffolk County Historical Society (*preparation of application for assistance*)

**Rochester**

D'Amanda Collection (*planning*); Eastman School of Music of the University of Rochester (*management and financial planning*); Haiti Gallery (*community relations, promotion of memberships*); The Landmark Society of Western New York (*publication of a book on regional architecture, graphic design, architectural evaluation and adaptive use*); Memorial Art Gallery of the University of Rochester (*publicity and public relations for neighborhood art programs*); The Opera Theatre of Rochester (*management and financial planning*); Rochester Chapter of the American Institute of Architects (*education, annual meeting, slide show*); Rochester Museum and Science Center (*program planning, community relations*); Rochester Philharmonic Orchestra (*management and financial planning*); YWHA of Rochester (*visual arts program*)

**Rye**

The Rye Historical Society (*administration, program planning*)

**St. Bonaventure**

St. Bonaventure University (*conservation of art works*)

**St. Johnsville**

Fort Klock Historical Restoration (*cataloging and display*); Margaret Reaney Memorial Library (*conservation and identification of paintings*)

**Salem**

First United Presbyterian Church (*architectural restoration and adaptive use*)

**Saratoga Springs**

Saratoga Performing Arts Center (*management and financial planning*)

**Scarsdale**

Scarsdale Studio Workshop for Art (*space utilization*)

**Schenectady**

Schenectady Light Opera Company (*adaptive use of a local building*); The Schenectady Museum (*conservation, identification of artifacts, evaluation of mineral and fossil specimens*)

**Schroon Lake**

Adirondack-Champlain Foundation for the Fine Arts (*fund raising*)

**Selkirk**

Town of Bethlehem Historical Association (*architectural restoration and adaptive use*)

**Sharon Springs**

Sharon Springs Historical and Cultural Committee (*crafts fair*)

**Shrub Oak**

Northern Westchester Symphony Orchestra (*fund raising, program development*)

**Smithtown**

Smithtown Historical Society (*identification of original paint colors, wallpaper preservation*); Smithtown Township Arts Council (*organization of arts council*)

**Somers**

Somers Historical Society (*cataloging and accessioning*)

**Syosset**

Nassau County Historical Museum (*exhibits center*)

**Syracuse**

Association of Community Theatres (*public relations seminar*); Civic Morning Musicals (*judging a concerto competition*); Cultural Resources Council of Syracuse and Onondaga County (*survey of arts groups*); Elmcrest Children's Center (*photography, graphics, and puppetry workshops*); Everson Museum of Art (*exhibit production, puppet show, organization of a neighborhood art center, hanging art works, textile workshops, program evaluation*); Park Central Presbyterian Church (*architectural restoration*); Salt City Playhouse (*writing and costume design seminars*); Syracuse Ballet Theatre (*judging auditions, master classes*); Syracuse Ceramic Guild (*garden sculpture workshop, ceramics demonstration and lecture*); Syracuse Symphony Orchestra (*acoustical analysis, management and financial planning*); University Regent Theatre (*management and financial planning*)

**Tillson**

Natural Life Styles (*publication of a newsletter*)

**Troy**

Community Advisory Committee (*programming*); Rensselaer County Historical Society (*identification of costumes*); Rensselaer County Junior Museum (*relocation*); Troy Public Library (*identification of artifacts*)

**Utica**

Camden Historical Society (*restoration and adaptive use*); Central New York Community Arts Council (*program development*); North Utica Arts and Crafts Center (*program planning, fund raising, administration*)

**Valhalla**

Westchester Community College (*judging drama festival performances*)

**White Plains**

Council for the Arts in Westchester (*acquisition and location of public sculpture*); Fort Hill Players Children's Theater (*planning*)

**Yonkers**

The Hudson River Museum at Yonkers (*program planning*); Leticia Jay Tap Theater (*programming*); Yonkers Coordinating Committee on the Arts (*community program*)



## ARTS RESOURCES

A vast stockpile of both artistic repertoire and talent and of material possessions and interpretive expertise exists in New York State. The Council on the Arts can be viewed as an agency to safeguard and maintain this incomparable wealth and to stimulate wider enjoyment of it. It can be viewed additionally as a coordinating agency for arts organizations. And it can also act as representative of the arts community to the State government and its other agencies.

The Council's newly formed Arts Resources division is concerned with these coordinating and representative functions. It encompasses a former Information Services office and continues public information, publication, and public relations activities, and it is also responsible for the administration of the New York State Award and for Council assistance to arts service organizations.

Two instances of such assistance in 1971-72 relate very directly to the division's general service functions. A Council-supported study sponsored by the Performing Arts Association of New York State provides comprehensive economic and service data on cultural organizations from all disciplines. A project conducted by The Foundation Center to make available reliable information on foundation support of the arts is described with activities of the division's Information Center.

As the Council's arm for making the public aware of the State's participation in local arts programs, Arts Resources also responds to requests for assistance with publicity and promotion programs of local organizations. A more detailed explanation of the division's activities follows.

Ellen Thurston

---

Opposite: *Gilbert Car Works, Green Island, from David Freund's documentation of greater Troy industrial architecture made under CAPS Program.*

## Arts Service Organizations

The Council recognizes as arts service organizations those agencies which act in the interests of artists or sponsors of arts activities—as opposed to organizations which provide services to the public. Some arts service organizations are concerned with solutions to the wide range of problems faced by contemporary artists; others work to create a climate for new art forms especially through the development of new audiences and audience participation. Included among them are regional arts councils which act as clearinghouses for arts information, raise funds for arts activities, and coordinate the work of the arts groups with such other local agencies as education and planning boards.

Some regional arts councils rely on membership fees and business contributions for their support; some receive funding from the municipalities they serve. Eleven received second-year Council assistance for administrative salaries and operating expenses in 1971-72. In the list that follows, the asterisk (\*) indicates that additional support is shown elsewhere in this report; the dagger (†) indicates that the Council's grant was predicated on partial matching funds.

*Albany League of Arts* (\$7,000); *The Bronx Council on the Arts*\* (\$35,500)†; *Brooklyn Arts and Culture Association (BACA)*\* (\$35,300)†; *Council for the Arts in Westchester*,\* White Plains (\$20,000)†; *Greater Middletown Arts Council*\* (\$11,500); *Huntington Arts Council* (\$18,000); *Monroe County Metropolitan Arts Resources Committee*, Rochester (\$27,000); *Putnam Arts Council*,\* Mahopac (\$14,500); *Queens Council on the Arts*\* (\$33,900)†; *Rensselaer County Council for the Arts*, Troy (\$4,000); *Staten Island Council on the Arts*\* (\$24,425)†; *Upper Catskill Community Council of the Arts*, Oneonta (\$4,215)†.

Two newly formed arts councils, *Arts & Human-*

ties Council of the St. Lawrence Valley based in Potsdam and Chemung Valley Arts Council based in Corning, received respectively \$5,750 (administered by Associated Colleges of the St. Lawrence Valley\*) and \$5,000 as seed money to explore their prospects as regional coordinating agencies. Technical assistance was given to four emerging councils: Central New York Community Arts Council, Utica; Dutchess County Arts Council, Poughkeepsie; Great Neck Council of the Arts; and Smithtown Township Arts Council. Nine organizations received grants to assist program activities:

*Chinatown Planning Council*, New York City. \$5,000 for a cultural coordinator for arts programs emanating from the community.\*

*Cultural Council Foundation*, New York City. \$400,000 for financial assistance to individual New York State artists through a Creative Artists Public Service (CAPS) Program. Eighty-nine individuals received assistance averaging \$2,700 to create new works and to perform such community services as readings and lectures, or to participate in workshops and residencies. Their projected works include neon sculpture; a video exploration of the underground slave railroad; a musical composition for computer-generated tape; and an experimental documentary film based on a Times Square resident. The artists are: *working in choreography*, Margaret Beals, Pepsi Bethel, Oleg Briansky, Syvilla Fort, Mary Fulkerson, Glennis J. Green, Joan Jonas, Kenneth King, Morocco, and Louis Marie Overman; *working in fiction*, George B. Davis, Edward Hoagland, Donald Honig, Alison Lurie, and Lore Segal; *working in film*, George S. Breidenbach, Tony Conrad, Bonnie Friedman, James E. Hinton, Kenneth M. Jacobs, and Don Lenzer; *working in graphics*, Harvey Breverman, Nancy Dahlstrom, Agnes Denes, Seymour Drumlevitch, Eleanor Magid, and Valerie Maynard; *working in multimedia*, Bill Beckley, Richard Foreman, Daniela Gioseffi, John Storyck, and Robert Whitman; *working in music*, Susan Ain, Stephen A. Chambers, Lucia Dlugoszewski, Gil Evans, Ann McMillan, Milford

Graves, Gordon Mumma, Max Roach, Frederic Rzewski, Vladimir A. Ussachevsky, and Reginald D. Workman; *working in painting*, Nell Blaine, Rosemarie Castoro, Chung-Hsiang Chao, John Civitello, Miguel A. Guzman, Jim Maltese, James Phillips, Joseph Piccillo, Barbara Pingselli, Marilyn Reynolds, Alvin Smith, and Richard Waller; *working in photography*, Robert D'Alessandro, F. David Freund, Laurence B. Fink, William Gedney, William Suttle, and Alice C. Wells; *working in playwriting*, Anne Burr, Maria Irene Fornes, Paul Foster, J. E. Franklin, Israel Horovitz, Ronald Tavel, and Sandra Beth Williams; *working in poetry*, Dugan Gilman, Allan Kaplan, Frank Lima, Audre Lorde, and Kathleen Norris; *working in sculpture*, Stephen Antonakos, Jacqueline Ferrara, Colin Greenly, Sue Irons, Louis Lieberman, Fred Sandback, Tomiyo Sasaki, David Seccombe, and Michael Singer; *working in video*, Peter Campus, Cary Fisher, Davidson Gigliotti, Philip Mallory Jones, Heinz Pierre Jouchmans, Benedict Tatti, and Keiko Tsuno.\*

*The Educational Alliance*, New York City. \$8,000 for coordination of performing and visual arts activities, and to expand the role of the Alliance as a community resource.\*

*The Educational Foundation of the New York Board of Trade*, New York City. \$12,500 for administrative expenses for a program to foster corporate support of arts projects, and for technical assistance fees for artists to act as advisors to interested corporations.

*New York Foundation for the Arts*, New York City. \$370,000 for administration of three programs initiated and formerly administered by the Council, and for participating artists' fees for the Touring Program (reported on page 44), production costs of Exhibitions (reported on page 97), and fees of some of the advisors involved in Technical Assistance (reported on page 117). The Foundation also served as agent for public and private support of arts activities in New York State and, through a revolving loan fund, issued fifty-five short-term

loans to organizations in emergency situations.

*Niagara Frontier Performing Arts Center*, Niagara Falls. \$15,000 for establishing a program, and for administrative and fund raising expenses. The completed Center will utilize the cultural assets of Niagara and Buffalo and provide a display center for historic dramas, trades, and crafts.

*Opportunity Resources for the Performing Arts*, New York City. \$3,500 for administrative expenses of a liaison service between qualified individuals and arts organizations seeking employees.

*Performing Arts Association of New York State*, New York City. \$89,100 for two projects: \$35,000 for continued field representation to recruit new members and to improve communication among New York State performing arts groups toward unifying them in common interests; \$54,100 for a study of the State's nonprofit arts industry sponsored jointly with the New York State Association of Museums and conducted by the National Research Center of the Arts, an affiliate of Louis Harris and Associates. Nearly 550 independent nonprofit cultural organizations from all disciplines and with annual operating budgets of \$5,000 or over were surveyed by field interview. Data on income and expenses, manpower, funding sources, audiences, and services were gathered and computerized for analysis of the current economic situation in the arts, measurement of managerial efficiency, and rational planning for the future. The organizations were viewed as employers of capital and labor, purchasers of goods and services, and producers of services benefiting many levels of society. Findings were assembled so that their impact on specific regions could be assessed.

*Volunteer Lawyers for the Arts*, New York City. \$15,000 for administrative expenses to continue a program of free legal assistance and management counseling for artists and nonprofit arts organizations in New York State.

Constance Eiseman

## Information Center

The Information Center serving the Council and its staff is also prepared to offer prompt assistance to the public and, in particular, to staff members of arts organizations seeking facts and figures relating to programming, administration, fund raising, audience development, and cultural affairs in general. The Center staff responds as far as possible to telephone and written inquiries, and its librarian is also available by appointment to assist in the search for data in the areas of the Council's purview. The Center is open to the public during the Council's regular office hours.

The following are typical of the inquiries the Center receives and answers daily:

What is the Gallery Association?

Where can one experiment with portable video equipment?

Can a private school receive State funds to assist professional performing arts attractions?

What is the address of the National Endowment for the Arts?

What are the prospective sources of funding for a children's theatre group?

Where can one locate an antique toy expert?

Which colleges and universities offer training and degrees in arts administration?

How did federal support for the arts evolve?

Where can artists seek financial support?

As these examples suggest, the location of prospective sources of support is of prime importance to both the Council and its constituents. To better meet this need, the Council awarded \$5,000 to The Foundation Center in 1971-72 to analyze all New York State foundation grants of \$10,000 and under that were given in support of arts organizations and cultural programming during 1970. The resulting information will be available from the Information Center within the coming year.

Ruth E. Carsch

## Publications

The Council's publications, which serve as the most reliable source of information about its current activities and programs, fill some auxiliary needs as well. Its Annual Report, while primarily an account of public funds expended, also serves as a unique documentation of arts activity in New York State; and several of its program brochures provide useful information about artists, agents, and related books and records in addition to describing specific Council assistance and how to apply for it.

The popularity of the Architecture Worth Saving series, which the Council initiated in 1964 to provide publishing models for regional efforts toward preservation and planning, has exhausted initial printings of the two most recent series volumes, *Landmarks of Dutchess County, 1683-1867* and *The Nineteenth-century Architecture of Saratoga Springs*. The influence of the series is suggested by the many books on regional architecture which adhere to its format or follow its examples for text and illustration treatment.

The Council's publications staff offers assistance to arts organizations seeking help with planning and distribution of books and pamphlets. Through Technical Assistance, professional advice on editing and design have also been made available to groups engaged in publication production. In addition, a number of publication projects have received Council assistance in 1971-72 for development up to, but not including, book manufacture. These include books based on surveys of Wayne and Ulster Counties (both reported in the program activities of Community Projects in the Visual Arts). The Museum Aid program assisted the Central New York Community Arts Council's publication on Herkimer and Oneida County architecture, the Shaker Museum Foundation's publication on the Shaker seed industry, and the Clinton County Historical Society's project on architecture

in Clinton and Essex Counties conducted by Allan S. Everest.

The *New York State Council on the Arts Annual Report* for the current and previous years is available free of charge from the Arts Resources office as are copies of the *NYSCA Bulletin*, an irregularly published newsletter, and descriptive publications for Council programs including *The Composer in Performance*, *Exhibitions* (in poster form), *Film*, *Poets and Writers*, *Touring Program*, *Visiting Artists*, and the *New York State Award*.

Information on how to purchase the following publications may be obtained by writing to the Arts Resources office. Please note that the Council does not supply these publications directly, and that prepayment should not accompany inquiries.

*Architecture Worth Saving: Architecture Worth Saving in Onondaga County* (\$3.95); *Architecture Worth Saving in Rensselaer County* (\$2.75); *Landmarks of Dutchess County, 1683-1867* (\$4.50); *The Nineteenth-century Architecture of Saratoga Springs* (\$2.95)

*Art in New York State*—catalog of *The River: Places and People* exhibition at the 1964 New York World's Fair (\$1.00)

*The Binghamton Commission on Architecture and Urban Design: The First Three Years* (\$2.00)

*Exploring the Arts: A Handbook for Trade Union Program Planners* (\$1.00)

*A Report on Professional Salaries in New York State Museums, 1972.* (\$3.00)

*A Study of the Non-profit Arts and Cultural Industry of New York State, 1972.* (\$3.00)

Rhoda M. Ribner

---

Opposite: Vaulted remains of Fort Montgomery at Rouses Point, illustrated in Allan S. Everest's *Our North Country Heritage: Architecture Worth Saving in Clinton and Essex Counties* (*Tundra Books*). Fort construction, interrupted because the site was north of the Canada line, resumed after the 1842 Webster-Ashburton Treaty relocated the boundary.



## New York State Award

The New York State Award program, which was established by Governor Rockefeller in 1966, has as its purpose the recognition of efforts and activities which contribute significantly to the material beauty and artistic life of the State. Each year panelists representing various disciplines and geographic localities meet to consider as candidates individuals, organizations, and in some instances specific projects and accomplishments which have, in the Governor's words, "responded to the positive qualities of human nature" and worked "to preserve the best of our past and to use the resources of the present in creative ways." Special attention is given to architecture and design; business and industry are carefully studied as well as public service institutions.

Award winners receive an original work of art commissioned by the Council and produced in a limited edition. In 1971 the work was a construction of anodized aluminum tubing and steel wire by Kenneth Snelson. A poster designed by the artist to publicize the Award was issued by the Albert List Foundation. The Award ceremony was held in May 1971 in the Medieval Sculpture Hall of The Metropolitan Museum of Art, with Governor Rockefeller making the presentations.

The 1971 recipients of the New York State Award and the reasons for their selection are listed below:

*Abraham & Straus*, Brooklyn, for long and consistent sponsorship, planning, and advertising of activities that enrich the cultural life of its community.

*Center of the Creative and Performing Arts in the State University of New York at Buffalo*, for support of new music and experimental development in the performing arts and, in particular, for successfully demonstrating that resident artists can work effectively in an academic environment.

*The James Prendergast Library Association*, Jamestown, for offering the counties of Chautauqua and Cattaraugus unusual library and community center services that maintain the highest educational and cultural standards.

*Lithopinion*, New York City, for regularly achieving the graphic quality of specialized art publications in a magazine planned for general readership.

*South Mall Riverfront Pumping Station*, Albany, for an unconventional approach to the architecture and engineering of a public utility and for the excellence of the resulting design.

*Temple Beth Zion*, Buffalo, for architectural compatibility with its environment and, particularly, for its exquisite stained glass windows designed by Ben Shahn.

*Valley Development Foundation*, Binghamton, for concrete contribution to the aesthetics of regional development.

*Carl Carmer*, for successfully transmitting to a broad public his vision of New York State as a region of natural beauty and historic excitement.

A special citation for Henry Allen Moe celebrated his unique contribution to the New York State Council on the Arts as its vice-chairman for a decade.

Constance Eiseman

## ACKNOWLEDGMENTS

Dr. Henry Allen Moe, Vice Chairman of the Council since its creation in 1960, retired from formal membership this year. The simple recounting of the event reveals the magnitude of the loss. We cannot begin to enumerate the ways in which the experience, wisdom, and personal integrity he brought to the Council's deliberations shaped the programs that exist today. We stand in awe of the courage he has invariably mustered in the face of difficult decisions where fainter hearts might have temporized. We can only be grateful that he will continue as Honorary Vice Chairman, in which capacity he will continue to advise and strengthen us, we hope for many years.

Dr. Louis Clark Jones leaves the Council for a year of travel to museums and historical societies throughout the nation. It is difficult to imagine how he could acquire greater knowledge of the needs and capabilities of these institutions than he already has and has regularly displayed as chief advisor to the Council's visual arts programs. But his insight and energy cannot be overestimated, and we look forward eagerly to learning of his discoveries on his return from this self-awarded sabbatical.

This year the Council lost a number of valued staff members, among them Allon Schoener, Visual Arts Program Director, and Richard d'Anjou, Performing Arts Program Director. Allon Schoener set the mood for many of the most forward-looking programs the Council initiated and sponsored during the past six years. Museum Aid, *The Erie Canal* exhibit on a barge and *Harlem On My Mind*, the Museums Collaborative, and many other equally innovative projects were his in conception, execution, or both. His imaginative stamp remains on our work and on the visual arts in New York State. He leaves for literally greener pastures (in Vermont) to develop plans for the Smithsonian Institution's celebration of the Bicentennial.

The Performing Arts Program was hit by an avalanche in 1970 when the Council's budget was increased tenfold and the Performing Arts division assumed fiscal dimensions that were larger than those of three other Council programs combined. Richard d'Anjou responded to this challenge by setting up evaluating mechanisms and processing systems which successfully accomplished what a less even-tempered and resourceful person might well have been loath to begin. He passes on a legacy of soundness and imaginative response to his successors as he leaves to become executive director of the newly formed New York Foundation for the Arts. Assisting in his epic labors was Phillip Hyde, who shares credit for helping reduce a monumental task to manageable proportions. Using practical experience gained at the Council, he leaves now to sharpen his skills at the John F. Kennedy School of Public Administration at Harvard University.

Mary Hays leaves her position as the Council's chief fiscal officer to enter private law practice. She resolutely and cheerfully brought order out of chaos in the massive but necessary paperwork of our accounting. The Council and—perhaps unknowingly—the individual arts organizations of the State are greatly in her debt. We can also now confess that she brought to the Council, not only her legal skills, but one of the most advanced cases of balletomania we have ever observed.

America at large lost a gifted artist, the arts community lost an eloquent advocate and spokesman, and the Council on the Arts lost a valued friend, critic, and former staff member in August 1972 with Kenneth G. Dewey's tragic and untimely death. His conception of how the arts function and his innovations in technology have, in a short time, become important additions to an international arts vocabulary and reservoir of resources. As a staff member of the Council, he was always concerned with the needs and problems of the contemporary artist. His vision and diligence brought about an easing in the restrictions on State support of the arts and the development of means to

assist artists and audiences in previously neglected areas of society. The Council's Special Programs activity, in particular its department serving the black and Spanish-speaking communities, is specially indebted to him. His constant reminder to the Council was that it was or should be an arts outpost within government rather than a government enclave within the arts. After leaving the Council staff, he continued to describe and defend the needs of the artist and the community at large as a member of the State's Commission on Cultural Resources. He continued to produce as an artist and to advise and prompt the Council on its capabilities and responsibilities. His loss has been and will be keenly felt.

The New York State Commission on Cultural Resources continued its valuable service for a second year in 1971-72 under the energetic and sympathetic leadership of Sen. William Conklin. His advice and support as well as that of the other Commission members have proved invaluable to the Council in public meetings and hearings as well as in the halls of the Legislature. The Commission's admirable staff work under Robert Maurer's direction has resulted in studies and proposals that will help open new directions for government support and use of the arts.

In 1971-72 the Council was assisted once again in the development of an important new activity, the Isolated Communities Program, by the National Endowment for the Arts under the direction of Nancy Hanks and Clark Mitze. Over the years the Endowment has helped the Council with innovative programs that have borne fruit in connection with touring events, artists' residencies, and children's theatre. We look forward to continued cooperation with the Endowment as the arts achieve fuller recognition as a national concern.

E. L.

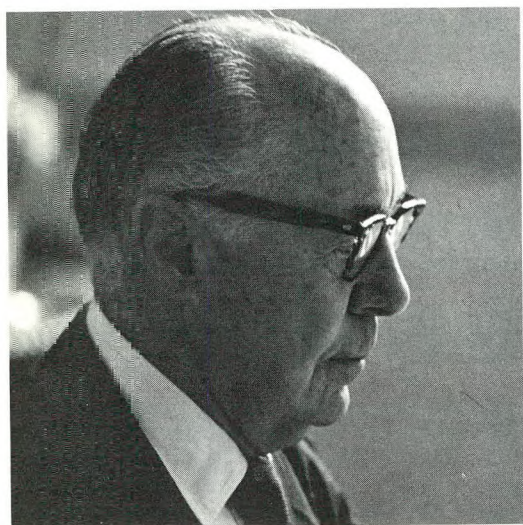
## FINANCIAL STATEMENT

Receipts and disbursements of funds, three-year period ended March 31, 1972

	1969-70	1970-71	1971-72
<b>Funds received</b>			
New York State			
State Purposes	\$2,206,474	\$ 2,116,015	\$ 1,340,386
Local Assistance		18,000,000	13,000,000
Miscellaneous	50,000	17,178	
Total New York State appropriations	\$2,256,474	\$20,133,193	\$14,340,386
U.S. Government			
National Endowment for the Arts grant	36,363	75,377	101,320
<b>Total funds received</b>	<b>\$2,292,837</b>	<b>\$20,208,570</b>	<b>\$14,441,706</b>
<b>Funds encumbered</b>			
Personal service	\$ 333,599	\$ 852,854	\$ 853,423
Maintenance and operation	222,875	282,070	486,963
Total administrative cost	\$ 556,474	\$ 1,134,924	\$ 1,340,386
Grants, Aids, and Subsidies			
Arts Service Organizations		771,058	870,390 <sup>1</sup>
Film, TV/Media, Literature	65,000	1,575,625	1,316,950
New York Public Library		2,300,000	
Performing Arts	601,363 <sup>2</sup>	7,387,423 <sup>2</sup>	5,408,475 <sup>1</sup>
Special Programs	345,000	2,024,447	1,789,866 <sup>1, 2</sup>
Technical Assistance	100,000	87,325	199,360 <sup>1</sup>
Visual Arts	625,000	4,927,768	3,516,279 <sup>1</sup>
Total Grants, Aids, and Subsidies	\$1,736,363	\$19,073,646	\$13,101,320
<b>Total funds encumbered</b>	<b>\$2,292,837</b>	<b>\$20,208,570</b>	<b>\$14,441,706</b>

<sup>1</sup>Includes funds granted the New York Foundation for the Arts. In 1971-72 the Foundation received a Council grant of \$370,000 as shown in the Arts Service Organizations section of this report. The \$370,000 was allocated to specific Council programs and is reported above as follows: Arts Service Organizations \$45,000; Performing Arts (Touring Program) \$75,000; Special Programs \$75,000; Technical Assistance \$100,000; Visual Arts (Exhibitions) \$75,000.

<sup>2</sup>Includes grant from the National Endowment for the Arts.



## NEW YORK STATE COUNCIL ON THE ARTS

### 1971-72 COUNCIL MEMBERS

*(Parenthetical notes reflect changes following the 1971-72 fiscal year.)*

Seymour H. Knox, *Chairman*

Henry Allen Moe, *Vice Chairman*

*(succeeded May 1972 by Mrs. Moss Hart;*

*Dr. Moe named Honorary Vice Chairman)*

Max L. Arons

John B. Hightower

James R. Houghton, Jr.

Thomas P. F. Hoving

William R. Hudgins

Louis Clark Jones

*(succeeded May 1972 by Miriam Colon Edgar)*

Edward M. Kresky

Mrs. David Levene

Arthur Levitt, Jr.

Alwin Nikolaïs

Frederick W. Richmond

Mrs. Richard Rodgers

Andrew D. Wolfe

### PAST COUNCIL MEMBERS

Reginald Allen

Mrs. Harmar Brereton

Cass Canfield

Angus Duncan

Hy Faine

Theodore Hancock

Mrs. W. Averell Harriman

Wallace K. Harrison

Helen Hayes

August Heckscher

David M. Keiser

Eric Larrabee

Alfred J. Manuti

Richard B. K. McLanathan

Richard Rodgers

Aline Saarinen

Frank Stanton

Lewis A. Swyer

Hale Woodruff

---

Opposite: top, *Dr. and Mrs. Henry Allen Moe at the 1972 New York State Award ceremony; bottom left, Seymour H. Knox; bottom right, Mrs. Richard Rodgers and James R. Houghton, Jr.*



## NEW YORK STATE COUNCIL ON THE ARTS

### 1971-72 STAFF MEMBERS

(Parenthetical notes reflect changes following the 1971-72 fiscal year.)

Eric Larrabee, *Executive Director*  
Arthur J. Kerr, *Associate Director*

### Programs

Omar K. Lerman, *Assistant Director for Programs*

FILM, TV/MEDIA, LITERATURE  
Peter Bradley, *Program Director*

PROGRAM ASSOCIATES  
Russell Connor, *TV/Media*  
Constance Eiseman, *Literature*  
Barbara Haspiel, *Film*

PROGRAM REPRESENTATIVES  
Maralin Bennici, *Film*  
Lydia Silman, *TV/Media*

### PERFORMING ARTS

Richard d'Anjou,† *Program Director*  
(succeeded March 1972 by Lewis L. Lloyd)  
Phillip Hyde,† *Deputy Program Director*  
(succeeded August 1972 by David W. Payne)

PROGRAM ASSOCIATES  
Suzanne Cogan,† *Music*  
(succeeded April 1972 by Mari Jo Johnson)  
Stuart Hodes,† *Dance*  
Gina Shield,† *Theatre*

PROGRAM ASSISTANTS  
Margaret Grynastyl, *Theatre*  
Robert Porter, *Music*  
Carla Schaefer, *Presenting Organizations*  
Bella Shalom, *Dance*

PROGRAM REPRESENTATIVES  
Abba Bogin,† *Music*  
Sandra Hutchins,† *Music*  
(succeeded April 1972 by Donald Stewart)

### TECHNICAL ASSISTANCE

Rudolph Nashan, *Program Assistant*



Top: Eric Larrabee, Omar K. Lerman; bottom (left to right), Constance Eiseman, Jerrold Weitzman, Gray MacArthur, Peter Bradley, Donald Harper.

†Left staff during or after 1971-72 fiscal year

## SPECIAL PROGRAMS

Donald Harper, *Program Director*  
Barbara Lawrence, *Deputy Program Director*

PROGRAM ASSOCIATE  
Harold Youngblood

PROGRAM ASSISTANTS

Nanine Bilski†  
Barbara Glantz  
Rosalind Jarrett

PROGRAM REPRESENTATIVE

Frank Diaz (appointed June 1972)

## VISUAL ARTS

Allon Schoener,† *Program Director*  
(succeeded June 1972 by Lucy Kostelanetz as  
*Acting Program Director*)

PROGRAM ASSOCIATES

Trudie Grace, *Community Projects*  
Lucy Kostelanetz, *Museum Aid*

PROGRAM ASSISTANTS

Robert Braiterman,† *Exhibitions*  
Tema Harnik,† *Museum Aid*  
(succeeded October 1972 by Joan Rosenbaum)

PROGRAM REPRESENTATIVE

Robin Lynn, *Community Projects*

## Administration and Fiscal Management

Gray MacArthur, *Assistant Director for*  
*Administration and Fiscal Management*

## ADMINISTRATION

Ira Kornbluth,† *Administrative Deputy*  
Yvonne Rountree, *Secretary to the Council*

## FISCAL MANAGEMENT

Mary Hays,† *Director of Fiscal Management*  
(succeeded April 1972 by Gilbert Adler)

PROGRAM ASSOCIATES

Patricia Taylor Curtis†  
(succeeded June 1972 by Anne Bynoe)

Enzo Mircin

Claire Monaghan

Susan Patricof†

(succeeded August 1972 by Gloria Mitchell as  
*Acting Program Associate*)

PROGRAM ASSISTANTS

Patricia Morris†  
(succeeded April 1972 by Miguel Ponce†)

Suzanne Okie

Sidney Waxman (appointed May 1972)

PROGRAM AIDE

Marion Bratcher

## Arts Resources

Ellen Thurston, *Assistant Director for Arts*  
*Resources*

Jerrold Weitzman, *Deputy Assistant Director for*  
*Arts Resources, Public Relations Director*

ASSOCIATES

Meyer Braiterman,† *Public Relations*  
Constance Eiseman, *Arts Service Organizations,*  
*New York State Award*

ASSISTANTS

Ruth E. Carsch, *Information Center*  
Robert Marinaccio, *Application Service Section*  
(appointed May 1972)  
Rhoda M. Ribner, *Publications*

## Secretarial and Clerical Staff

Marianela Andrini,† Anne Atlas, Susyn Berger,†  
Helen Cohn, Judith Cohn,† Rosalind Dade,†  
Rosa Dillard, Renee D'Onofrio, Barbara D'Orazio,  
James Duncan, Angela Duquesnoy, Rose Flamm,  
James Fluellen,† John Flynn, Lucille Fulton,  
Lynn Gomon, Deborah Greene, Jaime Heidt,†  
Irene Heinlein, Pamela Hunt,† Robert London,†  
Tamara Moskowitz,† Sheila Nachman,  
Theresa Redd, Gertrude Richardson,  
Betsy Drew Robertson,† Linda Rodin,†  
Gloria Rudolph, Brenda Singleton,†  
Michelle Smith,† Shirley Talley, Helen Venturas,  
Beatrice Weissman, Jessica Williams, Sarah Zackim

## Advisors and Consultants

Since 1960 the Council has drawn heavily upon the advice and counsel of experts in all fields of the arts. During the past year advisors and consultants once more responded to the Council's needs with understanding and enthusiasm. In many cases they constituted an essential link between the Council and regional arts organizations; conversely, it is through them that such arts organizations were able to respond to the needs of the State. The Council will continue to call on them and others like them.

Emmanuel Albam	James Curtin	Hugh Hardy	Armina Marshall
Joanne Allison	Gibson Danes	Janet Harris	Walter M. Martelle
Leonard Altman	Douglas M. Davis	Kenneth Hasbrouck	Robert Marvel
Michael J. Altschuler	Louise DeAngelis	Alanna Heiss	Matteo
Amyas Ames	Richard DeAngelo	Phillip F. Henshaw	Robert J. Maurer
Allie Anderson	Bernadine DeMike	Robert S. Herman	John Mazzola
Vivienne Anderson	Emily Dennis	Mary Hinkson	Don McDonagh
Robert E. Armstrong	John E. DeTore	Roy Hirt	Robert McFarland
Peter Bailey	Carlton E. DeWolff	Gordon Hitchens	Harley J. McKee
Sallie N. Bailey	Betsy Dickerson	Charles Hobson	Norma McLaughlin
William R. Bailey	Michael Doran	Anthony W. Hodgkinson	G. A. McLellan
William Bales	William H. Drewes	Lynne Hofer	Lynne Meadows
Richard Barr	James Du Boise	Robert A. Holdsworth	William Melczer
Jaime Barrios	Neal Du Brock	Celeste Holm	John I. Mesick
Richard J. Bartlett	George Dudley	Malcolm Holzman	Raymond C. Mesler, Jr.
Michael Bartos	James H. Duff	Bruce Hooton	Gary Michael
Kent Barwick	John Duffy	Norris Houghton	Kirsten Michalski
Frederick Barzyk	Walter S. Dunn, Jr.	Jacqueline W. Howland	Harvey Michelman
Milton Bass	Edward H. Dwight	Sheila Hutt	Gerald L. Miller
Julia Belafonte	Martin Dworkin	Dorothy Jacobs	Marilyn Miller
Pura Belpre-White	Silas Edman	Stephen Jacobs	Robert D. Milonzi
Byron Belt	Andre Eglevsky	Christopher Jaffe	Clark Mitze
Steven Benedict	Niles Eldridge	John P. Jansson	Donald Mochon
Isadora Bennett	Richard Ellis	Judith Janus	Joseph Molloy
Barbara Bennion	Jean Erdman	Ruth Jett	Carolyn Monka
Diane Berrier	Kathleen Eveland	Barbara Jezek	Rita Moreno
Robert Blackburn	Ray Fadden	Lydia Joel	Bradley Morison
Anthony A. Bliss	Joseph Fama	Amos Johnson	Kenneth Munson
Norbert J. Blum	Alan Farancz	Emily S. Jones	Francis X. Murphy
Murray L. Bob	Judith Farb	Margaret F. Jory	Carl Steere Myrus
Stewart Bolger	Nathan Farb	Richard Kaplan	A'Lelia Nelson
Bernard V. Bothmer	Joseph Farrell	Bernard Karpel	George Nelson
George Bowditch	Benedict J. Fernandez	Burnham Kelly	Douglas Newton
Ruth Bowman	Gary Field	Donald Kennedy	Joseph V. Noble
Harold Bradley, Jr.	Isabelle Fisher	John R. Kinard	Margaret Nolan
Robert Brannigan	Robert Fishko	Peter Klempper	Merrilyn O'Connell
Martin Bronson	Henry Fogel	Lawrence Klepper	Kevin O'Connor
Michele Brustin	Marjorie B. Foote	Edward F. Knowles	Brian O'Doherty
Richard S. Buck	George Ford	Justin Kolb	Gerald O'Grady
William Buckett	Laura Foreman	Lucian Konarski	Craig Owens
John Bull	Thomas W. Fortenbery	Shelagh Kreuger	Ann Parson
William Burback	Richard France	Keith Kroeger	Lynda Patrie
Ralph Burgard	Catherine Lynn Frangiamore	Richard Kubiak	Benjamin Patterson
Courtney Callender	Doris C. Freedman	Constance C. Kuhn	Melvin Pekarsky
Duncan F. Cameron	Patricia A. Freeman	Rodger Larson	Paul Perrot
Brenda Carpenter	Kenneth Fricker	Bruno LaVerdiere	Mary Ellen Perry
Joseph G. Caruso	Charles B. Froom	Standish D. Lawder	Patricia Peters
Nicola L. Caruso	Gene Gardner	Edward Lawrence	Kirk Peterson
Richard Case	Davidson Gigliotti	Frederick Lewis	Donald Pettifor
Giorgio Cavaglieri	Frank Gilligan	Eugene List	Paul Posnak
Ronald E. Cayen	Marilyn Gittell	David Lloyd	Ivan Powell
Carol Chelz	M. J. Gladstone	Jay Longacre	Harris K. Prior
Ivy Clarke	Gloria Glaser	John J. Loori	Mikos Psacharopoulos
Langdon F. Clay	William Glover	Kenneth Ludden	Todd Pulliam
Richard Clurman	Lu Gmoser	Henry F. Ludder, Jr.	Arthur J. Pulos
Bruce Cohen	Melinda M. Godshalk	Coy L. Ludwig	Robert M. Quinn
Selma Jeanne Cohen	David J. Goff	Russell Lynes	Karen Ranung
Frances Cole	Joseph Golden	Nathan Lyons	Stephen M. Raphael
George Cole	Michael Gordon	John H. MacFadyen	Arthur W. Rashap
Butler Coleman	Richard C. Graves	Mary Jean Madigan	Gregory Reeve
John Condon	Colin Greenley	John W. Maerhofer	Gustin L. Reichbach
Robert Conery	Hall Groat	Susan Stedman Majors	Alvin H. Reiss
William Conway	Donald M. Halley, Jr.	Paul Malo	Daniel Rhodes
David Cort	Marie Hamilton	Robert Manowitz	Susan Rice
J. Lawrence Coulter	Nancy Hanks	Hiram Maristany	Alan Rich
Robert W. Coye	John E. Harbour	Peter Marsh	Jean Rigg

Francis Rizzo  
 Albert B. Roberts  
 Rod Rodgers  
 Rolf O. Ronning  
 William B. Rosbrook  
 Larry Ross  
 Patricia Kerr Ross  
 Noredo A. Rotunno  
 Paul Rudolf  
 Irving Sandler  
 Joan Sandler  
 Diana Sands  
 Allen Sapp  
 Harold E. Schumm  
 Winifred A. Scott  
 Paul Seiz  
 Richard Serota  
 Margaret W. M. Shaeffer  
 Susan Shapiro  
 Donald L. Sharpe  
 Harold Shaw  
 Marcia B. Siegel  
 Ann Silverman  
 Sybil Simon  
 Norman Singer  
 Irwin Sirota  
 Theodora Sklover  
 William J. Sloan  
 F. Eugene Smith  
 Gaylord Smith  
 George Alan Smith  
 Edward J. Smits  
 Hugh Southern  
 Edward S. Spriggs  
 Arnold Steigman  
 Gerd Stern  
 David C. Stewart  
 Ellen Stewart  
 Milo V. Stewart  
 Elizabeth Straus  
 Richard W. Streb  
 Daniel Sullivan  
 Charles E. Swanson  
 H. J. Swinney  
 Louis Swyer  
 John R. Taft  
 Jerry Tallmer  
 Kirkland Taylor  
 William Taylor  
 Marna Thoma  
 Ann M. Thompson  
 Frank B. Thompson  
 Delloyd Tibbs  
 Suzanna Torre  
 Donald L. Tuttle  
 Barbara Van Liew  
 Paul Veillette  
 John A. von Bergen  
 Antoinette R. Vossbrinck  
 Michael Wallace  
 Jane Ward  
 Jewell Jackson Ward  
 Stewart Warkow  
 Tyrone Washington  
 William Watscn  
 Jean Weber  
 Ann White  
 Christopher White  
 Patricia Wilde  
 Theodore Wilentz  
 John A. Williams  
 Martin Williams  
 Mary Hunter Wolf  
 Marilyn Wood  
 Richard Wright  
 Gerald L. Zagst  
 Joseph W. Zeigler

## Index

The following index provides page references to artists, artist groups, cultural organizations, schools, colleges, and communities in New York State that have participated in Council programs or have been significantly affected by them in 1971-72.

A.P.S. Creative Arts Center 82  
 Abraham & Straus 130  
 Abreu Brothers 47  
 Academy of American Poets, The 30, 35, 36  
 Acme Dance Company 38-39, 47  
 Action For Progress 81, 121  
 Actors Company of Great Neck 69  
 Actors' Experimental Unit, The 69  
 Adams, Bown 21  
 Adirondack Center Museum 101  
 Adirondack-Champlain Festival 68, 120  
 Adirondack-Champlain Foundation for the Fine Arts 57, 122  
 Adirondack Historical Association 99  
 Adirondack Lakes Center for the Arts 108  
 Adirondack Museum 99  
 "Adventures in Poetry" 30  
 Adventures in Poetry Press 31  
 Affiliate Artists 57, 64  
 African-American Cultural Center 82  
 Afro-American Repertory Theatre Company 82  
 Afro-American Studio for Acting and Speech 82  
 Afro-American Total Theatre Arts Foundation, The 82  
 Afro-Asian Festival 44  
 Afro School of the Arts 82  
 After Dinner Opera Company 42, 57  
 Ailey, Alvin 39, 40, 43, 49, 50, 84, 121  
 Aims of Modzawe 82  
 Ain, Susan 126  
 Akwesasne Alternate School 90  
 Akwesasne Cultural Club 82  
 Akwesasne Mohawk Library and Cultural Center 82  
 Albany 24, 25, 34, 40, 44, 53, 57, 59, 66, 68, 78, 83, 99, 101, 114, 117, 130  
 Albany Academy 34  
 Albany Center for ASSITEJ 69  
 Albany Chamber Orchestra 41  
 Albany County 55  
 Albany Institute of History and Art 99, 106  
 Albany Jewish Community Center 40, 69, 117  
 Albany League of Arts 117, 125  
 Albany Medical Center 90  
 Albany Public Library 25, 34  
 Albany Symphony Orchestra 40, 41, 57, 117  
 Albar Theatre Arts 69-70  
 Albert List Foundation 130  
 Albright-Knox Art Gallery 40, 49, 98, 114, 117-118  
 "Alcheringa" 30  
 Alenikoff, Frances 48  
 Alexander Robertson School, The 24  
 Alexandria Bay 95  
 Alfred Migrant Center 90  
 Alfred University 114  
 Alice Tully Hall 57, 65  
 All About Dance 55  
 Allegany County 55  
 Allegany Indian Arts and Crafts Co-op 90  
 Alliance of Latin Arts, The 82

Alonso Castro Dance Theatre 49  
 Alvin Ailey American Dance Theater, The 39, 40, 43, 49, 50-51, 84, 121  
 Amagansett Historical Association 40  
 Amas Repertory Theatre 82  
 Amenia Historical Society 99  
 America the Beautiful Fund of New York 7, 81, 82, 90, 121  
 American Association of University Women 89  
 American Ballet Theatre 48, 121  
 American Center for Stanislavski Theatre Art, The 70  
 American Concert Trio 42  
 American Crafts Council 26, 99  
 American Dance Associates 48  
 American Dance Guild 48  
 American Educational Theatre Association 72  
 American Indian Cultural Workshop 82  
 American Institute of Architects 108, 122  
 American International Sculptor's Symposiums 108  
 American Life Foundation 90  
 American Mime, Inc. 70  
 American Museum of Natural History, The 22, 53, 99-100, 104  
 American Musicological Society 57  
 American Place Theatre 70  
 American Puppet Arts Council, The 70  
 American Shakespeare Festival and Academy 121  
 American Society of Picture Professionals 108  
 American Symphony Orchestra 57-58  
 American Theater Company, The 70  
 American Theatre Laboratory 48, 50  
 American Theatre Productions 47  
 American Waterways Wind Orchestra 58  
 Amherst 34  
 Amherst Senior Centers 90  
 Amherst Symphony Orchestra Assoc. 58  
 Amigos del Museo del Barrio, Los 7, 102, 121  
 Amityville Historical Society 100  
 Amor Artis 57, 58  
 Amram, David 68  
 Amsterdam 63, 97  
 Anania, Michael 35  
 Andora Hodgkin Total Theater 73  
 Andrew Dickson White Museum of Art 107  
 Angel Hair Press 31  
 Ann Halprin's Dancers' Workshop of San Francisco 49  
 Annandale-on-Hudson 25, 34, 56, 68  
 "Antaeus" 30  
 Anthony, Mary 48  
 Antonakos, Stephen 126  
 Apeiron Workshops 108  
 "Aperture" 30  
 "Aphra" 30  
 "Ararat" 30  
 Arbor Hill Community Center 25  
 Architects' Technical Assistance Center, The 108  
 Archives of American Art 109  
 Area Nursing Home 23  
 Arena Players Repertory Theatre of Long Island 70  
 Arlych, Ralph 25  
 Armageddon in Babylon 48  
 Armonk 34, 48  
 Arnot Art Museum 100  
 Ars Nova Chorale, The 58  
 "Art and Archaeology Newsletter" 30  
 Art Appreciation Guild of St. Nicholas Ukrainian Orthodox Church, Troy 40

- Art Cart 102  
 Art of Black Magic, The 82  
 Art Storefront Center 90  
 Art On Tour 108  
 Artists Technical Research Institute, The 108  
 Artist's Television Workshop, WNET 26  
 Arts & Humanities Council of the St. Lawrence Valley 125-126  
 Arts Center on Maryrose Campus, The 40, 66, 68  
 Arts Development Associates 117  
 Arts for Children 46  
 Arts for Living 86  
 Arts for Racial Identity 82  
 Arts for World Unity 121  
 Arts Guild of Old Forge, The 70, 108  
 Arts Inc. 82-83  
 Arts/Worth 121  
 Ashbery, John 36  
 Ashford Hollow Foundation for the Visual and Performing Arts 117  
 Asia House Gallery 98  
 Associated Colleges of the Mid-Hudson Area 62  
 Associated Colleges of the St. Lawrence Valley 40, 62, 126  
 Association for the Performing Arts 40  
 Association Internationale du Theatre pour l'Enfance et la Jeunesse (ASSITEJ) 69  
 Association Island Recreational Corporation 58, 120  
 Association of American Dance Companies 48  
 Association of Community Theatres 123  
 Atwood, Margaret 36  
 Auburn 34, 46, 90  
 Auburn Community College 34  
 Auburn Correctional Facility 46, 90  
 Auburn High School 34  
 Auden, W. H. 32, 36  
 Aurora 34, 97  
 Austin, Larry 68  
 Avant-Garde Music Festival 58  
 Axelrod, D. B. 34  
 Ayode, Funso 114  
 Babylon 23  
 Bach's Uncle 44  
 Bailis, Minna 48  
 Baillie, Bruce 22  
 Baird, Bil 70  
 Baker, Julius 47  
 Balanchine, George 49  
 Baldessari, John 114  
 Baldwin 25  
 Baldwin Harbor 46  
 Baldwinsville 46, 90, 92  
 Baldwinsville Committee of the Syracuse Symphony Guild 46  
 Baldwinsville Community Council 90  
 Ballet Concepts 48  
 Ballet Hispanico of New York 88  
 Ballet Repertory Company, The 48  
 Ballet Repertory Company of Westchester, The 41, 48  
 Ballet Theatre Foundation 48  
 Ballston Lake 49  
 Baltimore Symphony Orchestra 44  
 Bank Street College of Education 108  
 Bar Harbor Festival Ballet Company 48  
 Baraka, Imamu Amiri 36  
 Baraka, Kimako 34, 36  
 Bard College 25, 34, 56, 68  
 Barge Canal Art Center 120  
 Barkan, Stanley 34  
 Barker, George 34  
 Barker Library, Fredonia 102  
 Barnard College 50, 55  
 Barneveld 95  
 Barrett, Nerine 47  
 Barron, Arthur 23  
 Barry, Robert 114  
 Baruch College 25  
 Barwick, Kent 114  
 Basement Workshop, The 83  
 Batya Zamir Dance Company 56  
 Baumbach, Jonathan 34  
 Bay Area Friends of the Fine Arts 22, 40  
 Bay Ridge, Brooklyn 22  
 Bay Shore 34  
 Bay Shore-Brightwaters Public Library 46  
 Bay Shore High School 34  
 Bay Shore Middle School 34  
 Bayport 22, 40  
 Beacon 34, 93, 94  
 Beals, Margaret 126  
 Beauchamp Club, The 92  
 Beaux Arts Trio of New York, The 46  
 Beckley, Bill 126  
 Bedford 54, 58, 117  
 Bedford Hills Correctional Facility 92  
 Bedford Historical Society 100, 117  
 Bedford Madrigal Choir 58  
 Bedford-Stuyvesant, Brooklyn 83, 100, 11  
 Bedford-Stuyvesant Neighborhood Tree Corps Program 100  
 Bed-Stuy Theater 83  
 Beechwood School 92  
 Bel Canto Opera 58  
 Bella Lewitzky Dance Company 44  
 Bellantoni, Patricia 25  
 Belle Levine Art Center 112  
 Bellevue Hospital Center 92  
 Bellmore. See Merrick-Bellmore  
 Bellport 34  
 Benedict J. Fernandez Photo-Film Workshop 84  
 Benedikt, Michael 34, 36  
 Benglis, Linda 114  
 Bennett High School, Buffalo 34  
 Bensonhurst, Brooklyn 22  
 Berge, Carol 34  
 Berger, Art 35  
 Bernard M. Baruch College of the City University of New York, The 25  
 Bernice Johnson Theatre of the Performing Arts 53, 87  
 Bethel, Pepsi 126  
 Bethlehem 122  
 Bettis, Valerie 50  
 Bhaskar—Dances of India 48  
 Bhaskar and Shala and Company 48  
 Bialy, Harvey 34  
 Big Flats Historical Society 92  
 Big Flats Senior Citizens Group 92  
 Bil Baird's Marionettes 70  
 Bigornica, Tom 25  
 Binghamton 25, 28, 29, 34, 39, 41, 49, 55, 56, 59, 64, 66, 73, 75, 78, 97, 105, 113, 117, 128, 130  
 Binghamton Central High School 34  
 Binghamton North High School 34  
 Binghamton Symphony and Choral Society 58  
 Birstein, Ann 34  
 Bishop, Stephen 47  
 Biti, Lili 36  
 "Bitterroot" 30  
 Bittleman, Arnold 114  
 Black and White Action (BAWA) 83  
 Black Artists for Community Action 83  
 Black Arts Guild 83  
 "Black Creation" 30  
 Black Experience Ensemble, The 83  
 "Black Theatre" 30  
 Black Theatre Alliance 81, 83  
 Blackburn, Paul 34  
 Blaine, Nell 126  
 Block of 7th Street Media Project, The 26  
 Bloomingburg 92, 94  
 Bloomingburg Free Library 92  
 Bloomingdale House of Music, The 57, 58, 80-81, 83  
 Bloomingdale Neighborhood Conservation Association 70  
 Blue Mountain Lake 57, 99  
 Bly, Robert 34, 36  
 Boatner, Edward 82  
 BOCES 25  
 Bochner, Mel 114  
 Bolivar Oil Museum 92  
 Borde, Percival 55  
 Borden, David 66-67, 68  
 "Boss" 30  
 Bovasso, Julie 34  
 Bowen, Albert 42  
 Bowling, Frank 114  
 Bown Adams collection 21  
 Bowne House Historical Society, The 118  
 Boynton Junior High School, Ithaca 35  
 Boys Harbor 83  
 Brace, Jerry 25  
 Brainerd, Joe 36  
 Brakhage, Stan 22, 25  
 Bread and Puppet Theater 40, 70  
 Breidenbach, George S. 126  
 Brentwood 34  
 Brentwood East Junior High School 34  
 Breveman, Harvey 126  
 Brewerton Museum Association 92  
 Brewster 34, 106, 117  
 Briarsky, Oleg 126  
 Briarcliff Manor 98  
 Bridgehampton Choral Society 117  
 Brightwaters 46  
 Brinnin, John Malcolm 34  
 Britten, Benjamin 48  
 Broadway Local 26  
 Brockport 34, 47, 49, 53, 54, 78, 98  
 Brockport Resident Dance Company 49  
 Bronx 24, 34, 50, 52, 55, 70, 73, 82, 83, 84, 98, 104, 105, 114, 117, 125  
 Bronx Bandwagon 83  
 Bronx Council on the Arts, The 30, 83, 117, 125  
 Bronx County Historical Society, The 100  
 Bronx Day Commission 1971 117  
 Bronx Experimental Theatre 70  
 Bronx Museum of the Arts, The 96-97, 99, 100  
 Bronx Opera Company 58  
 Bronx Zoo 105  
 Bronxville 23, 34, 46, 68, 114  
 Brookfield 98  
 Brookhaven 75, 87  
 Brookhaven National Laboratory Employees Recreation Association 47  
 Brookfield 98  
 Brooklyn 26, 31, 34, 41, 44, 49, 50, 52, 53, 55, 58, 64, 65, 68, 70, 72, 76, 83, 84, 86, 87, 88, 89, 92, 93, 95, 98, 102, 105, 109, 110, 113, 114, 117, 118-119, 125, 130. See also Bay Ridge; Bedford-Stuyvesant; Bensonhurst; Brownsville; Canarsie; Crown Heights; Flatbush; Weeksville; Williamsburg  
 Brooklyn Academy of Music 44, 49, 58, 64, 65, 68, 76, 117  
 Brooklyn Arts and Culture Association (BACA) 22, 83, 109, 123

- Brooklyn Botanic Garden 100  
 Brooklyn Center Chamber Orchestra, The 58  
 Brooklyn Children's Museum, The 40, 58, 70, 100  
 Brooklyn College of the City University of New York 34, 70  
 Brooklyn Cumberland Medical Center 92  
 Brooklyn Lyric Opera Association, The 58  
 Brooklyn Museum, The 26, 97, 98, 100, 117  
 Brooklyn Philharmonia, The 58  
 Brooklyn State Hospital 92  
 Broome County 55, 105  
 Broome County Historical Society 105  
 Brown, Earle 68  
 Browne, Michael Dennis 35  
 Brownstein, Michael 36  
 Brownsville, Brooklyn 83  
 Brownsville Lab Theatre Arts 83  
 Brownville 105  
 Bruce King Dance Concert 53  
 Buffalo 10, 21, 23, 24, 28, 29, 31, 32, 34, 39, 40, 47, 49, 52, 55, 58, 59, 66, 68, 70, 75, 76, 78, 82, 83, 92, 93, 100, 102, 114, 117-118, 127, 130  
 Buffalo and Erie County Historical Society 100  
 Buffalo and Erie County Public Library 68  
 Buffalo Area Music Resource Extension Council 58  
 Buffalo Black Dance Workshop 83  
 Buffalo Black Drama Workshop 43, 83  
 Buffalo Fine Arts Academy, The 40, 100  
 Buffalo Museum of Science 100  
 Buffalo North American Indian Culture Center 92  
 Buffalo Philharmonic Orchestra 10, 39, 40, 43, 58, 118  
 Buffalo Seminary 34  
 Buffalo Society of Natural Sciences 100  
 Buffalo Symphonette Society, The 58  
 Buffalo Theater Workshop 49, 70  
 Bujones, Fernando 55  
 Burning City Street Theater 70  
 Burnt Hills 25  
 Burnt Hills-Ballston Lake PTA Council 25  
 Burnt Over District Society of Performing Arts 92  
 Burr, Anne 126  
 Busti Mill Restoration Committee 92, 120  
 Button, John 114  
 Byram Hills High School 34  
 Byrd Hoffman Foundation 73, 121  
 C. W. Post College 68, 114  
 Caecilian Society, The 58  
 Cage, John 46  
 Cage Productions Company 46, 47  
 Cain, Nancy 25  
 Camden 118  
 Camden Historical Society 123  
 CAMI Hall 62  
 Camillus Festival of the Arts 118  
 Campus, Peter 126  
 Canaan Productions 70  
 Canajoharie Library and Art Gallery 100  
 Canandaigua 41, 118  
 Canandaigua Lively Arts Council 41  
 Canarsie Beach Cultural & Civic Center, The 41  
 Canastota Canal Town Corporation 100, 118  
 Canisius College 34  
 Cantilena Chamber Players 42  
 Canton 40, 46, 68, 76, 95  
 Capital Area Modern Dance Council 48  
 Capital Artists Resident Opera Company 58  
 CAPS Program 7, 125, 126  
 Caramoor Festival, The 65  
 Carmer, Carl 130  
 Carnegie Hall Corporation 59, 121  
 Carrie Palmer Weber Junior High School, Port Washington 36  
 Carroll, Vinnette 90  
 Castile 93  
 Castoro, Rosemarie 126  
 Castro, Alonso 49  
 Cathedral College 35  
 Cathedral of St. John the Divine, New York City 68  
 Catskill region 63, 125  
 Catskill Art Society 109  
 Cattaraugus Area Historical Society 100  
 Cattaraugus County Planning Board 120  
 Cattaraugus Indian Reservation 95  
 Cazenovia 46, 93, 118  
 Cazenovia College 79, 118  
 Cazenovia Symphony Guild 46  
 Cedarhurst 34, 66  
 "Center" 30  
 Center for New Music 46  
 Center for the Arts at Ithaca 92  
 Center for the Study of Social Change 26, 109  
 Center for Understanding Media 22  
 Center Moriches 118  
 Center Music School of the Yonkers Jewish Community Center 59  
 Center of the Creative and Performing Arts 42, 59, 68, 130  
 Center Street School, New Hyde Park 36  
 Centerreach 118  
 Centerville Conservatory 92  
 Central Islip 79  
 Central Nassau YM and YWHA 118  
 Central New York Community Arts Council 100, 123, 126, 128  
 Central Park Zoo 101, 121  
 Central Presbyterian Church of the City of New York 59  
 Central Square 118  
 Ceravolo, Joe 36  
 Chadabe, Joel 68  
 Chaiken, George 114  
 Chamber Dance Ensemble 49  
 Chamber Music Society of Lincoln Center 42, 59, 121  
 Chambers, Stephen A. 126  
 Channel of Soul 24  
 Chao, Chung-Hsiang 126  
 Chapel of Our Lady Restoration 92  
 Chapin School, The 25  
 Chappaqua Orchestral Association 59  
 Charas 109  
 Charles Burchfield Center 118  
 Charles Weidman School and Theatre Dance Company 46, 121  
 Chasin, Helen 36  
 Chatham 22, 25, 41  
 Chautauqua 34, 59, 118  
 Chautauqua-Cattaraugus Library System 22  
 Chautauqua Institution 59, 118  
 Chautauqua Writers Festival 34  
 "Chelsea" 30  
 Chelsea, Manhattan 76, 86  
 Chelsea Theater Center of Brooklyn, The 72, 76-77  
 Chemung County 55, 100, 118  
 Chemung County Historic Preservation Committee 118  
 Chemung County Historical Society 100  
 Chemung Valley Arts Council 126  
 Chenango County 55  
 Chico Hamilton Quartet 47  
 Children's Art Carnival, The 22, 83  
 Children's Art Workshop (CAW Collect), The 83-84  
 Children's Community Workshop, The 31  
 Children's Film Theater 22  
 Children's Theatre Community Council, Baldwin Harbor 46  
 Children's Theatre Conference, Region 14 72  
 Children's Theater of Jackson Heights 46  
 Chimera Foundation for Dance 49  
 Chinatown, Manhattan 83, 84, 109  
 Chinatown Planning Council 84, 126  
 Chuck Davis Dance Company 50  
 Chuck Mangione Quartet 43  
 Ciardi, John 35, 37  
 Cincinnati Symphony 46  
 "Cineaste" 30  
 Cinque Gallery 84  
 Circle Film Forum 21, 23  
 Circle Theatre Company 74  
 Citizens Committee for Rollin T. Grant Gulf Wilderness Park 92  
 Citizens for Clean Air 109  
 City Center Joffrey Ballet 49, 52  
 City Center of Music and Drama 39, 41, 48, 49, 59, 72, 121  
 City College of the City University of New York, The 25, 36, 60, 114  
 City of Kingston, Historic Landmarks Preservation Commission 100, 120  
 City Street Theater Ensemble 84  
 City University of New York, The 25; Graduate Center 36. See also Brooklyn College; City College; Hunter College; Lehman College; Queens College; Richmond College; York College  
 Cityarts 84, 109, 121  
 Civic Morning Musicals 41, 123  
 Civic Musical Society of Utica 59  
 Civitello, John 126  
 Clarence Band 41  
 Clarence Concert Association 41  
 Clarence Summer Orchestra 41  
 Clark Center 55, 56  
 Clark Memorial Garden 100  
 Clarkin, Vincent 25  
 Clarkson College of Technology 40  
 Claude Kipnis Mime Theatre 43  
 Clayton 106  
 Cliff Keuter Dance Company, The 48, 50, 53  
 Clifton, Lucille 36  
 Clifton Park 25  
 Clifton Park-Halfmoon Area Jaycees 25  
 Clinton 23, 42, 112  
 Clinton Community College 60  
 Clinton Concerned Citizens, Brooklyn 109  
 Clinton Correctional Facility 49, 92  
 Clinton County 22, 41, 100, 122, 128  
 Clinton County Historical Association 100, 122, 128  
 Coeymans 118  
 Cohen, Ze'eva 49  
 Cohoes 110  
 Cold Spring 92, 110  
 Cole, Nancy 114  
 Coleman, Horace Wendell, Jr. 34  
 Colgate Summer Theater 72  
 Colgate University 35, 46  
 Collective Black Artists 121  
 College of Mount St. Vincent 34  
 Collegiate Chorale, The 59  
 Colon, Miriam 88  
 Colony-South Brooklyn Houses 89  
 Columbia County Council on the Arts 22, 25, 41  
 Columbia University 31, 36

- Columbia University Teachers College 36, 114  
Committee to Preserve Flatbush Town Hall 117  
Common Ground Theatre 72  
Community, A Free School, The 22, 30, 109  
Community Advisory Committee, Troy 123  
Community Archeology Project, Crown Point 92  
Community Artists Cultural Survey Committee 120  
Community Environments 109  
Company of African Dancers, Singers and Drummers 43  
Company of Man 49  
Composer in Performance, The 57, 59, 66-67, 128  
Composers and Choreographers Theater 48, 49, 59, 121  
Composers' Forum 59  
Composers String Quartet 46  
Comstock 93  
Concert Artists Guild 59, 68  
Concert Orchestra and Choir of Long Island 59  
Concord String Quartet 57, 60, 64  
Congers 34  
Conrad, Tony 126  
"Constructive Action for Good Mental Health" 30  
Contrasts in Contemporary Music 59  
Cool Talent Exchange Group 30  
Cooper-Hewitt Museum of Decorative Arts and Design 100-101, 121  
Cooper Union 114  
Cooperative Area Music Program (CAMP) 62  
Cooperative Social Settlement Society of the City of New York 59  
Cooperstown 46, 101, 105, 118  
Cooperstown Planning Commission 118  
Coordinating Council of Literary Magazines 21, 30-31  
Copland, Aaron 68  
Corinth Books 31  
Cornbread Players, The 84  
Cornell University 35, 56, 68, 74, 114;  
Center for Urban Development Research 109; Collaborations in Art, Science and Technology 26; Faculty Committee on Music 46  
Corning 59, 98, 126  
Corning Philharmonic Society 59  
Cornish, Sam 34  
Cornwall-on-Hudson 104  
Cortland 34, 50, 55, 57, 60, 98, 101  
Cortland County 55, 101  
Cortland County Historical Society 101  
Cortland High School 34  
Cosmopolitan Young Peoples Symphony Orchestra 59-60  
Costume Collection, The 60  
Coulombis, Akila 90  
Council for the Arts in Westchester 41, 48, 84, 123, 125  
Council on the Arts for Clinton-Essex Counties 22, 41, 122  
Council on the Arts for Cortland 57, 60  
Country Dance Society, The 49  
County Theatre Ballet 41, 48  
Courtyard Playhouse Foundation, The 72  
Cossackie 101  
Cossackie Correctional Facility 47, 92  
Creative Artists Public Service Program (CAPS) 7, 125, 126  
Criz, Henry 41  
Croll, Tina 49  
Crosby Project, The 49  
Crossing Press 31  
Crown Heights, Brooklyn 84, 88  
Crown Point 92  
Crumb, George 68  
CSC Repertory 72  
Cubiculo, The 30, 31, 41  
Cultural Council Foundation 7, 84, 109, 126  
Cultural Events Committee 41  
Cultural Resources Council of Syracuse and Onondaga County 41, 109, 123  
Cunningham, James 39, 56  
Cunningham, Merce 43, 44, 49  
Cunningham Dance Foundation 49  
Curbstone Culture Program 109  
Cycle Press 31  
Da Capo Chamber Players 60  
Dahlstrom, Nancy 126  
D'Alessandro, Robert 126  
D'Amanda Collection 122  
d'Amboise, Jacques 43  
Dan Wagoner Dance Foundation 56  
Dana Arts Center 72  
Dance Notation Bureau 49-50  
"Dance Perspectives" 30  
Dance Repertory Company 48  
Dance Research Foundation 50  
Dance Theater Foundation 49, 84  
Dance Theatre of Harlem, The 41, 42, 46, 50, 84  
Dance Theatre of Rochester 50  
Dance Theater Workshop 48, 50  
Dance Uptown 50  
Dancers Studio Foundation 50  
Dances We Dance 50  
Daniel Nagrin Theatre and Film Dance Foundation, The 54  
Dannemora 49, 92  
Danner, Henry 57  
Darwin R. Barker Library 102  
David Randolph Singers 43  
Davis, Chuck 50  
Davis, Dale 36  
Davis, Douglass 114  
Davis, George B. 126  
Dawson, Fielding 34  
Dayton, Irene 36  
Daytop Rehabilitation Center 31  
Dean, Laura 48  
Deer Park Library 70  
Delaware and Hudson Canal Historical Society 92  
Delaware County 55, 118  
Delaware County Board of Supervisors 118  
Delaware Rural Arts and Crafts Guild 92-93  
Delbanco, Nicholas 34  
Delhi 92-93, 118  
Dell, Cicely 54  
DeMike, Bernadine 55  
Denes, Agnes 126  
Dennis, Carl 34  
Denton Avenue School, North Hyde Park 36  
Dessoff Choirs, The 60  
Destine Afro-Haitian Dance Company 50  
Dickey, James 37  
DiNicola, Dan 25  
Dinizulu, Gus 82  
Dinizulu African Dancers 42  
DiPrima, Diane 34  
Directional Concepts Dance Theatre Foundation 50  
"Dissent" 30  
Dix Hills 34  
Dixon, Bill 54  
Dlugoszewski, Lucia 126  
Dobbs Ferry 34, 43  
Dodge, Charles 68  
Dodson, Owen 35  
Dolphin Company, The 121  
Domb Duo 42  
Don Redlich Dance Company 55  
Donaldson, Morse 48  
Donnell Library, New York City 59  
Donnelly House 94  
Dorian Woodwind Quintet 46, 57, 60, 121  
Douglaston 35  
Dove Theatre Company, The 72  
Dow, Philip 32-33, 34, 35  
Downtown Ballet, The 55  
Drama Tree 72  
Drucker, Stanley 44  
Druckman, Jacob 68  
Drumlevitch, Seymour 126  
Dufault, Peter Kane 34  
Dunas, William 56  
Duncan, Robert 35, 36  
Dunn, Judith 54  
Durham Center Museum 93  
Dutchess County 55, 88, 101, 128  
Dutchess County Arts Council 122, 126  
Dutchess County Landmarks Association 101  
Dyer-Bennett, Richard 40  
Dynamite Youth Center 121  
Eakins Press 31  
Earl Hines Quartet 46  
Earlville 22, 25, 60, 93, 109, 118  
Earlville Booster Club 25  
Earlville Opera House 22, 25, 60, 93, 109, 118  
Earth People's Park 109  
Earth's Daughters 31  
East Aurora 98  
East Bloomfield 118  
East Bronx 104  
East Durham 93  
East Hampton 35, 42, 73, 74, 98, 110, 118  
East Harlem 87, 88, 99, 112. See also Spanish Harlem  
East Harlem Tenants Council 84  
East High School, Buffalo 34  
East Hill Elementary School, Ithaca 35  
East Islip Public Library 93  
East Meadow 63, 98  
East Setauket 65  
East Side House Settlement 84  
East Syracuse 98  
Eastchester 98  
Eastern New York Correctional Facility 46, 92  
Eastman School of Music 39, 60, 122  
Eberhart, Richard 36  
Edlun, Thomas Mark 53  
Educational Alliance, The 109, 126  
Educational Broadcasting Corporation (WNET, Channel 13) 26  
Educational Film Library Association 22  
Educational Foundation of the New York Board of Trade, The 126  
Educational Television Council of Central New York (WCNY, Channel 24) 26  
Edward Hopper Landmark Preservation Foundation 102  
Edward Smith Elementary School, Syracuse 31  
Eglevsky Ballet Company of Long Island 47, 50  
El Museo del Barrio. See Los Amigos del Museo del Barrio  
Elaine Summers Experimental Intermedia Foundation 29, 56, 110-111, 112  
Electronic Arts Intermix 26-27, 28  
Electronic Music Studio 68

Eleo Pomare Dance Company 52, 86  
 Elizabeth Seton College 47  
 Elizabethtown 57, 101  
 Ella Van Hoesen Campus School, The 34  
 Ellen Stewart Theatre 87  
 Ellenville-Fallsburg Performing Arts Council 47  
 Ellis, Norman 54  
 Elmcrest Children's Center 123  
 Elmira 78, 84, 98, 100, 118  
 Elmira College 56, 100  
 Elmira Correctional Facility 93, 118  
 Elmira Neighborhood House 84  
 Elmslie, Kenward 36  
 Elmwood Community Playhouse 72  
 Emanuel, Chris 25  
 Emanu-El Midtown YM-YWHA 78  
 Emily Lowe Gallery, Hofstra University 23, 42, 102, 120  
 Emma Willard School 37  
 Emmiot, Israel 36  
 Empire Sinfonietta Society 60  
 Emshwiller, Ed 22  
 Endicott 35  
 Endwell 35  
 Ensemble Studio Theatre, The 72  
 Environmental Communications Research Center 109  
 Environments Company 55  
 Erick Hawkins Dance Company, The 46, 52  
 Erie Community College 34  
 Erie County 24, 55  
 Erin Martin and Company 53  
 Eshleman, Clayton 34, 36  
 Esperance 102  
 Esperanza 94  
 Essex 101  
 Essex County 22, 41, 100, 101, 128  
 Essex County Heritage Organization 101  
 Essex County Historical Society 101  
 Eugene O'Neill Memorial Theater Center 75  
 Evans, Gil 126  
 Evans, Lee 46, 47  
 Everest, Allan S. 128  
 Everson Museum of Art 23, 31, 41, 63, 101, 109, 114, 123  
 Everson Recital Series 47  
 Experience Community Gallery and Cultural Center, The 84  
 Experimental Television Center 25, 26, 28  
 Experiments in Art and Technology 28  
 "Extensions" 30  
 Fagin, Larry 34  
 Fairport 118  
 Faison, George 50, 84  
 Falco, Louis 50, 52  
 Family Repertory Company, The 84  
 Far Rockaway, Queens 112  
 Farber, Viola 56  
 Farmers' Museum, The 101  
 Farmingdale 98  
 Farrell, Walter and Elaine 60  
 "Fathar" 30  
 Fayetteville 76  
 Feld, Eliot 48  
 Feldman, Alan 34, 35  
 Feldman, Irving 34  
 Feminist Press, The 31  
 Fenimore Players, The 72  
 Ferlinghetti, Lawrence 37  
 Fernandez, Benedict J. 84  
 Ferrara, Jacqueline 126  
 Festival Ballet of New York 52  
 "Fiction" 30  
 Fiedler, Leslie 34  
 Field, Edward 37

Fifty Toes 52  
 "Film Culture" 30  
 Film Making Project, The 23  
 Film Society of Lincoln Center 21, 23, 42  
 "Film Society Review" 30  
 Film Speakers Bureau 23  
 Finch, Howard 25  
 Finch College 36; Museum of Art 28, 97, 98  
 Fine Arts Workshop 52, 109  
 Finger Lakes Region 105  
 Finger Lakes Council on History and the Arts, The 101  
 Fink, Lawrence B. 126  
 Finkelstein, Louis 114  
 "First Issue" 30  
 First Moravian Church, New York City 72  
 First United Presbyterian Church, Salem 122  
 Fisher, Cary 126  
 Fishers 95  
 Fishkill 101  
 Flash and the Dynamics 90  
 Flatbush, Brooklyn 117  
 Floating Foundation of Photography, The 109  
 Florida 25, 95, 118  
 Flushing 35, 114, 118  
 Folksbiene Playhouse 72  
 Fordham Preparatory School 114  
 Fordham University 36  
 Foreman, Laura 48  
 Foreman, Richard 126  
 Fornes, Maria Irene 126  
 Fort, Syvilla 126  
 Fort Brewerton 92  
 Fort Edward Art Center, The 109  
 Fort Hill Players Children's Theater 123  
 Fort Klock Historical Restoration 122  
 Fort Montgomery 128-129  
 Fort Stanwix Museum 106  
 Forum, The 76  
 Foss, Lukas 40  
 Foster, Paul 126  
 Foundation Center, The 125, 127  
 Foundation for American Dance 52  
 Foundation for Classic Theatre and Academy, The 72  
 Foundation for Modern Dance 52  
 Foundation for Technical Assistance to the Arts 117  
 Foundation for the Arts in Binghamton 41  
 Foundation for the Extension and Development of the American Professional Theater, The 72  
 Foundation of the Community of Artists 109  
 Foundation for the Vital Arts 52, 86  
 Four Winds Theatre, The 72  
 "Fourth Street I" 30  
 Fowler, Leonard 121  
 Fox, Siv Cedering 34, 35, 37  
 Fox Hollow Festival 60  
 Foxx, Ian 84  
 "Fragments" 30  
 Frampton, Hollis 25, 114  
 Frances Alenikoff Dance Theater 48  
 Franchesi, Edgardo 53  
 Frank, John 114  
 Frank, Mike 25  
 Franklin, J. E. 35, 126  
 Franklin and Marshall High Schools, Rochester 36  
 Franklin County Historical and Museum Society 101, 120  
 Franklin Square 118  
 Fredonia 68, 98, 102  
 Free Life Communication 60  
 Freeport 46, 72, 101  
 Freeport Community Chorale, The 72

Freeport Community Concert Association 41  
 Freeport Historical Society, The 101  
 Fresh Meadows Community Theatre 72  
 Freund, F. David 125, 126  
 Fried, Miriam 47  
 Friedman, Bonnie 126  
 Friends of Bay Shore-Brightwaters Public Library 46  
 Friends of Central Park Zoo 101, 121  
 Friends of Chamber Music of Troy 41  
 Friends of Ida Kaminska Theatre Foundation 73  
 Friends of the Albany Public Library 25  
 Friends of the Earlville Opera House 92  
 Friends of the East Islip Public Library 92  
 Friends of the Lakeview Library 23, 41, 110  
 Frost, Richard 35, 36  
 Fulkerson, Mary 126  
 Fuller, Steve 25  
 Fulton 118  
 Fulton Theatre Company 86  
 Furman, Roger 88  
 Gadd, May 49  
 Gain, Richard 52  
 Gaku Dance Theatre, 52  
 Gallery Association of New York State 107, 121, 127  
 Gallery of Music in Our Time 60  
 Gallup, Dick 34, 35  
 Gambel, Kathleen 35  
 Gannagaro 95  
 Garden City 24, 28, 43, 54, 98, 118  
 Gardner, Isabella 36  
 Garrard, Mimi 52  
 Garth, Midi 52  
 Gass, William 36  
 Gates Hall Association 122  
 Gedney, William 126  
 Gehr, Ernie 25  
 Gelber, Jack 36, 37  
 Geneseo 55  
 Genet, Jean 76  
 Geneva 35, 41, 46, 98, 101, 114  
 Geneva Concerts 46  
 Geneva Historical Society and Museum 41, 101  
 George Eastman House 22, 98, 101  
 George Faison Universal Dance Experience 50, 84  
 George Hewlett High School, Hewlett 35  
 George Landis Arboretum 102  
 George Washington Carver Community Center 83  
 Gigliotti, Davidson 126  
 Gilbert and Sullivan A La Carte 42  
 Gilbert and Sullivan Workshop of Long Island 60  
 Gildner, Gary 35  
 Gill, John 35  
 Gilman, Dugan 126  
 Ginsberg, Allen 36  
 Gioseffi, Daniela 126  
 Giovanni, Nikki 32, 37  
 Githler, Ann 36  
 Glass, Philip 42  
 Glazer, Frank 42  
 Glen Cove 78  
 Glenham Correctional Facility 93  
 Glens Falls 64, 94, 95, 98, 102, 118  
 Glens Falls Historical Association 101  
 Glens Falls Hospital 93  
 Glens Falls Outdoor Heritage Program 93  
 Glenwood Landing Elementary School 35  
 Global Village Video Resource Center 28, 86

Gloversville 63, 118  
 Goddard-Riverside Community Center 73, 110  
 Goldman, Michael 35, 36  
 Goldovsky Grand Opera Theater 46  
 Golub, Leon 114  
 Gomer Rees Collection 121  
 Good Counsel College 37  
 Gordon, Fred 37, 38  
 Goshen 106, 120  
 Goslar, Lotte 52  
 Grace Church, New York City 58  
 Graham, Martha 52  
 Grandma Moses Cultural Center 24, 31, 93  
 Granville 120  
 Graves, Milford 126  
 Graves, Nancy 114  
 Great Lakes Association for the Dance 52  
 Great Meadow Correctional Facility 93  
 Great Neck 24, 35, 43, 53, 69, 98, 112, 120, 126  
 Great Neck Choral Society 60, 120  
 Great Neck Council of the Arts 120, 126  
 Great Neck Symphony Orchestra Society 60  
 Greater Middletown Arts Council 21, 23, 42, 125  
 Greater New Hyde Park Community Concert Association 46  
 Greater Newburgh Arts Council 121  
 Greater Utica Opera Guild 60  
 Greco, Jose 52, 121  
 Greece Performing Arts Society 60  
 Green, Glennis J. 126  
 Green Chimneys School, The 34  
 Green Haven Correctional Facility 44, 47, 93  
 Green Island 124-125  
 Greenburgh Youth Center 79  
 Greene County Historical Society, The 101  
 "Greenfield Review, The " 30  
 Greenlawn 62  
 Greenly, Colin 126  
 Greenpoint Hospital 93  
 Greenport 89  
 Greensward Foundation 117, 118  
 Greenvale 68, 114  
 Greenwich House Music School 59  
 Greenwich Mews Spanish Theatre 86  
 Greeves, Miriam 54  
 Gregory, Andre 75  
 Gregory Museum, The 101, 120  
 Grotton Historical Society 93  
 Group Concept 73  
 Group for Contemporary Music, The 60  
 Guarneri String Quartet 43  
 Gudde Dancers 52  
 Guest, Barbara 36  
 Guggenheim Museum. See Solomon R. Guggenheim Museum  
 Guild Hall 42, 73  
 Guinex, Maria Elena 54  
 Guinn, Leslie 44  
 Guitar Workshop 60  
 Guli, Francesca 36  
 Gunter, Virginia 114  
 Gus Solomons Dance Company 50  
 Gutstadt, Howie 25  
 Guzman, Miguel A. 126  
 Haiti Gallery 110, 122  
 Halcott, Linda 25  
 Half Hollow Hills Community Library 34  
 Halfmoon Area 25  
 Hall of Science of the City of New York 101  
 Halleck, DeeDee 25  
 Halprin, Ann 49  
 Hamilton 35, 72  
 Hamilton, Chico 47

Hamilton Central School 35  
 Hamilton Hill "Drop-In" Arts and Crafts Center 86  
 Hamilton-Madison House 23, 62, 73, 110  
 Hancock Central School 35  
 Handell Atelier 93  
 Hanesworth, Synner 48  
 "Hanging Loose" 30  
 Hanna, Tom 35  
 Hanson, Duane 114  
 Harbor Crafts Cooperative 89  
 Harlem 24, 55, 84, 86, 90, 98, 106, 108, 110.  
 See also East Harlem  
 Harlem Chorale, The 86  
 Harlem Drummers and Dancers, The 39, 52  
 Harlem Hospital 93  
 Harlem Music Center 62  
 Harlem Philharmonic Society 86  
 Harlem School of the Arts, The 86  
 Harley School, The 25  
 Harpursville Central School 35  
 Harris, Louis 12, 127  
 Harris, Suzanne 54  
 "Harris Review" 30  
 Harrison, Lou 68  
 Hartwick College 36  
 Hass, Robert 34, 35  
 Hastings Creative Arts Council 42  
 Hastings-on-Hudson 42, 56  
 Hausman, Jerome 114  
 Hawkins, Erick 46, 52  
 Hayden, Melissa 41, 50  
 Hayden Planetarium 99-100  
 Hazel, Robert 36, 37  
 Hazo, Samuel 35  
 HB Playwrights Foundation, The 73  
 Hebrew Arts School for Music and Dance 121  
 Hecht, Anthony 36  
 Hecksher Museum 101  
 Hempstead 35, 42, 64, 93, 102, 120;  
 Department of Parks and Recreation 44  
 Henderson Harbor 58, 120  
 Henry Street Settlement 23, 52, 62, 73, 86, 121  
 Herbert H. Lehman College of the City University of New York 114  
 Herbie Mann Quintet 46  
 Heritage Museum 104  
 Herkimer 42  
 Herkimer County 42, 100, 105, 128  
 Herkimer County Arts Council 42  
 Herman, Leonard 25  
 Hernandez-Cruz, Victor 35  
 Herricks Public School District, New Hyde Park 36  
 Hersolfson, Hrut 54  
 Hewitt, Geoff 35  
 Hewlett 35, 42, 75  
 Hewlett-Woodmere Public Library 42  
 Hicksville 35, 48, 101, 120  
 Hicksville High School 35  
 High Falls 92  
 Highland 75  
 Hill, Andrew 68  
 Hines, Earl 46  
 Hinton, James E. 126  
 Hirabayashi, Kazuko 56  
 Historic Cherry Hill 101  
 Historic Coeymans Preservation Comm. 118  
 Historic Ithaca and Tompkins County 101  
 Historic Museum of the Darwin R. Barker Library 102  
 Historical Society of East Bloomfield 118  
 Historical Society of Greater Port Jefferson 122

Historical Society of Rockland County, The 102  
 Historical Society of Saratoga Springs 101  
 Historical Society of the Tonawandas, The 102  
 History, Art and Nature Den (HAND) 86, 110  
 Hoagland, Edward 126  
 Hobart and William Smith Colleges 35, 114  
 Hochman, Sandra 36  
 Hodgkin, Andora 73  
 Hoffman, Byrd 73, 121  
 Hoffman, Daniel 35, 36  
 Hofstra String Quartet 40, 47  
 Hofstra University 23, 42, 102, 120; Upward Bound Program 35  
 Hollander, John 34, 35, 36  
 Hollingsworth, Al 114  
 Holy Family Diocesan High School 25  
 Honeoye Falls Historical Society 120  
 Honig, Donald 126  
 Hoosac School 35  
 Hoosick 98  
 Hoosick Area Senior Center 93  
 Hoosick Falls 24, 31, 35, 93  
 Hornell Arts Council 93  
 Horowitz, Israel 126  
 Horticultural Society of New York, The 102  
 Horton, Lester 50  
 Hospital Audiences 86  
 Houghton College 35  
 House Monkey, The 52-53  
 Hoving, Lucas 49  
 Howard, Richard 36  
 Howland Circulating Library, Beacon 34  
 Hudson 98  
 Hudson Guild Theatre 86  
 Hudson River Museum at Yonkers, The 23, 86, 102  
 Hudson River Sloop Restoration 110  
 Hudson Valley 58, 70, 104  
 Hudson Valley Philharmonic Society 41, 43, 62, 122  
 Hudson Valley Presbytery 57  
 Hughes, Mollie 25  
 Huguenot Historical Society 102  
 Humphrey, Doris 56  
 Hunter College of the City University of New York 25, 60; Concert Bureau 62, 121; Playhouse 58  
 Huntington 35, 47, 48, 54, 62, 79, 101, 102, 120, 125  
 Huntington Arts Council 125  
 Huntington Historical Society 102  
 Huntington Men's Chorus 39, 62  
 Huntington Public Library 35  
 Huntington Station 25, 35, 75  
 Huntington Symphony Orchestra Society 62, 120  
 Huntington Township Art League 120  
 Hupert, David 114  
 Hurleyville 109  
 Husa, Karel 68  
 Hutchinson Central Technical High School, Buffalo 34  
 Hyde Collection, The 102, 118  
 Ibero American Action League 86  
 Ignatow, David 34, 37  
 Ilion 50, 98  
 Iman, Yusef 34, 36  
 Implementation Committee of the Greenwich Village Charrette 31, 42, 110  
 Indo-American Dance Company 53  
 Indo-American Performing Arts Center 53

- Institute for Architecture and Urban Studies, The 110  
 Institute for the Crippled and Disabled, The 56  
 Institute for the Study of Art in Education 110, 113  
 Institute of Contemporary Hispanic Arts 86-87  
 Institute of New Cinema Artists 23  
 Institute of Rational Design 110  
 Interaction Artists 57, 62  
 Interaction in the Arts Festival 118  
 Interboro Ballet 48, 53  
 Intermedia Institute 28  
 International Art of Jazz 62, 118  
 International Arts Relations 87  
 International Council of Museums 104  
 International Festival of Women's Films 21, 24  
 International Film Festival 22, 24  
 International Film Seminar 23  
 International Fund for Concerned Photography, The 110  
 International Theatre Institute of the United States 73, 121  
 "Intrepid" 30  
 Invisible, Inc. 121  
 Inwood, Manhattan 44  
 Iona College 25  
 Iona College Institute for the Arts in Westchester 42  
 Irons, Sue 126  
 Ironville 94  
 Iroquois Arts and Crafts Festival 90-91, 93  
 Iroquois Crafts Documentation Project 93  
 Irving 95  
 Ishangi Dancers 87  
 Island Concert Hall 42  
 Islip, Town of, Department of Recreation, Parks, and Cultural Affairs 79  
 Ithaca 31, 35, 46, 68, 73-74, 78, 92, 101, 105, 107, 109, 112, 114, 120  
 Ithaca College 74  
 Ithaca Community Music School 62  
 Ithaca High School 35  
 Ithaca House 31  
 Ithaca Opera Association, The 62, 120  
 It's All Right to Be Woman Theater 73
- Jablakova-Vorps, Diana 53  
 Jackier, David 25  
 Jackson Heights, Queens 46, 120  
 Jacobs, Kenneth M. 126  
 Jacobs, Judith 53  
 Jacobs Ladder Dance Company 53, 121  
 Jacques d'Amboise and Company 43  
 Jakobson, John R. See John R. Jakobson Foundation  
 Jamaica, Queens 46, 75, 87, 89, 120  
 James Prendergast Library Association, Jamestown 112, 114, 130  
 James Van DerZee Institute 98, 113  
 James Weldon Johnson Community Center 87  
 Jamestown 22, 47, 53, 98, 112, 114, 120, 130. See also Busti Mill Restoration Committee  
 Jamestown Civic Ballet Company 53  
 Jamestown Community College 47-48, 114  
 Janus, Patricia 36  
 Janus Chorale of New York, The 62  
 Japan House 56  
 Jay, Leticia 123  
 Jazz Composer's Orchestra Association, The 62  
 Jazz Interactions 87  
 Jazzmobile 87
- Jefferson 120  
 Jefferson Community College 114  
 Jefferson County Community History Project 93  
 Jefferson County Historical Society 93, 102  
 Jefferson Methodist Church 120  
 Jenkins, Leroy 68  
 Jericho 46  
 Jewish Community Center, Binghamton 73  
 Jewish Community Center Music and Dance Festival, Staten Island 44  
 Jewish Museum, The 102  
 Jewish Orthodox Youth 87  
 Joffrey Ballet 49, 52  
 Joffrey II Company 41, 43, 52  
 John Drew Theatre 73  
 John R. Jakobson Foundation 46  
 Johnson, Bernice 53, 87  
 Johnson, Jill 114  
 Johnson, Louis 48, 50, 87  
 Johnson, Phyllis 25  
 Johnson, Raymond 50  
 Johnson, Sophie 88  
 Johnson City High School 35  
 Johnstown 98  
 Jonas, Joan 126  
 Jones, Philip Mallory 126  
 Jones, Thad 44, 47  
 Jong, Erica 34, 35  
 Jordan, June 35, 36  
 Jose Greco Foundation for Hispanic Dance, The 52, 121  
 Jose Limon Dance Company 53  
 Joseph, Steve 34  
 Josephs, Laurence 35  
 Jouchmans, Heinz Pierre 126  
 Judith Jacobs Dance Group 53, 121  
 Judy Padow and Dancers 54  
 Jugglers, The 73  
 Juilliard School, The 62, 121  
 Juilliard Theater 57  
 Junior College of Albany 34  
 Junior League of Kingston, N.Y. 110  
 Junior League of the City of New York, The 110  
 Junior Museum of Oneida County 102  
 Junior Orchestra of Long Island 47  
 Justice, Donald 34
- Ka-Hien-Ness 122  
 Kahn, Wolf 114  
 Kalisher, Simpson 101  
 Kaminska, Ida 73  
 Kaplan, Allan 36, 126  
 Karp, Ivan 113  
 Katherine Litz Dance Company 53  
 Kathryn Posin Dance Group 48, 55  
 Katonah 35, 110, 114  
 Katonah Gallery, The 110, 114  
 Katonah Village Improvement Society and Village Library 35  
 Katz, Alex 113  
 Katz, Menke 34  
 Kaylor, Phoebe 25  
 Kazin, Alfred 36  
 Kenan Center 23, 42, 68, 75, 110, 112, 120  
 Kenedy, R. C. 114  
 Kenmore 35  
 Kenmore East and West Senior High Schools 35  
 Kennard Community Center 93  
 Kensington-Johnson Elementary School, Great Neck 35  
 Keuka College 46  
 Keuka Park 46  
 Keuter, Cliff 48, 50, 53  
 King, Bruce 53
- King, Kenneth 126  
 King, Woodie, Jr. 86  
 Kings County Hospital Center 93  
 Kingsborough Community College 83  
 Kingston 54, 55, 78, 100, 110, 120  
 Kinnell, Galway 32, 34, 36, 37  
 Kipnis, Claude 43  
 Kirk, Roland 43  
 Kirkland Art Center 23, 42, 112  
 Kitchawan Research Station 100  
 Kizer, Carolyn 36  
 Kleckner, Susan 25  
 Knickerbocker Creative Theatre Foundation 73  
 Koch, Kenneth 32, 34, 36, 37  
 Kohon String Quartet 42  
 Kooney, Ed 114  
 Kopp, Anatole 114  
 Kopp, Shirley 53  
 Kotik, Petr 68  
 Kratzenstein, Betty 25  
 Kuch, Richard 52  
 Kumin, Maxine 34, 36  
 Kunitz, Stanley 36
- La Fargeville 105, 120  
 La Mama Experimental Theatre Club 74, 87  
 Lab Theatre of Riverdale Showcase, The 73  
 Ladies Village Improvement Society, East Hampton 118  
 Lafayette High School, Buffalo 34  
 LaGuardia Community College 35  
 Lake George Opera Festival 57, 63, 118  
 Lake Grove 95, 120  
 Lake Katrine 75  
 Lake Placid 42, 53, 57, 68, 120  
 Lake Placid Music and Art Association 42, 120  
 Lakes Region Theatre Group 73-74  
 Lamhut, Phyllis 53  
 Landmark Society of the Niagara Frontier 102  
 Landmark Society of Western New York, The 102, 122  
 Lanesville 28, 112  
 Lang, Pearl 53  
 Langston Hughes Center for the Visual and Performing Arts 82  
 Langston Hughes Community Library and Cultural Center 31, 42, 73, 110  
 Langston Hughes House of Kuumba 36, 121  
 Lar Lubovitch and Company 43, 53  
 Latham 58  
 Latin American Theatrical Association 87  
 Latta, Irene 36  
 Laura Dean Dance Company 48  
 Laura Foreman Dance Company 48  
 Lawrence 42  
 Lawrence High School, Cedarhurst 34  
 Lawson, Christyne 49  
 Leacock, Richard 22  
 Lee, Noel 68  
 Lee Evans Trio, The 46, 47  
 Lehman College 114  
 Lehmann-Haupt, Christopher 35  
 Lenox School, The 25  
 Lenox String Quartet 41  
 Lenzer, Don 126  
 Leonard Fowler Ballet, The 121  
 Letchworth Summer Project 93  
 Leticia Jay Tap Theater 123  
 Levant, Howard 36  
 Levensdosky, Charles 36  
 Levine, Ben 25  
 Levine, Charles 25  
 Levine, Philip 36  
 Lewis, Mel 44, 47

Lewis, Richard 34, 35, 36  
 Lewis County 47, 102, 120  
 Lewis County Chamber of Commerce 47, 102  
 Lewis County Historical Society 102  
 Lewis County Resource, Conservation and Development Commission 120  
 Lewiston 95  
 LeWitt, Sol 114  
 Lewitzky, Bella 44  
 Liberty 95  
 Lidstone, John 25  
 Lie, Jonas 99  
 Lieberman, Louis 126  
 Liederkranz Foundation 62  
 Light Opera of Manhattan, The 62, 121  
 "Lillabulero" 30  
 Lillabulero Poetry Program 35  
 Lillabulero Press 31  
 Lima, Frank 126  
 Limon, Jose 50, 53  
 Lincoln Center of the Performing Arts 21, 39, 42, 76  
 Lincoln Center Library 53, 55  
 Lincoln Square Neighborhood Center 87  
 Lindenhurst 98, 105  
 Lippard, Lucy 114  
 Lipton, Eunice 114  
 List, Albert 130  
 "Lithopinion" 130  
 Little Falls Historical Society 120  
 "Little Magazine, The " 30  
 Little Red School House 36  
 Little Theater of the Deaf 46  
 Little Valley 120  
 Litz, Katherine 53  
 Live Arts 89  
 Livingston County 39  
 Lloyd, Barbara 56  
 Lloyd, Tom 113  
 Loafers, The Homebakers Association 112  
 Loch Sheldrake 55  
 Lockport 23, 42, 68, 70, 75, 92, 110, 120  
 Locust Valley 75  
 Loeb Student Center, New York University 46, 64  
 Loft Film and Theatre Center, The 23  
 Loft Theatre Workshop, The 74  
 Logan, John 34, 35, 36  
 Long Beach 42, 74  
 Long Beach Theatre Guild 74  
 Long Island 42, 43, 46, 47, 50, 59, 60, 62, 63, 70, 73, 75, 78, 87, 92. See also Nassau County; North Shore; South Shore; Suffolk County; also names of towns  
 Long Island Chamber Ensemble 43  
 Long Island City 35  
 Long Island Craftsmen's Guild 112  
 Long Island Educational Television Council (WLIW, Channel 21) 28  
 Long Island Historical Society, The 102  
 Long Island Recorder Festival Association 62  
 Long Island University 34  
 Lopate, Phillip 36  
 Lorde, Audre 36, 126  
 Los Amigos del Museo del Barrio 7, 102, 121  
 Lotte Goslar and Company 52  
 Loudonville 35  
 Louis, Murray 42, 44, 49, 50  
 Louis Falco Dance Company 50  
 Louis Harris and Associates 12, 127  
 Louis Johnson Dance Theatre 87  
 Lourie, Dick 32, 34, 36  
 Lowe, Emily 23, 42, 102, 120  
 Lower East Side, Manhattan 84, 86, 87, 88, 89, 109, 110  
 Lower East Side Civic Improvement Association 87  
 Lowville 98, 102, 120  
 Lubovitch, Lar 43, 53  
 Lucas, Leroy 82  
 Lucas Hoving Dance Company 49  
 Luciano, Felipe 32, 34, 35, 36  
 Lurie, Alison 126  
 Lutheran Foundation for Religious Drama 74  
 Lycee Francais 36  
 Lyceum, Saranac Lake 23, 42  
 Lyndhurst 104  
 Lyon, Danny 98  
 Lyons 107  
 Lyric Theater of New York, The 62  
 MacArthur Senior Village 93  
 McCloskey, Mark 34, 36, 37  
 McGowran, Jack 43  
 McKenna, Siobhan 43, 44, 46  
 McMillan, Ann 126  
 McNally, Terence 35  
 McPartland, Marian 42, 47  
 Mabou Mines 46  
 Madison Avenue Presbyterian Church, New York City 65  
 Madison County Historical Society 102, 121  
 Madriska, Lorraine 25  
 "Magazine" 30  
 Magid, Eleanor 126  
 Mahopac 112, 120, 125  
 Maine-Endwell Senior High School 35  
 Major, Clarence 37  
 Malcolm X Art Center 87  
 Malloy Catholic College for Women 114  
 Malone 93, 101, 120  
 Malone Youth Project 93-94  
 Maltese, Jim 126  
 Mamaroneck 72  
 Mangione, Chuck 43  
 Manhattan: See New York City; also Chelsea; Chinatown; Lower East Side; Two Bridges; Upper West Side; Washington Heights  
 Manhattan School of Music 60, 62  
 Manhattan String Quartet 59  
 Manhattan Theatre Club, The 36, 49, 81, 87  
 Manhattanville College of the Sacred Heart 68, 114  
 Manlius 79, 120  
 Mann, Herbie 46  
 Mann, Robert 44  
 Manna House Workshops 87  
 Mannes College of Music 58, 62, 121  
 Many Races Cultural Foundation 87  
 Marbletown Beautification Committee 94  
 Marcellus Community Development Association 120  
 Marcus, Morton 34, 35  
 Margaret Reaney Memorial Library 122  
 Marian House 94  
 Marian McPartland Trio 42, 47  
 Mariano Parra Spanish Dance Company, The 54  
 Marist College 36, 46  
 Markles Flats Junior High School, Ithaca 35  
 Marsicano, Merle 121  
 Martha Graham Center of Contemporary Dance 52  
 Martin, Agnes 114  
 Martin, Erin 40, 53  
 Martin Van Buren High School, Queens Village 36  
 Mary Anthony Dance Theatre Foundation 48  
 Maryrose Campus 40, 66  
 Marymount College 37  
 Marymount Manhattan College 42, 55  
 Maslow, Sophie 50  
 Mass Transit 53-54  
 Massapequa 41, 42, 48  
 Massena Arts Council 46  
 Massine, Lorca 49  
 Masterson, Dan 34, 35, 37  
 Masterworks Laboratory Theatre 62, 74  
 Mastic Beach 98  
 Matteawan State Hospital 94  
 Matteo and the Ethno-American Dance Company 47  
 Matthews, Marie 35  
 Matthews, William 34, 35, 36  
 Mattydale 98  
 Maverick Concerts 42  
 Max Roach Quintet 46  
 Maynard, Valerie 126  
 Maynor, Dorothy 86  
 Mazzo, Kay 43  
 Meadow Lane Players, The 87  
 Media Bus 28, 112  
 Media Equipment Resource Center (MERC) 21, 22, 24  
 Media Study, Inc. 22, 23, 28  
 Medicine Show Theatre Ensemble 74  
 Melendez, Jesus Papaletto 36  
 Melissa Hayden and Company 41  
 Melissa Hayden Ballet Festival 50  
 Meljokulomola 89  
 Melrose Elementary School, Brewster 34  
 Memorial Art Gallery of the University of Rochester 98, 104, 114, 122  
 Menkiti, Ifeanyi 34  
 Merce Cunningham and Dance Company 43, 44  
 Mercy College 34; Concert and Lecture Bureau 43  
 Meredith, William 35, 36  
 Meri Mini Players, The 74, 121  
 Merle Marsicano Dance Company 121  
 Merriam, Eve 34, 36, 37  
 Merrick-Bellmore Community Concert Association 43  
 Merry-Go-Rounders, The 55  
 Merwin, W. S. 35  
 Metamorphosis Foundation 54  
 Metropolitan Area Council for International Recreation, Culture and Lifelong Education 23, 74  
 Metropolitan Museum of Art, The 5, 28, 68, 97, 104, 130  
 Metropolitan Opera Association 7, 42, 60, 62-63, 121  
 Metropolitan Opera Studio 40, 63  
 Middleport 120  
 Middletown 21, 23, 25, 35, 89  
 Middletown Art Group 94  
 Middletown High School 35  
 Middletown State Hospital 21  
 Mid-Hudson Libraries 23  
 Mid-Hudson Regional Ballet Company 54  
 Midi Garth Dance Company 52  
 Mid-Island Concert Association 46  
 Mid-Westchester YM-YWHA 37  
 Mid-York Library System 23-24  
 Migrant Art Committee 94  
 Millbrook 98  
 Millbrook Community Center, East Side House Settlement 24  
 Millennium Film Workshop 21, 24  
 Miller, Gerald L. 70  
 Millerton 108  
 Milligan, Tom 34  
 Milton School, The 36  
 Mimi Garrard Dance Theater Company 52

- Minna Bailis Dance Company 48  
 "Minnesota Review" 30  
 Minority Photographers, The 121  
 Miss Amelia Cottage Museum 40  
 Modern Dance Artists 54  
 "Modern Poetry Studies" 30  
 Moe, Henry Allen 130-131, 132  
 Mohawk-Hudson Council on Educational Television (WMHT, Channel 17) 28  
 Mohawk Valley Chorus 57, 63  
 Mohawk Valley Library Association 24  
 Mongan, Agnes 114  
 Monk, Meredith 113  
 Monroe 105, 120  
 Monroe County 39  
 Monroe County Library System 39-40, 43  
 Monroe County Metropolitan Arts Resources Committee 125  
 Monticello 75, 120  
 Moorman, Charlotte 25  
 Mopet Players 74  
 Moriah Citizens Development Association 94  
 Moriches Bay Historical Society 118  
 Morley, Malcolm 114  
 Morocco 126  
 Morristown Foundation 94  
 Morrisville 98  
 Moss, Arnold 40  
 Mother Mallard's Portable Masterpiece Company 66-67, 68  
 Mount Kisco Chorale, The 63  
 Mount Saint Mary College Cultural Centre 43  
 Mount Vernon 35, 39, 43, 64  
 Mount Vernon YM and YWHA 35, 39, 43  
 Movements-BB: Dance Repertory Theatre 54, 87-88  
 Movies in the Park 23, 25  
 "Mulch" 30  
 Mumford Library 94  
 Mumma, Gordon 126  
 Municipal Art Society of New York, The 112, 117  
 Municipal Concerts 63  
 Murphy, Seamus 55  
 Murray Louis Dance Company 42, 44, 49  
 Musart 94  
 MUSE. See Brooklyn Children's Museum  
 Museo del Barrio. See Amigos del Museo del Barrio  
 Museum of American Folk Art 104  
 Museum of Contemporary Crafts 99  
 Museum of Modern Art, The 13, 22, 36, 64, 68, 83, 104  
 Museum of the American Indian, Heye Foundation 104  
 Museum of the City of New York 29, 99, 104  
 Museum of the Hudson Highlands 104  
 Museums Collaborative 104, 132  
 Music-Arts Cultural Society of Crown Heights, The 88  
 Music For A While 63  
 Music for Long Island 63  
 Music for Westchester 63  
 Music Is Youth Foundation 63  
 Musica Reservata. See Bedford Madrigal Choir  
 Nagrin, Daniel 54  
 Nahat, Dennis 48  
 Nanuet 25  
 Napanoch 46, 93  
 Naples 120  
 Narcotics Educational Workshop of Westbury 24  
 Nassau County 48, 63, 70, 82, 104, 118;  
 Department of Recreation and Parks 63; Office of Cultural Development 43, 50, 54  
 Nassau County Dance Ensemble 54  
 Nassau County Historical Museum 104, 122  
 Nassau County Performing Arts Council 118  
 Nassau Library System 24  
 National Academy of Ballet 54  
 National Academy of Recording Arts and Sciences 44, 46, 47  
 National Art Workers Community 109  
 National Ballet of Mexico 41  
 National Ballet of Washington 42  
 National Black Theatre Workshop 88  
 National Choral Council 63  
 National Chorale 44, 63  
 National Conference of Christians and Jews, The 74  
 National Endowment for the Arts 7, 31, 75, 81, 90, 133  
 National Organization for Women (NOW) 112  
 National Playwrights' Conference 75  
 National Research Center for the Arts 5, 12, 13, 127  
 National Shakespeare Company, The 41, 44, 47  
 National Trust for Historic Preservation: Lyndhurst 104  
 Native North American Artists 88  
 Natural Life Styles 123  
 Nazareth Academy 36  
 Nazareth College of Rochester 43  
 Nedrow 94  
 Negro Ensemble Company, The 8, 74, 88  
 Neighborhood Service Organization of Dutchess County 88  
 Nero, David 43  
 Neuhaus, Max 68  
 "NEW: American and Canadian Poetry" 30  
 New American Theatre Institute 74  
 New American Filmmakers Series 24  
 New Amsterdam Singers, The 63  
 New Berlin 47, 55  
 New Christie Minstrels 46  
 New City 35  
 New Golden Hind, The 117  
 New Haven Opera Society 63  
 New Heritage Repertory Theatre 88  
 New Hyde Park 36, 46  
 New Leases Educational Facility 94  
 New Music Ensemble 63  
 New Paltz 36, 49, 54, 56, 60, 70, 75, 102  
 New Rivers Press 31  
 New Rochelle 25, 42, 72, 79, 89  
 New School for Social Research, The 28, 36, 64  
 New Theatre Project 79  
 New World Workshops 88  
 New York Aquarium 105  
 New York Board of Trade, Educational Foundation of 126  
 New York Botanical Garden, The 104, 114  
 New York Chamber Soloists 46  
 New York Choral Society, The 63  
 New York City 5, 8, 10, 19, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 34, 36, 38-39, 41, 42, 46, 47, 48, 49, 50-51, 52, 53, 54, 55, 56, 57, 58, 59-60, 61, 62-63, 64, 65, 66, 68, 69, 70, 72, 73, 74, 75, 76, 78, 79, 81, 82, 83-84, 85, 86-87, 88, 89, 90, 92, 93, 98, 102, 106, 107, 108, 109, 110, 114, 121, 126-127;  
 Board of Education 30; Parks, Recreation and Cultural Affairs Administration 34, 36, 84, 88. See also  
 Bronx; Brooklyn; Chelsea; Chinatown; Lower East Side; Queens; Staten Island; Two Bridges; Upper West Side; Washington Heights  
 New York City Ballet 17, 39, 42, 44, 49  
 New York City Community Arts Workshop (Cityarts) 84, 109  
 New York City Community College 114  
 New York City Hispanic-American Dance Company 88  
 New York City Landmarks Preservation Commission 104  
 New York City Opera 39, 42, 59  
 New York City Society of Universal Culture and Art 121  
 New York Committee of Young Audiences 63, 121  
 New York Dance Festival, The 53, 54  
 New York Electronic Ensemble, The 68  
 New York Film Festival 21, 23  
 New York Foundation for the Arts 7, 46, 97, 117, 126-127, 133  
 New York Free Music Committee 63, 121  
 New-York Historical Society, The 104, 121  
 New York Institute of Anthropology 104-106, 120  
 New York Institute of Technology 114  
 New York Network 26  
 New York Opera Theatre Workshop 121  
 New York Philharmonic. See Philharmonic-Symphony Society of New York  
 New York Philomusica Chamber Ensemble 63  
 New York Pro Musica 41, 46, 57, 60, 63  
 New York Public Library 36; Dance Collection 98; Video Workshop 21, 25. See also Lincoln Center Library  
 New York Shakespeare Festival 39, 68, 69, 74  
 New York State Art Teachers Association 25  
 New York State Association of Museums 127  
 New York State Community Theatre Association 74  
 New York State Council for the Social Studies 112  
 New York State Craftsmen 112, 120  
 New York State English Council 36  
 New York State Historical Association 105  
 New York State Hospital 21  
 New York State Museum 104  
 New York State Opera Society 63  
 New York State Theater, Lincoln Center 48, 59  
 New York State Youth Film/Media Show 25  
 New York String Seminar and Orchestra 59  
 "'New York Times' Magazine" 30-31  
 New York University 36, 68, 114;  
 Institute of Fine Arts, Conservation Center 105; Institute of Film and Television 25; Jazz Ensemble 64; Loeb Student Center 46, 64; Media Co-op 28; Medical Center 94; School of Continuing Education 43; School of the Arts 24, 54, 74, 121  
 New York Zoological Society 105  
 Newburgh 43, 54, 121  
 Newburgh Ballet Guild 54  
 Newport Jazz All Stars 42  
 Niagara Falls 64, 74, 78, 127  
 Niagara Falls Philharmonic Orchestra 64  
 Niagara Festival of the Arts 43  
 Niagara Frontier Performing Arts Center 127  
 Niagara University 43  
 Niagara University Players 43  
 Niblock, Phill 41  
 Nichols School, The 32, 34  
 Nikolais Dance Theatre 40, 41, 43, 44, 49

Nineteenth Ward Community Association,  
Rochester 24  
92nd Street YM and YWHA 36, 43, 53  
Norris, Kathleen 36, 126  
Norsworthy, Stanley 41  
North Avenue Presbyterian Church, New  
Rochelle 79  
North Babylon Public Library 36  
North Country 40, 42, 94, 95, 128  
North Country Community College 23, 42  
North Country Cultural Center 94  
North Creek 57  
North Massapequa 63  
North Shore, Long Island 24, 43, 92  
North Shore Community Arts Center 24,  
35, 43  
North Syracuse Art Guild 118  
North Utica Arts and Crafts Center 123  
Northeast Regional Ballet Festival 54  
Northern New York Agricultural Historical  
Society 105, 120  
Northern Westchester Dance Company 54  
Northern Westchester-Putnam Science  
History Museum 120  
Northern Westchester Symphony Orchestra  
64, 122  
Northport 55, 60  
Norwich 121  
Norwood Historical Association and  
Museum 105  
Norwood Historical Society 121  
Nossen, Steffi 41, 48  
NOW Theatre Repertory Company, The 42,  
43, 70-71, 74-75  
Nuevo Teatro Pobre de America 88  
Nunez, Angel 25  
Nyack 72, 102  
Nygaard, Jens 44  
  
Oakwood School, The 36  
Oden, G. C. 34, 35  
O'Doherty, Brian 114  
Odyssey House 36  
Odyssey Theater 39, 75  
Off Center Theatre 75, 121  
Ogdensburg 75, 94, 105  
Ogdensburg Community Players 75  
Ogdensburg Public Library 94  
Ohlsson, Garrick 46  
Olatunji, Babatunde 43  
Old Bethpage Village Restoration 104  
Old Chatham 106  
Old Forge 57, 70, 98, 108  
Old Museum Village of Smith's Clove 105,  
120  
Old Post Office Theatre 35, 74  
Old Village Hall Museum 105  
Old Water Mill Museum 105  
Old Westbury 31  
Olean 92  
Oliver, Robert 25  
Omo Africa 88  
Oneida 43, 102, 121  
Oneida Area Arts Council 43  
Oneida County 100, 105, 128  
Oneida Historical Society 105  
Oneida Indian Historical Society 94  
Oneida Indian Society 102  
O'Neill, Eugene 75  
Oneonta 36, 94, 98, 105, 115, 125  
Oneonta Community Art Center 94  
Oneonta High School 36  
Onondaga County 41, 89, 109, 123, 128  
Onondaga Indian School 94  
Onondaga Reservation 90-91, 93  
Ontario 106  
Ontario County 39

Ontario Oral History Project 94  
Open Channel 28  
Open Theater, The 75  
Opera Company of the Syracuse Symphony  
Orchestra 64  
Opera Festival Association 64  
Opera Theatre of New York, The 64  
Opera Theatre of Rochester 64, 122  
Opera Today 64  
Oppenheimer, Joel 36  
Opportunity Resources for the Performing  
Arts 127  
Orange County 25, 55  
Orange County Community College 25, 35,  
114  
Orange County Community of Museums  
and Galleries 120  
Orange County Fair 25  
Orangeburg 102  
Oratorio Society of New York 64  
Orchestra Da Camera 48, 63  
Orchestra Repertoire Institute 64  
Orchestral Society of Westchester 42  
Orient 105  
Orlando Ballet Company, The 54  
Orleans County 94  
Orlovsky, Peter 36  
Orr, Gregory 36  
Ortiz, Miguel 34, 35, 36  
Ossining 56, 75, 89  
Ossining Correctional Facility 94, 109  
Oswego 36, 60, 114, 121  
Oswego Art Guild 121  
Otsego County 55  
Our Lady of Good Counsel High School 35  
Outriders Poetry in the Schools Program 32,  
34, 35  
Overman, Louis Marie 126  
Owego 98, 121  
Oyster Bay 122; Historical Society 122  
Oyster Bay Oral History Project 94  
Oysterponds Historical Society 105  
Ozick, Cynthia 35  
  
P.E.N. American Center 31  
Pace College Chamber Music Series 64  
Packer College Institute 34  
Padgett, Ron 34, 35, 36  
Padow, Judy 54  
Paiewonsky-Conde, Edgar 34  
Paik, Nam June 26, 113  
Paleontological Research Institution 105  
Paley, Grace 36  
Palmer Chamber Ensemble 43  
Paper Bag Players, The 75  
Parish Pottery Workshop 94  
Park Central Presbyterian Church, Syracuse  
123  
Park School, The 34  
Parks, John 54  
Parra, Mariano 54  
Parrish Art Museum, The 43, 64, 105  
Patterson, Raymond 36, 37  
Patterson Library, Westfield 112  
Paul Sanasardo Dance Company 49, 54  
Paul Taylor Dance Company, The 56  
Pawling Fine Arts Council 46  
Pearl Lang Dance Company 53  
Peckham, Morse 114  
Peekskill 24, 122  
Pekarsky, Mel 114  
Pember Museum, The 120  
"Pendulum, The" 31  
Penfield Foundation 94  
Penn Yan 94  
"Penumbra" 31  
People's Video Theatre 28

Percival Borde Dance Company, The 55  
Perez, Rudy 54  
Performers' Committee for Twentieth-  
Century Music 64  
Performing Artists and Communities  
Together (PACT) 64  
Performing Arts Association of New York  
State 125, 127  
Performing Arts Committee of Wellsville 47  
Performing Arts Foundation of Huntington  
Township 75  
Performing Arts of Woodstock 75  
Performing Arts Repertory Theatre 44  
Perinton Historical Society, The 118  
Periwinkle Productions 75, 120  
Petersburg 60  
Peterson, Donald 36  
Philadelphia Orchestra 65  
Philadelphia String Quartet 47  
Philharmonic Hall 60  
Philharmonic Symphony of Westchester,  
The 64  
Philharmonic-Symphony Society of New  
York 10, 42, 64, 121  
Phillips, James 126  
Phoenix Theatre 78  
Phyllis Lamhut Dance Company 53  
Piccillo, Joseph 126  
Pied Piper Foundation for Performing Arts,  
The 88  
Pilgrim Church, Bronx 30  
Pine Bush Arts Council 43  
Pine Bush Central School 43  
Pine Island 94  
Pingselli, Barbara 126  
Pinto, Louis E. 36  
Pittsford High School, Rochester 36  
Plattsburgh 21, 22, 47, 57, 60, 100, 114, 122  
Plattsburgh Film Society 21, 22  
Players' Theatre, The 75  
Players Workshop of the English Speaking  
Theatre 88  
Pleasantville Cantata Singers 63  
Poets and Writers, Inc. 31, 32  
Poet's Repertory Theatre 75  
Point Lookout 24, 44  
Police Athletic League 112, 114  
Pomare, Eleo 52, 86  
Port Byron 98  
Port Jefferson 122  
Port Washington 28, 36, 59, 97, 98  
Port Washington Public Library 28  
Porter, Karl Hampton 86  
Posey Dance Education Services 55  
Posin, Kathryn 48, 50, 55  
Pot Pourri Dancers 55  
Potsdam 36, 40, 47, 49, 94, 105, 114, 122,  
126  
Potsdam Public Museum 105, 122  
Poughkeepsie 23, 36, 46, 49, 54, 62, 75, 78,  
83, 88, 97, 98, 101, 122, 126  
Poughkeepsie Ballet Theatre 41, 43, 55  
Poulin, Al, Jr. 34, 36  
Pratt, Ron 54  
Pratt Institute 114, 117; Graphics Center 98,  
112  
Prattsburgh 90  
Prausnitz, Frederik 60-61  
Preserve Early American Crafts 94  
Printmaking Workshop 19, 98, 112  
Priority One of Greater Syracuse 29  
Pro Arte Association 64  
Project Proof 109  
Prospect School for Retarded and  
Emotionally Disturbed Children 94  
Public Access Celebration 25  
P.S. 152, Brooklyn 34

P.S. 198, Brooklyn 34  
 P.S. 207, Brooklyn 34  
 Public Theater 62, 64, 74, 86  
 Puerto Rican Art and Cultural Center 86  
 Puerto Rican Dance Theater 84-85, 88, 121  
 Puerto Rican Oratorio Society of New York City, The 88  
 Puerto Rican Traveling Theatre Company 88-89  
 Puerto Rican Workshop 112  
 Pulsa 114  
 Pultneyville 92, 122  
 Punch & Judy Playhouse 89  
 Purchase 36, 68, 79, 98, 114  
 Purdy, James 35  
 Putnam Arts Council 112, 125  
 Putnam County 54, 55, 120, 125  
 Queen Village Historical Society, The 118  
 Queens 31, 42, 43, 48, 53, 54, 55, 63, 64, 65, 70, 72, 73, 75, 82, 87, 88, 89, 98, 101, 104-105, 110, 112, 120. See also Far Rockaway; Flushing; Fresh Meadows; Jackson Heights; Jamaica  
 Queens Botanical Garden Society 105, 118  
 Queens College of the City University of New York 35, 55, 114  
 Queens Council on the Arts 75, 112, 125  
 Queens-Long Island Ballet Theatre 55  
 Queens Opera Association 64  
 Queens Playhouse 75  
 Queens Symphony Orchestra 64  
 Queens Village 36  
 Queensborough Community College 35, 60  
 Queens Borough Public Library 35, 104  
 Rabbit Hole, The 75  
 "Radical Software" 29  
 Railway Historical Museum of Northern New York 105  
 Raindance Foundation, The 29  
 Rainer, Yvonne 42, 56, 114  
 Raleigh, Stuart 65  
 Ramsey, Jarold 36  
 Randolph, David 43  
 Reader's Theatre 94  
 Red Barn Museum 94  
 Redlich, Don 55  
 Rees, Gomer 121  
 Reflections Community Art Gallery 89  
 Regional Community Action Agency 89  
 Regional Economic Community Action Program 89  
 Reich, Steve 64, 68  
 Reich Music Foundation 64  
 Reilly, Jack 68  
 Reis, Martin 114  
 Remington Art Memorial Museum 105  
 Rensselaer County Council for the Arts 125  
 Rensselaer County Historical Society 99, 105, 106, 123  
 Rensselaer County Junior Museum 105, 123  
 Rensselaer Polytechnic Institute 37  
 Repertory Dancers, The 55  
 Repertory Theater of Lincoln Center, The 42, 47, 75-76  
 Revolutionary Ensemble, The 68  
 Reynolds, Marilyn 126  
 Rhinebeck 25  
 Rich, Adrienne 32, 35, 36, 37  
 Rich, Beverly 90  
 Richmond College of the City University of New York 43, 114  
 Richmond College Jazz Day 44  
 Ridiculous Theatrical Company, The 76, 121  
 Riis Plaza Amphitheatre Association 89  
 Riley, Terry 68

Rimmer, David 53  
 Rio Grande Union, The 55  
 Riverdale, Bronx 73  
 Riverhead 92, 95, 122  
 Riverside Church, The, New York City 49, 52  
 Riverside Theatre Workshop 76  
 Roach, Max 46, 126  
 Roan, Barbara 56  
 Robbins, Jerome 49  
 Robbins, Roland Wells 92  
 Roberson Center for the Arts and Sciences 55, 64, 76, 105, 117  
 Rochester 10, 22, 24, 25, 29, 30, 31, 36, 39, 43, 47, 50, 52, 60, 64-65, 76, 78, 86, 97, 98, 99, 102, 104, 105-106, 107, 108, 110, 112, 113, 114, 122, 125; Board of Education 36  
 Rochester Area Educational Television Association (WXXI, Channel 21) 29  
 Rochester Bach Festival 64  
 Rochester Chamber Orchestra 64  
 Rochester Chapter, American Institute of Architects 108, 122  
 Rochester Chapter of Young Audiences 65  
 Rochester Civic Music Association 39, 65  
 Rochester Community Players 76  
 Rochester Institute of Technology 36  
 Rochester International Film Festival 22, 24  
 Rochester Jewish Young Men's and Women's Association 36  
 Rochester Museum and Science Center 29, 105-106, 122  
 Rochester Philharmonic Orchestra 10, 41, 47, 65, 122  
 Rochester Poetry Society, The 36  
 Rockaway Music and Arts Council, The 43  
 Rockburne, Dorothea 114  
 Rockefeller Foundation 26  
 Rockland County 63, 94-95  
 Rockland County Community College 37  
 Rockland County Historical Crafts Project 94-95  
 Rockland Country Day School 34  
 Rockville Centre 23, 41, 110, 114  
 Rod Rodgers Dance Company 55, 89  
 Roland Kirk Quartet 43  
 Rome 44, 106, 112  
 Rome Art and Community Center 112  
 Rome Community Concert Association 44  
 Rome Historical Society 106  
 Rondo Dance Theater 41, 48, 54  
 Ronkonkoma 55  
 Rooftop Players Visual and Performing Arts Centre 76  
 Roosa School of Music 89  
 Rorem, Ned 48  
 Rosen, Walter and Lucie 65  
 Roslyn Heights 42, 60  
 Roslyn Landmark Society, The 106  
 Rothenberg, Jerome 36  
 Roundabout Theatre Company 76, 121  
 Rouses Point 128-129  
 Roxbury Burroughs Club 95  
 Royale Dance Theatre 55  
 Ruda, Edwin 114  
 Rudner, Sara 54  
 Rudy Perez Dance Theater 54-55  
 Rukeyser, Muriel 34, 35, 36, 37  
 Rutherford, Michael 25, 34  
 Ryan, Paul 29  
 Rye 36, 106, 122  
 Rye Historical Society, The 106, 122  
 Rzewski, Frederic 68, 126  
 S.E.M. Ensemble 40, 65  
 Sage Hill Camp 24

Sailors' Snug Harbor 106  
 St. Agatha School 25  
 St. Agnes High School 36  
 St. Agnes School 44  
 St. Andrew Music Society 65  
 St. Ann's Episcopal School 34  
 St. Bonaventure 36, 47, 122  
 St. Bonaventure University 36, 47, 122  
 St. Clement's Church, New York City 76, 78, 121  
 St. Felix Street Corporation 44, 65  
 St. John, Primus 35  
 St. John's Elementary School 35  
 St. John's University 46  
 St. Johnsville 122  
 St. Joseph School 35  
 St. Lawrence Historical Society 95  
 St. Lawrence University 40, 46, 68  
 St. Lawrence University Summer Theatre 76  
 St. Lawrence Valley 40, 62, 126  
 St. Mark's Church In-the-Bowery, New York City 21, 31, 36, 76  
 St. Mark's Playhouse 74, 83  
 St. Mary's Hospital Methadone Maintenance Treatment Program 95  
 St. Nicholas Ukrainian Orthodox Church, Troy 40  
 St. Peter's Episcopal Church, New York City 72, 79  
 St. Peter's Lutheran Church, New York City 46, 68, 74  
 St. Regis Mohawk Reservation 82, 90  
 St. Regis Reservation Workshop Project 95  
 Salamanca 90  
 Salem 122  
 Salem Evangelical Lutheran Church, Brooklyn 117  
 "Salmagundi" 30  
 Salt City Playhouse 76, 123  
 Saltonstall, Katherine 35  
 Salzman, Eric 68  
 Sanasardo, Paul 49, 54  
 Sanchez, Sonia 34, 35, 36  
 Sandback, Fred 126  
 Sandler, Irving 113  
 Sandyfields Oral History Project 95  
 Sarah Lawrence College 46, 68, 114  
 Saranac Lake 23, 42, 57  
 Saratoga Performing Arts Center 17, 39, 44, 49, 65, 122  
 Saratoga Springs 36, 44, 49, 50, 78, 102, 114, 122, 128  
 Sasaki, Tomiyo 126  
 Satellite Art Centre 95  
 Saturday Theatre for Children 76  
 Sayville 98, 106  
 Sayville Historical Society 106  
 Scarsdale 37, 48, 79, 112, 122  
 Scarsdale Studio Workshop for Art 112  
 Schechter, Ruth Lisa 36  
 Schenectady 24, 28, 37, 55, 56, 68, 74, 78, 86, 98, 106, 122  
 Schenectady Civic Ballet Company 55  
 Schenectady County 55, 106  
 Schenectady County Community College 37  
 Schenectady County Historical Society 106  
 Schenectady Light Opera Company 122  
 Schenectady Museum, The 55, 68, 99, 106, 122  
 Schenectady Symphony Orchestra Association 65  
 Schisgal, Murray 35  
 Schlammé, Martha 40  
 Schola Cantorum of New York, The 65  
 Schomburg Collection of Black History, Literature and Art 110, 121  
 School of Visual Arts 114

- Schroon Lake 53, 57, 122  
 Schwartz, Abby 25  
 Schwartz, Theresa 114  
 Schwerner, Armand 34, 36  
 Scotia 25  
 Scottsville Town Design Project 95  
 Sculpture in the Environment (SITE) 112  
 Sea Cliff Elementary School 36  
 Seamus Dance Foundation 55  
 Searingtown School 36  
 Seasonal Employees in Agriculture 95  
 Seccombe, David 126  
 Segal, Lore 126  
 Seidman, Hugh 35  
 Selden 37, 98  
 Selkirk 122  
 Seminar One Foundation 76  
 Seminar to Help Artists and Nurture  
   Talented Individuals in Sullivan  
   County (SHANTI) 95  
 Seneca Falls Historical Society 106  
 Seneca Indian Historical Society 95  
 Senior Citizen Center, Middletown 23  
 Senior Musicians Association of Local 802,  
   American Federation of Musicians 65  
 Setauket 98, 106  
 Seuffert Band, The 65  
 Shadow Box Theatre, The 70  
 Shaker Museum Foundation, The 106, 128  
 Shalom, Inc. 89  
 "Shantih" 31  
 Shapiro, David 35, 36  
 Sharon Springs Historical and Cultural  
   Committee 122  
 Shelter Island Historical Society 106  
 Shelter Island-Southold Area Branch of the  
   American Association of University  
   Women 89  
 Shelton, Sara 50  
 Shepp, Archie 68  
 Shrader, Steve 35  
 Shrub Oak 64, 122  
 Siena College 35  
 Silva, Fred 25  
 Simon, Joanna 42  
 Sine Nomine Singers, The 65  
 Singer, Michael 126  
 Singing Boys of Long Island 120  
 Sissman, L. E. 35, 37  
 Skaneateles 98  
 Skidmore College 36, 98, 114  
 Skinner, Knute 34  
 Sloan, Bill 25  
 Slutzky, Richard 114  
 Smith, Alvin 126  
 Smith, James 25  
 Smith, William Jay 36  
 Smith Haven Life Arts Youth 120  
 Smith Haven Ministries 95  
 Smithson, Robert 112, 114  
 Smith's Clove, Old Museum Village of 105,  
   120  
 Smithtown Historical Society 122  
 Smithtown Township Arts Council 122, 126  
 Snelson, Kenneth 5, 130  
 Snodgrass, W. D. 35, 36, 37  
 Snow, Michael 25  
 Society for the Advancement of the Visual  
   Environment, The 113  
 Society for the Preservation of Long Island  
   Antiquities 106  
 Society for the Preservation of Weeksville  
   and Bedford-Stuyvesant 117  
 Society of Friends of Puerto Rico 89  
 Society of the Third Street Music School  
   Settlement, The 89  
 Society of Universal Cultural Arts 65, 121  
 SoHo Photo Gallery 55  
 Sokolow, Anna 50  
 Solder, Cheryl 34, 36  
 Solomon R. Guggenheim Museum, The 23,  
   42, 46, 60, 73, 86  
 Solomons, Gus 50  
 Somers Historical Society 106, 122  
 Sonfist, Alan 114  
 Sonic Arts Union 29, 65, 68  
 Sonnenberg Gardens 118  
 Soul and Latin Theater 89  
 South Bronx 84  
 South Brooklyn Arts Project 89  
 South Brooklyn Committee for the Arts 113  
 South Fallsburg 41, 47, 75  
 South High School, Valley Stream 37  
 South Huntington Public Library 35  
 South Mall Riverfront Pumping Station 130  
 South Shore Cultural Arts Center 24, 44  
 South Shore YM-YWHA 25  
 South Street Seaport Museum 66, 78, 104,  
   106, 121  
 Southampton 43, 64, 105  
 Southampton College 105  
 Southeast Museum 106, 114  
 Southern Tier 15, 29, 105  
 Southern Tier Educational Television  
   Association (WSKG, Channel 46) 29  
 Southold. See Shelter Island-Southold Area  
 Spa Summer Theatre 49  
 Space for Innovative Development, The 29,  
   49, 60, 65, 76  
 Spanish Action League of Onondaga  
   County 89  
 Spanish Harlem 90. See also East Harlem  
 Sparkill 98  
 Speculum Musicae 65  
 Spencer Memorial Church, Brooklyn 65,  
   117  
 Spiegelman, Joel 68  
 Spring Valley 37, 63  
 Spring Valley High School 37  
 Stage Directors and Choreographers  
   Workshop Foundation 55  
 Stamford 98  
 Starry Night Ensemble 75  
 State University Agricultural and Technical  
   College 40  
 State University College at Brockport 34,  
   47, 49, 53; at Cortland 34, 114; at  
   Fredonia 68, 114; at New Paltz 36,  
   56, 60, 114; at Oneonta 105, 114; at  
   Oswego 36, 114; at Plattsburgh 47, 60,  
   114; at Potsdam 36, 40, 114; at  
   Purchase 36, 114  
 State University College of Ceramics 114  
 State University of New York, Office of  
   University-Wide Services 113  
 State University of New York at Albany 34,  
   68, 114; at Binghamton 55, 114; at  
   Buffalo 34, 47, 68, 100, 114, 130;  
   at Stony Brook 37, 114  
 Staten Island 43, 47, 53, 98, 125  
 Staten Island Community Concert  
   Association 44  
 Staten Island Council on the Arts 44, 125  
 Staten Island Historical Society 106  
 Staten Island Institute of Arts and Sciences  
   106  
 Staten Island Lyric Opera 44  
 Stavron, Constantine 34  
 Steffi Nossen Dance Company 41, 48  
 Stein, Charles 34  
 Stepanchev, Stephen 35  
 Steve Reich and Musicians 64  
 Stevens, Bill 25  
 Stewart, Delano 83  
 Stewart, Ellen 87  
 Stone, Sylvia 114  
 Stone Ridge 94  
 Stony Brook 37, 52, 53, 62, 78, 98, 106, 114  
 Stony Brook Quartet 43  
 Stony Point 29, 63, 65  
 Store-Front Museum 89  
 Stormville 44, 47, 93  
 Story-Time Dance Theatre 55  
 Storyck, John 126  
 Strand, Mark 34, 35, 36  
 Street Theatre, The 89  
 Studio Arena Theatre 76, 118  
 Studio Museum in Harlem, The 24, 106, 121  
 Studio Theatre School 76  
 Studio WE. See Society of Universal Cultural  
   Arts  
 Stump, Cindy 25  
 Suffern 37, 98  
 Suffern High School 37  
 Suffolk Cooperative Library System 34  
 Suffolk County 48, 50, 54, 55, 63, 64, 70,  
   101, 106, 122  
 Suffolk County Community College 37  
 Suffolk County Historical Society 122  
 Suffolk Museum and Carriage House 106  
 Suffolk Symphonic Society 65  
 Sugarman, George 114  
 Sullivan County 95  
 Sullivan County Community College 41  
 Sullivan County Museum 109  
 Summers, Elaine 29, 55  
 "Sun" 31  
 Sun Ra 41  
 Supernova of the Arts 29  
 Suttle, William 126  
 Sutton, Julia 50  
 Swados, Harvey 34  
 Sweet Home Central High School,  
   Amherst 34  
 Swenson, May 34, 35, 36  
 Synecchia Arts Center 25, 95, 118  
 Syosset 37, 47, 75, 104, 122  
 Syosset High School 37  
 Syracuse 23, 26, 29, 31, 41, 44, 47, 53, 54,  
   56, 58, 63, 64, 65, 68, 76, 78, 79, 89,  
   90, 97, 98, 101, 109, 113, 114, 123  
 Syracuse Area Citizens for Environmental  
   Quality 113  
 Syracuse Ballet Theatre 56, 123  
 Syracuse Ceramic Guild 123  
 Syracuse Friends of Chamber Music 68  
 Syracuse Musical Drama Company 76  
 Syracuse Repertory Theatre 79  
 Syracuse Symphony Guild 46  
 Syracuse Symphony Orchestra 43, 46, 60,  
   62, 65, 123  
 Syracuse Symphony Symphonetta 46  
 Syracuse University 65, 114  
 Tania 114  
 Tanner, Richard 49  
 Targan, Barry 34  
 Tarrytown 37, 97, 98, 104, 113, 114  
 Tatti, Benedict 126  
 Tavel, Ronald 126  
 Taylor, Andrew 34  
 Taylor, Cecil 68  
 Taylor, Paul 56  
 Taylor, Sheldon 25  
 Taylor Theater 70  
 Teachers and Writers Collaborative 21, 30,  
   31  
 Teatown Lake Reservation 100  
 Teatro de Orilla 88  
 Teatro Lirico. See Lyric Theater of New York  
 Technical Assistance Group 56

- "Telephone" 31  
 Temple Adath Yeshurun, Syracuse 65  
 Temple Beth Zion, Buffalo 130  
 Terrace, Peter 84  
 Thad Jones/Mel Lewis Quintet 44-45, 47  
 Tharp, Twyla 56  
 Thayer, Carl 36  
 "Theatre Design and Technology" 31  
 Theatre Development Fund 78  
 Theatre Fair for Children 76  
 Theatre for Ideas 65, 78  
 Theatre for the Forgotten 89-90  
 Theater for the New City 78, 121  
 Theatre Genesis 76  
 Theater in a Trunk 78  
 Theatre in Education 78  
 Theater in the Street 78  
 Theatre Incorporated 78  
 Theater North 78  
 Theatre of Latin America 78  
 Theatre Research 78  
 Theatre Three Productions 78  
 Theatre II of Glen Cove 78  
 Theatre Unit 121  
 Third World Cinema Productions 23  
 Thompson, Francis 22  
 Thompson, John 35  
 Thomson, Virgil 68  
 Thousand Islands Museum 106  
 Thousand Islands Summer Project 95  
 Ticonderoga 57  
 Tillson 123  
 Tin Flower School Program, The, Ithaca 35  
 Tina Coll and Company 49  
 Tioga County 55, 121  
 Tioga County Chamber of Commerce 121  
 Tivoli Town Design Project 95  
 Tobey, Alton 114  
 Tompkins County 55, 101  
 Tonawanda 102  
 Toney, Anthony 114  
 Torm, Fernando 54  
 Total Education in the Total Environment 102  
 Touchstone Center for Children, The 31, 78, 98, 113  
 Town and Country Repertoire 79, 120  
 Town Hall 36, 44, 63, 64  
 Town of Bethlehem Historical Association 122  
 Town of Ontario Historical Society 106  
 Township Theatre Group, Huntington 79  
 Traditional Jazz Dance Company 56  
 Tree, Michael 44  
 Tri-Cities Opera Workshop 66  
 Trotting Horse Museum 106  
 Troupe, Quincy 36  
 Troy 24, 37, 41, 78, 98, 105, 112, 123, 125  
 Troy Public Library 24, 113, 123  
 Truesdale, C. W. 34  
 Trumansburg 31  
 Trust, The 56  
 Tsuno, Keiko 126  
 Tuesday Night Sea Chantie Concerts 66  
 Turin 47  
 Turnabouts, The 79  
 Turnau Opera Association 41, 46, 66  
 Tuscarora Reservation Workshop Project 95  
 Two Bridges, Manhattan 84  
 Workov, Jack 114  
 Twyla Tharp Dance Foundation 56  
 Ulster County 55, 110, 128  
 Union College 37  
 Union-Endicott High School 35  
 Union Settlement House 90  
 Uniondale 98  
 United Choral Society 66  
 United Presbyterian Church, The, Division of Mass Media 29  
 United States Institute for Theatre Technology 79  
 Unity Hall Community Center 95  
 Universalist Church Theatre 74  
 University of Rochester 47, 60, 104, 114, 122. See also Eastman School of Music  
 University of the Streets 68  
 University Regent Theatre 44, 79, 123  
 Upper Catskill Community Council of the Arts 125  
 Upper Hudson Library Federation 24  
 Upper West Side, Manhattan 74, 82, 83  
 Uppman, Theodore 43  
 Upstate Films 25  
 Upton 47  
 Upton, Richard 98  
 Urban Arts Corps 90  
 Usdan Center for the Creative and Performing Arts 66  
 Ussachevsky, Vladimir A. 126  
 Utica 23, 48, 50, 59, 60, 78, 98, 100, 102, 105, 123, 126  
 Valentine, Jean 36  
 Valentown Museum 95  
 Valhalla 37, 123  
 Valley Development Foundation 113, 130  
 Valley Stream 37  
 Van Buren, Richard 114  
 VanDerBeek, Stan 22  
 van der Marck, Jan 113  
 Van DerZee, James 97, 98, 113  
 Van Duyn, Mona 35, 36  
 van Itallie, Jean-Claude 36  
 Van Ringelheim, Paul 114  
 Vanaver, Bill 54  
 "Vanishing Rotating Triangle, The" 31  
 Vanishing Rotating Triangle Press 31  
 Vassar College 46  
 Venet, Bernar 113-114  
 Vetra, Vija 42  
 Video Access 29  
 Video Exchange 56  
 Villella, Edward 46  
 Viola Farber Dance Company 52  
 Vishniac, Roman 110, 114  
 Visual Studies Workshop 29, 31, 106-107, 113  
 Vivian Beaumont Theater 76  
 Vliet, R. G. 34, 35  
 Voices, Inc. 46, 47  
 Volunteer Lawyers for the Arts 127  
 Wagner, Thomas 68  
 Wagner College 47  
 Wagoner, Dan 56  
 Wakoski, Diane 34, 35, 36  
 Waldman, Anne 36, 37  
 Walker, Joseph 8  
 Walker, Norman 50  
 Waller, Richard 126  
 Wallkill Correctional Facility 95  
 Wallkill Valley 106  
 Walter and Elaine Farrell's Cultural Arts Repertory Company 60  
 Walter & Lucie Rosen Foundation, The 65  
 Wantagh 24, 66, 92, 113  
 Wantagh 7-12 Association 24, 66, 113  
 Wappingers Falls 70  
 Ward, William 36  
 Warren County 57  
 Warrensburg 94  
 Washington Heights, Manhattan 44  
 Washingtonville 54  
 Water Mill 105  
 Waterport 94  
 Waters, Michael 36  
 Watertown 93, 102  
 Waterville Historical Society 107  
 Watkins Glen 90  
 Wave Hill 107  
 Waverly Central Junior and Senior High School 37  
 Waverly Consort, The 66  
 Wayne County 39, 92, 107, 109, 128  
 Wayne County Historical Society 107  
 Wayne County Pomona Grange 107  
 WCNY, Channel 24 26  
 Weatherly, Tom 34  
 Weber, John 114  
 Weeksville, Brooklyn 117  
 Weidman, Charles 46, 50, 56, 121  
 Weiner, Stanley 68  
 Weinman, Paul 34  
 Wells, Alice C. 126  
 Wells College 34  
 Wellsville 47  
 Wesselman, Tom 114  
 West, Paul 87  
 West Bronx Art League 113  
 West Coxsackie 47, 92  
 West End Symphony 66, 90  
 West Haverstraw 95  
 West Hempstead 60  
 West Side Film Teachers Cooperative 24  
 West Side Orchestral Concerts 66  
 Westbeth Corporation 121  
 Westbeth Graphics Workshop 121  
 Westbury 24, 42, 62  
 Westchester Art Society 113, 114  
 Westchester Ballet Company 41, 48, 56  
 Westchester Black Folklore and Legend Project 95  
 Westchester Chamber Chorus and Orchestra 66  
 Westchester Chamber Music Society, The 44  
 Westchester Community College 37, 123  
 Westchester County 41, 48, 54, 55, 63, 79, 84, 89, 95, 100, 113, 118, 123, 125  
 Westchester Dance Council 56  
 Westchester Dance Theatre 56  
 Westchester Educational Theatre 47  
 Westchester Library System 24  
 Westchester Young Actors Theatre, The 79  
 Western New York Educational Television Association (WNED, Channel 17) 29  
 Westfield 112  
 Westport 57  
 Whalen, Philip 36  
 Where We At 121  
 White Plains 24, 37, 41, 44, 47, 48, 56, 63, 66, 72, 79, 83, 84, 90, 95, 97, 98, 113, 123, 125  
 White Plains Community Action Program 90  
 Whitman, Robert 126  
 Whitney Museum of American Art 21, 24, 56, 59, 94, 107, 114  
 Whittemore, Reed 35, 36  
 Whiz Bang Quick City 25, 116-117, 121  
 Wickshire School 36  
 Wide World Productions 36  
 Wiegand, Robert 114  
 Wiesel, Elie 37  
 Williams, C. K. 35, 36  
 Williams, Mary Lou 50  
 Williams, Mason 48  
 Williams, Sandra Beth 126  
 Williamsburg, Brooklyn 86, 110  
 Williamsville 58, 79, 83, 90  
 Williamsville Circle Theatre 79  
 Williamsville North High School 34

Willow 22, 30, 109  
 Wilson 25  
 Wilson Central Schools 25  
 Wilson, Keith 34, 36  
 Willow School for Mentally Disturbed  
   Children 95  
 WLIW, Channel 21 28  
 WMHT-TV, Channel 17 28, 37  
 WNET, Channel 17 29  
 WNET, Channel 13 26  
 WNYC-TV 68  
 Wolff, Christian 68  
 Women's Club of Cooperstown 46  
 Women's Interart Center 24, 25, 113  
 Won, Ko 34  
 Wood, Marilyn 112  
 Woodglen Elementary School, The 35  
 Woodmere 98  
 Woodstock 25, 42, 66, 75, 93, 113, 116-117  
 Woodstock Artists Association 113  
 Wooster Group, The 79  
 Workgroup, The 54  
 Workman, Reginald D. 126  
 Workshop of the Players Art Foundation 79  
 "World, The" 31  
 WQBK Radio 34  
 WQXR 60  
 Wright, Charles 36  
 Wright, James 32, 35  
 Wright, Jay 36  
 WSKG, Channel 46 29  
 WXXI, Channel 21 29  
 Wyandanch 66  
 Wyoming 94  
 Wyoming County 39, 55  
  
 YGB Company 46  
 Yivo Institute for Jewish Research 107  
 YM and YWHA of Mid-Westchester 79  
 YM and YWHA of Washington Heights &  
   Inwood 44  
 Yonkers 47, 86, 102, 123  
 Yonkers Coordinating Committee on the  
   Arts 123  
 Yonkers Jewish Community Center 59  
 York College of the City University of  
   New York 35  
 Yorker-Explorer Scout Group 118  
 Yorktown Heights 25, 40, 55  
 Young, Al 34, 36  
 Young, LaMonte 68  
 Young, Virginia Brady 36  
 Young Audiences 63, 66, 118  
 Young Concert Audiences 66  
 Young Filmmaker's Foundation 22, 24  
 Youth Film Distribution Center 24  
 Youth Symphony Orchestra of New York 66  
 Yuriko Foundation for the Dance 56  
 YWCA of Buffalo and Erie County 24  
 YWCA of Peekskill 24  
 YWCA of White Plains and Central  
   Westchester 113  
 YWHA of Rochester 122  
  
 Zalenka Woodwind Quintet 42  
 Zamir, Batya 56  
 Zavatsky, Bill 34, 35  
 Ze'eva Cohen Dance Company 49  
 Zimmer, Paul 34  
 ZONE 46  
 "Zukunft" 31

# Credits

Design: Martin Stephen Moskof &  
 Associates, Inc./Richard Hefter  
 Typography: Rockland Typographical  
 Services  
 Printing:  
   Text: Georgian Lithographers, Inc.  
   Cover: Photogravure and Color Co.  
 Printed in U.S.A.  
 Typeface: Helvetica semi-bold heads,  
   Optima text  
 Paper:  
   Text: Consolidated Paloma,  
   Insert: French Once Again (recycled paper)  
   Cover: Mead Black and White

Photographs identified by page and  
 position: cover/Mark Feldstein 4/Michael  
 Fredericks, Jr. 6/Louis Melancon 8/Bert  
 Andrews 17/Margaret Norton 18/Chie  
 Nishio 20/Gwen Sloan 27/Peter Moore  
 33/Neil Fox 38/V. Sladon 45/Benedict  
 J. Fernandez 51/Louis Peres 61/Arts  
 Development Associates 67/John Collins  
 71/David Garlock 77/Alan B. Tepper  
 80/Marlis Muller 85/Carleton Sarver  
 91/Kingsley Fairbridge 96/Cheryl Rossum  
 103/Boro Photo 111/Peter Moore  
 115/Medical Photography Unit, University  
 of Rochester 116/Richard Frank 119/John  
 B. Bayley (Greensward Foundation, Inc.)  
 124/R. David Freund 129/Allan S. Everest  
 134/Top, Michael Fredericks Jr., bottom  
 left, Lucille Rhodes, bottom right, Arthur  
 J. Kerr 136/Lucille Rhodes

