Some broken
Iroquois adze
pounded southward
and resembled this
outline once But now
boundaries foul-lines
and even sea-coasts are
naturally involved with
mappers and followers of
borders So that we who grew
up here might think That steak is
shaped too much like New York to be real And like
the shattered flinty implement whose ghost lives
inside our sense of what this rough chunk should
by right of history recall the language spoken by
its shapers now inhabits only streams and lakes and
hills The natural names are only a chattering and mean
only the land they label How shall we live in a forest of
such murmurs with
no ideas but in
forms a state
whose name
passes
for
a city
New York State Council on the Arts Annual Report 1972-73
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. Council 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 financial assistance came from at least one more program. The index will enable the reader to locate every instance of financial support awarded to asterisked grant recipients. In addition, it will show instances of the indirect assistance from Council programs that is listed geographically on pages 143 to 157.

- In the alphabetical listings of financial assistance, geographic location follows the name of each grant recipient excepting those with names that incorporate location (Albany League of Arts, Earlville Opera House). 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 Kathryn Posin Dance Group is alphabetized under “P” and The Solomon R. Guggenheim Museum under “G.”

- Council funds do not subsidize total operation. In fact, disbursements for 1972-73 constituted only 6% 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 illustration: See last page.
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Early in its term of office this Administration faced up to the economic realities threatening the arts—constricting them and confining their pleasure and social value to a privileged few. We took the position that the survival and expansion of cultural opportunity is a valid concern of state government. We therefore created a state council on the arts. In 1960 the idea was daring—a national first. Yet New York's lead was subsequently followed by all the other states and the federal government.

The initial thrust of the Council was to support projects giving more artists an opportunity to perform and giving new and larger audiences an opportunity to experience the arts. Three years ago the Administration met, head-on, an even more fundamental need. Hundreds of cultural enterprises in the State—as in the nation generally—faced financial collapse. We saw theatre groups threatened with their final curtain, symphony orchestras being silenced by crushing deficits, dance groups folding, and museums closing. We could no more tolerate the loss of these resources than the loss of manufacturing plants. Our cultural enterprises, whether measured in terms of their spiritual necessity or their economic pulling power, are vital to our society. New York State government again took an unprecedented initiative: direct funding that spelled the difference between the continuation or termination of cultural activities.

The budgets of some 850 cultural organizations aided by the Council in 1972-73 dramatize the problem. Together, these groups faced a gap between income and expenses totaling $33 million. The $15 million appropriated by the Legislature for aid to the arts filled 45 percent of that gap—enough to provide the margin between survival and extinction.

While State aid accounted for a relatively small part of the aggregate income of these 850 groups—only 6.5 percent of their $235 million combined operating budgets—it was a critical life-or-death percentage. And though that $15 million in State aid to the arts amounts to under two-tenths of 1 percent of the total State budget, it is one of the most significant investments the State is making.

I am delighted by the continuing understanding and support which our program of saving and enhancing the arts has received from our State legislators. Their backing is worthy of New York's stature as the national cultural capital. I am proud of the men
and women who administer these programs at the Council. They demonstrate genuine creativity in wisely distributing public funds among the arts while avoiding political or bureaucratic impediments. The evidence of their success is in the story told on the following pages.

Nelson A. Rockefeller

CHAIRMAN’S REVIEW

In 1972-73 the Council on the Arts continued to cultivate the artistic soil throughout the State, helping it toward productivity in countless varied and vital ways. An even 1,300 organizations applied for Council assistance during that year. All told, almost 850 of them received funds for just short of 1,000 programs.

It has often been observed by members of the Council that New York City has to be dealt with not only as the art center of the State but as the artistic capital of the nation and perhaps the world. This recognition does not lessen the complexity of the Council’s task in nurturing the arts in all parts of the State while at the same time concerning itself with the highest order of qualitative achievement. The problem is one which few arts councils face in a comparable way, and only the record can tell how the Council has dealt with it. The figures for 1972-73 are very instructive.

Direct Council assistance reached 54 of the State’s 62 counties last year, and almost all were affected indirectly by its grant activities. A closer look at those activities shows that 383, or 45 percent, of the organizations funded were based outside of New York City. The figure would increase appreciably if all organizations providing statewide services were included regardless of whether they happened to have New York City headquarters. But the Council’s sensitivity to upstate needs is perhaps better reflected in the percentage of upstate applicants funded. The 383 upstate organizations that received Council aid in 1972-73 constitute 67 percent of 565 upstate applicants—an appreciably higher percentage than held for New York City.

Another measure of the Council’s regional efforts to encourage the arts can be found in the relation of its aid to the overall budgets of the 850 funded organizations. In New York City, the Council’s contribution represented only 5 percent of operating budgets that totaled $180 million. Upstate, the Council’s contribution loomed substantially larger, accounting for a full 11 percent of combined budgets of $55 million.

While the geographic base of the arts in the State continued to expand and grow stronger in 1972-73, their financial base, unfortunately, did not. The reasons are all
too familiar—inflation, recession, the assertion of other pressing public needs, inability of traditional funding sources to keep pace.

Happily, a hearing held by the New York State Commission on Cultural Resources led to the Governor's recommendation for a deficiency appropriation for the State's cultural organizations, which in turn resulted in the State Legislature allocating to the Council an additional—and welcome—$2 million. This action brought the Council's total 1972-73 appropriation to $16.3 million, of which $15 million was earmarked for local assistance.

Reviewing the wider range of activities cataloged in the following pages, we can arrive at an overview of the Council's way of operating. Essentially, the Council takes its cues from what grant applicants themselves state to be their priorities. If one group requests money for its day-to-day operation, then that need will be recognized as a legitimate need. If another wants money to experiment, then that too, may be aided. Both, after all, must be supported if we are to have a healthy artistic community. Difficult and delicate balances have to be maintained among all the claims—artistic, monetary, geographic—on the Council's limited resources. Not every organization will be pleased, to be sure, but I believe that under difficult and varied circumstances which require most careful consideration the Council's decisions are justified.

The very act of trying to catalog the Council's responses brings an important development to light—the tremendous mixing and melding together of art forms that seems to characterize the cultural life of our time. The Council staff uses the label "crossover" to designate an application for aid in more than one discipline, and the growing frequency with which the term recurs reflects one of the most exciting new developments in its work. More and more organizations want to do more than one thing. Museums are involved in performing arts, performing arts groups are experimenting with video, and so on. The neat old disciplines can seldom be counted on to reflect the realities of the contemporary arts world.

In my twelfth year as chairman of the first modern-day arts council—continuously the largest arts council in any of the states—I find myself repeating certain truths. Perhaps this is all to the good, however, for losing sight of some of our first principles might well undermine our very reason for being. Chief among these is the

"Mixing and melding together of art forms seems to characterize the cultural life of our time....The neat old disciplines can seldom be counted on to reflect the realities of the contemporary arts world."
recognition that the source of the arts is the artist. Second is the belief that quality and public service are the criteria on which assistance should be awarded. And each passing year only strengthens the long-held conviction that communities not only know something about art but also know what they like. Self-determination is as valid where the arts are concerned as it is in government itself. In short, the recognition of art does not come from some Olympus but rather springs from grass roots. That is why we must pay keen attention to the entire artistic landscape of our state so that we are familiar with all its features—traditional and avant-garde, urban and rural, established and emerging. All of them need all the attention they can get. In the arts, past, present, and future all grow together. If we neglect any of the varieties, we do so at our peril.

Seymour H. Knox

**EXECUTIVE DIRECTOR’S STATEMENT**

A cardinal rule of behavior for arts councils is not to do things somebody else does better. They should stay out of the day-to-day business of the arts, if we can call it that: the care and display of paintings and sculpture; the performing of music, dance, and theatre; the many and varied activities of the professional men and women who serve and embody the cultural substance of our society. Thus the guiding philosophy of the New York State Council on the Arts—of Governor Rockefeller when he set it in motion, and of men like Henry Allen Moe who advised him—has always been to work through existing institutions rather than compete with them.

But the Council has other obligations as well. In the language of its enabling legislation, it is charged to “stimulate and encourage” the study and presentation of the arts throughout the State, and “to take such steps as may be necessary . . . to expand the state’s cultural resources.” Evidence of public support for this mandate has been provided this year through a study by the National Research Center of the Arts (an affiliate of Louis Harris and Associates), conducted with Council support. Entitled *Arts and the People*, this study explored the cultural attitudes of a complete cross-section of the State’s population, including all levels of education and income. Most significantly, it uncovered a vast “culturally inclined coalition” waiting and wanting to be reached by the arts, representing 47 percent of all New York State citizens over sixteen years of age—an impressive 6.1 million people who value the arts and want more of them.
"Inadequately researched, poorly marketed...if the arts have survived, they have done so at a cost both human and economic in which none of us can take pride."

To satisfy this public need and its legislative expression is a large order, but we understand it to imply that the Council has an overall responsibility which goes beyond merely accepting the current condition of the arts as they are. We are of necessity engaged in discovering things that need to be done, and very often the reason something is not being done is that the institution for doing it does not exist.

The result is a compromise between conviction and conscience. We try to resolve the conflict by initiating activities in the hope that they can mature and grow enough to take on one day a life and identity of their own. Some of these activities may ultimately move to other agencies of State government, like the Professionals Teach the Performing Arts program and our support of the New York Public Library, both of which are now lodged in the Department of Education. Some are adopted by existing institutions, as the Media Equipment Resource Center is administered by the Young Filmmaker's Foundation. Some become independent nonprofit organizations in their own right, like The Composer in Performance or Poets and Writers. There is no formula; the aim is to tailor solution to problem rather than the other way around.

Yet there are themes—two of them, primarily—which run through all of these ancillary activities. One is the individual artist, the other is service to the community.

Some years ago, at a Council meeting devoted to self-examination and assessment of the future, Dr. Moe remarked that the New York State Council on the Arts would not be meeting its responsibilities to the full until it confronted the problem of the artist as individual. This was a just indictment. There is an innate tendency in government, as among foundations, to prefer dealing with institutions like themselves; and, by nature, the individual artist escapes from all those patterns of behavior with which organized philanthropy and public funding are comfortable. Individual artists are not likely to be tidy about bookkeeping, to enjoy filling out application forms, or indeed to relish going hat in hand anywhere they feel their personal integrity is involved. Like anyone else, the artist would prefer to be economically self-sufficient and would not like to be an object of charity, least of all if charity is grudgingly extended or if his work suffers from seeking or accepting it.

Yet it is the individual artist from which everything else derives. The vast machinery of the arts has no other reason for existence, no other source to draw on, no other
final objective than the study, care, and presentation of works which individuals originally created. To neglect the individual artist of today is to damn the arts of the future to sterility.

In a sense, therefore, everything in which an arts council engages itself is directed toward the individual artist, or should be, despite the fact that large organizations may be the instruments of that purpose. Even if it cannot fund individuals directly—and the Council, under State law, is severely limited in doing so—it must seek to bring about those circumstances in which the individual artist can, if not thrive, at least survive. For the artists in our society, each of them standing alone in a highly organized world, labor under multiple disadvantages. They are taxed unfairly; they lack the benefits which a union or a corporation can offer its members or employees; and they have no spokesmen, no representatives of their interests in the forums of public policy where decisions affecting their well-being are made.

Similarly, at the other end of the scale, the community of the arts is equally ill served. In the first place, there are faulty connections between the artist and those who wish to hear or see his work. Visual artists in particular suffer from inordinate difficulties in merely reaching the public, and it can scarcely be said that performers in fields like theatre, dance, and serious music have a much easier time of it. Second, the arts themselves, as a field of endeavor, are an underdeveloped area, lacking all the arrangements and devices which make up, in socio-economic jargon, the *infra-structure* of an industry or business enterprise. They are inadequately researched, they are poorly marketed, their trade associations are few and embryonic; they lack advisory services, professional training, and strong and sustained public advocacy. Any other institution in our national life as poorly served as this would be hard put to survive—and if the arts have survived, they have done so at a cost both human and economic in which none of us can take pride.

There is another community, moreover, which the arts simply do not normally reach. It is made up of people who for reasons of geography, economics, or social situation are too distant or disconnected from the theatres, museums, music halls, and so on which make the arts steadily available to their own publics. The very considerable size of this group is suggested by the study mentioned earlier, according to which over half the population, 52 percent, feel that there are not enough places for entertainment or cultural activities in their neighborhoods, and this sentiment is shared just as strongly (51 percent) by the inhabitants of New York City, and even more strongly (54 percent) by those in the New York suburbs and Mid-Hudson region.
The ancillary activities of the Council, in other words, stem from a recognition of the need in the arts for new intermediaries between the maker and his market—to provide services for the artist, on the one hand, and to find services the arts can perform on the other. Perhaps two other examples will suffice to illustrate the principle. One is the Isolated Communities Program, jointly supported by the Council and the National Endowment for the Arts, which seeks out indigenous arts activities to nurture and encourage in places like small country towns, Indian reservations, migrant worker camps, and the like where the grass-roots nature of the enterprise is its principal strength and where the benefits in terms of community involvement are immediate and direct. The other is the Creative Artists Public Service Program, now in its third year of major funding by the Council, which attempts not only to help the individual artists in their own right, but to put them in contact, through the act of public service they contract to perform, with communities whose perception of a useful function for the arts can thus be strengthened and enlarged.

At the other end of the road is an ideal, or at least an image, of what the world might be like if the arts and the artists who create them were normal, functioning components in an everyday social and economic context. In their several ways, the programs the Council has set in motion are efforts toward that end. Admittedly they are only steps, but they are steps in what we believe to be the right direction.

Eric Larrabee

"... an ideal, or at least an image, of what the world might be like if the arts and the artists who create them were normal, functioning components in an everyday social and economic context."
1972-73 Council Members
(Parenthetical notes reflect appointments following the 1972-73 fiscal year.)

Seymour H. Knox, Chairman
Mrs. Moss Hart, Vice Chairman
Henry Allen Moe, Honorary Vice Chairman

1972-73 Staff Members
Eric Larrabee, Executive Director; Arthur J. Kerr, Associate Director

PROGRAMS
Omar K. Lerman, Assistant Director for Programs

Film, TV/Media, and Literature
Peter Bradley, Program Director
FILM: Barbara Haspiel, Program Associate; Maralin Bennici, Program Representative
TV/MEDIA: Russell Connor, Program Associate (succeeded by Gilbert Konishi); Lydia Silman, Program Assistant
LITERATURE: Constance Eiseman, Program Associate

Performing Arts
Lewis L. Lloyd, Program Director; Phillip Hyde, Deputy Program Director (succeeded by David W. Payne)
DANCE: Stuart Hodes, Program Associate (succeeded by Peter Diggins); Bella Shalom, Program Assistant
MUSIC: Mari Jo Johnson, Program Associate (succeeded by Arthur A. Bloom); Robert Porter and Donald Stewart, Program Assistants
THEATRE: Gina Shield, Program Associate (succeeded by Lawrence Kornfeld); Margaret Grynastyl and Ellen Rudolph, Program Assistants
PRESENTING ORGANIZATIONS: Carla Schaefer, Program Assistant
TOURING PROGRAM: Rudolph Nashan, Program Assistant

Visual Arts
Allon Schoener, Program Director (succeeded by Lucy Kostelanetz)
MUSEUM AID: Lucy Kostelanetz, Program Associate (succeeded by Joan Rosenbaum); Tema Harnik, Program Assistant (succeeded by Ted McBurnett)
COMMUNITY PROJECTS IN THE VISUAL ARTS: Trudie Grace, Program Associate (succeeded by James Reinish); Robin Lynn, Program Representative (succeeded by Susan Klim)
EXHIBITIONS: Robert Braiterman, Program Assistant
ADMINISTRATION AND FISCAL MANAGEMENT
Gray MacArthur, Assistant Director for Administration; Gilbert Adler,† Fiscal Director (succeeded by Carlton A. Moore††); Yvonne B. Rountree, Secretary to the Council
Patricia Taylor Curtis† (succeeded by Anne Bynoe†), Enzo Mincin, Claire Monaghan,† and Susan Patricoff† (succeeded by Gloria Mitchell), Program Associates; Edward Belling, Karen Brinkman,‡ Patricia Ellison, Ronald McGarrah,‡† Suzanne Okiet (succeeded by Richard Cognato), Miguel Ponce,‡ Michael Spearman,‡ Sidney Waxman, and Beatrice Weissman, Program Assistants; Marion Bratcher,† Program Representative

ARTS RESOURCES
Ellen Thurston, Assistant Director for Arts Resources; Jerrold Weitzman, Deputy Assistant Director for Arts Resources, Public Relations Director; David Crain,† Assistant to the Council
APPLICATION SERVICE SECTION: Robert Marinaccio, Arts Resources Assistant
ARTS SERVICE ORGANIZATIONS AND NEW YORK STATE AWARD:
Constance Eiseman, Program Associate (later appointed to Visual Arts staff)
INFORMATION CENTER: Ruth E. Carsch,† Arts Resources Assistant (succeeded by LuRaye Crandall††)
PUBLIC RELATIONS: Meyer Braiterman,† Arts Resources Associate
PUBLICATIONS: Rhoda M. Ribner,† Arts Resources Assistant

SECRETARIAL AND CLERICAL STAFF
Bertha Albert,† Marianela Andrini,† Anne Atlas, Betsy Barnett, Diane Blair, Marilyn Carter,† Helen Cohn,† Judith Cohn,† Rosalind Dade,† Rosa Dillard,† Renee D’Onofrio,† Barbara D’Orazio, Angela Duquesnoy,† James Duncan, Rose Flamm, John Flynn, Lucille Fulton,† Lynn Gomon, Deborah Greene, Irene Heinlein, Robert London,† Sheila Nachman, Theresa Redd, Audrey Ross, Gertrude Richardson, Gloria Rudolph,† Marie Sehl, Michelle Smith,† Harriet Smith,† Shirley Talley, L. Kay Thompson,†† Olga Torres,† Corrine Velez,† Helen Venturas,† Edna Whiting,† Jessica Williams, Bernard Wolinsky, Sarah Zackim

TEMPORARY STAFF
Vicki Atlas, Susyn Berger, Marcia Bernstein, Toney Blue, Joshua Darr, Donald Fleming, Michael Grunberger, Pamela Hunt, Frank Pennini, Suzanne Ress, Linda Rodin, Betsy Sanders, Steven Sinn, Laurie Uprichard, John A. Vaccaro

†Left staff during or after 1972-73 fiscal year
‡†Joined staff after 1972-73 fiscal year

Opposite, top to bottom and left to right: Seymour H. Knox, Eric Larrabee, and James R. Houghton; Patricia Ellison; Lucy Kostelanetz; Mrs. Richard Rodgers and Mrs. Moss Hart; Barbara Haspiel; David W. Payne; Arthur Levitt, Jr.
This page, top to bottom and left to right: Anne Atlas; Frank Diaz; Enzo Mincin; Harold Youngblood; Ellen Thurston; Lawrence Kornfeld and Gloria Mitchell; Robert Marinaccio; Carlton A. Moore.
ACKNOWLEDGMENTS

Within a Council staff of some seventy-five people the undersigned is now, I believe, fourth in length of service—and yet I have been here less than seven years. Which tells you something of the turnover in staff at the Council. This is not of itself a bad thing. The constant renewal of energy and ideas that replacements bring helps us keep informed and flexible in a time of flux and change in our whole society—and particularly in the arts.

One bitter and debilitating loss, however, was that of Donald Harper, director of Special Programs, who died in May after a protracted illness. Don was an electrical engineer, a filmmaker (a documentary film of his on the life of Martin Luther King was nominated for an Emmy in 1969), a photographer and photo researcher, and a media artist. He became director of the Special Programs section of the Council in 1970. As a black artist himself, he brought a special sensitivity to this crucial assignment. More than that, he brought grace, wit, dignity, energy, and a high intelligence to his duties. He shaped and directed Special Programs to respond quickly, sympathetically, and intelligently to the needs of the artists and arts organizations of those communities that the mainstream of American culture has bypassed for so long. His loss is and will continue to be keenly felt by his colleagues at the Council, but perhaps most by those artists and audiences he labored so well to serve.

Even though change brings new ideas and methods, it is sad to note that several people who had much to do with the establishment of programs and principles at the Council have gone on to other tasks—in the Performing Arts, Stuart Hodes (who created the Dance Program and served as its director), Gina Shield (Theatre), and Carla Schaefer (Touring Program and Presenting Organizations); in the Visual Arts, Tema Harnik (Museum Aid) and Robin Lynn (Visual Arts Projects). All were pioneers in programs of assistance which serve as the basis for much of our current practice. Susan Patricof wrestled, one might say manfully, were not the opposite so apparent, with the fiscal problems of performing arts groups, and did so to their great benefit. Robert Braiterman ably administered Traveling Assistance from the America the Beautiful Fund furthered the Delaware Rural Crafts Guild's research on double-woven coverlets produced in the Delhi region between 1820 and 1868. The Guild aims to reproduce about four coverlets annually after an 1848 Delhi coverlet, a detail from which is shown opposite, but still lacks the necessary jacquard loom-head.
Exhibitions for two years. His brother Meyer was mainly responsible for establishing the Council’s public information program. His early work on the *Erie Maid* exhibit, which brought the Council to the attention of many upstate communities for the first time, was particularly noteworthy. Nanine Bilski established the Isolated Communities Program and continues to oversee it from the, perhaps, safer vantage point of a private foundation.

The first part of 1973 saw the termination of the extraordinarily important work of the Temporary Commission on Cultural Resources under its exemplary chairman Sen. William T. Conklin of Brooklyn. Senator Conklin’s championship has done much to further the cause of public support of the arts in New York State. He and the other Commission members and, in particular, executive director Robert J. Maurer and his staff have earned an enviable reputation for what *The Knickerbocker News* in Albany labeled “A Commission that Worked.” They have left recommendations and studies that the Council and other state bodies will do well to consider and implement.

Omar Lerman was asked by the Council to bring stability and order to its program procedures last year. As assistant director for programs he succeeded with this difficult task to a very marked degree. One of his innovations, the establishment of a review board to oversee all program functions, was particularly successful, and the members of the review board have worked wisely and well. It is comforting to note that Omar will continue to be available to the Council and to the arts organizations of the State in days ahead.

Working closely with Omar was Paul Forman, a graduate student at UCLA’s Management in the Arts Program, who as an intern at the Council, worked effectively—and, we hope, learned something in the bargain.

Arthur J. Kerr
## FINANCIAL STATEMENT

Receipts and disbursements of funds, three-year period ended March 31, 1973

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<tr>
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<td>38,273</td>
</tr>
<tr>
<td>Local Assistance funds reclaimed by State</td>
<td>69,461</td>
<td>47,071</td>
<td>22,351</td>
</tr>
<tr>
<td><strong>Total funds reclaimed by State</strong></td>
<td>$69,461</td>
<td>$129,686</td>
<td>$60,624</td>
</tr>
<tr>
<td><strong>Total funds expended and reclaimed</strong></td>
<td>$20,223,570</td>
<td>$14,524,320</td>
<td>$16,452,250</td>
</tr>
</tbody>
</table>

1 Some figures for 1970-71 and 1971-72 adjusted after previous Annual Report to accord with current allocation of funds.
2 Includes $2,000,000 appropriated by the Legislature in January, 1973 as a deficiency supplement to its 1972-73 appropriation.
3 Includes $182,276 of 1970-71 encumbrances.
4 Includes $20,484 of 1971-72 encumbrances.
5 Includes funds granted the New York Foundation for the Arts for Exhibitions, Special Programs, Technical Assistance, and the Touring Program.
6 Includes all expenditures from National Endowment for the Arts grant.
7 Some Technical Assistance expenditures are shown as Arts Service Organizations expenditures.
8 All Technical Assistance expenditures are shown as Arts Service Organizations expenditures in 1972-73.
9 Of this amount, $39,152 represents the difference between the legislative appropriation for 1971-72 and the expenditure ceiling subsequently established by the Division of the Budget.
Both film and television are regularly cited for dynamic breadth of vision, but they are just as often damned with charges of sameness and vacuity. Rarely are the full dimensions of either medium presented to the public on a regular basis. In New York State, however, the diversity of film showings and television programming grew demonstrably broader in 1972-73 as vital Council support continued to an impressive variety of sponsors.

In the last few years, as its resources have grown, the Council has sought to encourage the showing of new independent films. It has also bolstered theatrical films of artistic interest that were considered weak at the commercial box-office or were characterized as worn out after willy-nilly first runs. Its programs have continuously worked for recognition of cinematic achievement from the origins of the motion picture to the present.

At the same time, the Council has sought to encourage research, experimentation, and production in the newer medium of television, most recently in portable television or video, as it almost universally has come to be called. It is too early to say precisely what the art of video comprises, but the Council has been a positive supporter of the search to find out.

As support for film and television has grown, so, too, has the Council’s commitment to literature, and its involvement with writing has been comparably varied. The cost of a writer’s tools is obviously much less than the cost of film and video equipment; but if writers’ and filmmakers’ needs are dissimilar in this regard, they do share one major concern in the dissemination of their work. In grants for literature the Council has placed particular emphasis on alleviating this problem.

These positive trends and the fact that the Empire State leads the nation in its assistance to creative communications activities notwithstanding, disheartening facts abound. Virtually all the best-known independent film artists are unable to support themselves on revenues from their films and must earn a dependable living from teaching or other endeavors that keep them from their chosen work. Most writers live out the same
“It is too early to say precisely what the art of video comprises, but the Council has been a positive supporter in the search to find out.”

grim pattern. Theatres that consistently show films which differ from standard commercial fare depend on subsidy for their programs and would have to shut down without it. The pleas of public television stations for membership support seem to grow more plaintive or more strident with each passing year. Independent video artists and video groups carry on at subsistence levels out of commitment to an ideal.

The resources available to lessen these compelling needs are simply inadequate. The Council continuously faces the dilemma of having too little to give to too many, and one wonders—in the continued paucity of support from the private sector—if it is a dilemma that must always be with us. The 1972-73 grants for film, TV/media, and literature are impressive in their variety, but it is well to remember that in all cases the amounts granted fall far short of actual needs. Programs are invariably carried out in a context of compromise and cutback, and the cutting is most strenuous in the region of recompense for artists.

The listing of film and TV/media grants for 1972-73 will look familiar to regular readers of these reports, but it may be useful to call attention to some categories of assistance. In film, for example, the Council gave support to twenty-five filmmaking workshops spanning the State and all the diversity of its citizens—male, female, young, old, black, white, red, yellow, and brown. There were six grants to film festivals, ranging from the preeminent New York Film Festival to that of the self-characterized Movies On A Shoestring. Finally, there was assistance for a variety of thoughtfully planned film series shown in twenty-two communities.

In television, a categorical approach to the grants made in 1972-73 shows support given to eight public television stations for experimentation by artists working in electronic space, twelve grants in support of resource centers where the tools of TV are made accessible to the public and to artists, and twelve for production of TV works to be disseminated by broadcast or cable television.

A major experimental grant to the Planning Corporation for
the Arts supported a thirteen-week video series of two-hour arts programs. Aired seven nights weekly over a New York City municipal channel, the series constitutes a new instance of cooperation involving city-owned technical facilities and state-provided programming funds. It also demonstrates the use of half-inch tape and other inexpensive video equipment and techniques.

An overall scan of literature grants shows that they were awarded for three principal purposes: public readings by poets and writers; workshops and teacher-training programs led by poets and writers; and publication and distribution of contemporary literature. It is significant that more than fifty-two organizations applied for aid in literature in 1973-74—twenty more than the previous year.

Peter Bradley

**Film**

As organizations devoted to the independent cinema grew stronger in 1972-73, the work of independent filmmakers continued to reach wider audiences and receive more serious attention. Council support contributed to the stabilization of such centers as the Millennium Film Workshop and the Circle Film Forum in New York City and Media Study, Inc. in Buffalo, where film showings concentrate on the work of contemporary film artists. Council grants helped to continue the New American Filmmakers Series at the Whitney Museum of American Art and to expand the services of study centers at the Anthology Film Archives and the film department of The Museum of Modern Art. Support was also continued for the exhibition of theatrical films by grants to The Film Society of Lincoln Center for the tenth New York Film Festival; to Upstate Films, in Rhinebeck, for its presentations of children's programs, and repertory cinema for adult audiences; and to a number of library systems throughout the State for long-term lease of 16mm films for multiple showings in member libraries.

Services provided by the Council-supported Media Equipment Resource Center (MERC) increased appreciably, confirming the long-range economy of free short-term loan of equipment on which the Center is based. The Young Filmmaker's
"... arts programming ... [which] is no longer dependent on the once-in-a-while presentation pattern of commercial TV."

Foundation, which administers MERC, has evaluated at almost $500,000 the equipment and services provided over a two-year period for a diverse group of more than three hundred individual artists and organizations on the basis of Council support totaling $125,000.

Although funds available for film projects were smaller in 1972-73 than in the two previous years, the variety of programs aided was maintained. Activities supported included movie showings in neighborhood parks in Albany, Binghamton, Buffalo, Ithaca, New York City, and Rochester, and in Nassau and Westchester Counties. Major support also went to workshop movie-making sponsored by such organizations as the Earlville Opera House, the Nineteenth Ward Community Association in Rochester, The Film Workshop of Westchester, the Upper Hudson Library Federation, and Women's Interart Center and Women Make Movies, both in New York City.

In 1972-73 the Film and Video Bureau, a subsidiary of the Film Speakers Bureau, administered a long-standing Council program of financial assistance to schools, film societies, and other organizations for a variety of film and video services. The Bureau provided matching funds up to $300 for film rentals, matching funds up to $150 for appearances by film speakers, and partial fees for video artists who demonstrated and talked about their work. Some organizations also received partial support for rental of videotapes. A geographical listing of this activity appears on page 143.

The combination of libraries, museums, community arts centers and non-commercial theatres exhibiting movies in 1972-73 offered unprecedented opportunities to partake of the extraordinary breadth of the film medium. Council support for film activity in New York State totaled over $500,000 and affected 60 groups and institutions. An alphabetical listing of organizations receiving Council funds for film activities appears on page 69.

Barbara Haspiel
In 1972-73 the Council continued to encourage in its many aspects this dynamic field of creative activity. The individual grants make it apparent, however, that particular recognition has been given to video production. At the root of this is the fact that the number of applying groups using portable video equipment for community information and cultural documentation continues to increase. The tapes made by the applicants quickly reveal the range and vitality of interest. Among them are a documentary in Chinese on a Chinatown health clinic, used to acquaint residents with its services; a study of identity and communication within a family, in which playback tapes were used to encourage mutual understanding; a series on women artists in the r studios, to be viewed in conjunction with exhibitions of their work; a behind-the-scenes documentary of a public television station; and a tape in which residents of a home for the aged examine their own community.

Somewhat like the Italian neo-realist films that followed World War II, authenticity, immediacy, and high information content take priority over production values in much of this work. Some of the strongest tapes are produced in real time, in fact, without any editing at all. But in general, production quality of tapes is improving, and at the same time recognition of video’s own aesthetic is emerging.

There is a continuing search for wider video distribution. New York City’s public access cable channels remain an important facility, and a three-day Public Access Celebration supported by the Council during the past year drew attention to the opportunity that the public had to create programming for its own needs. Elsewhere throughout the State, Council-supported groups have been able to arrange with local cable stations for transmission of documentary and artistic tapes.

Artists devoted to the use of video gained access through Council assistance to the excellent facilities of the Television Laboratory at WNET, Channel 13 in New York City. An outgrowth of the Artists’ Television Workshop founded at WNET two years ago with Council support and expanded with additional grants from the Rockefeller Foundation, the Laboratory is equipped with video and audio synthesizers and one-inch color production and editing facilities. The 1972-73 Council
grant allocates eighty days for artists’ use of the Laboratory, placing New York in the vanguard of experimental television alongside Boston (with its WGBH facilities) and San Francisco (with National Center for Experiments in Television at KQED).

The TV Lab was the prime production facility for the creation of a thirteen-week series of two-hour programs, each devoted to a different artistic discipline, prepared for cablecast on New York City’s two cable television systems. This experimental series was undertaken not only to encourage presentation of the arts on television, but to insure that arts programming achieves priority cable status so that it is no longer dependent on the once-in-a-while presentation pattern of commercial TV. A significant portion of the programs, shot with half-inch portable equipment, demonstrated the viability of what the broadcast medium had characterized as “inferior hardware.”

Council grants to the member stations of the New York Network established the Artist-in-Television Program during the past year, providing residency funds for a visiting video artist or filmmaker and enabling staff members to pursue experimental use of electronic space. Support for this and other TV/Media activities totaled some $635,000 in 1972-73. An alphabetical listing of the thirty-seven recipients appears on page 72.

Russell Connor

**Literature**

Council support for literature continued to grow in 1972-73, when some $261,000 was awarded to 28 organizations. Two of these, Poets and Writers and the Coordinating Council of Literary Magazines, redistribute their Council support through small grants to a variety of other organizations. A third recipient, The Print Center, aids literary organizations by making its facilities available at minimal cost. It can be readily demonstrated, however, that the greatest part of Council funding goes to the individual writer—in the direct form of fees (made largely on the basis of matching funds) for public readings, appearances at schools and colleges, and participation in writing workshops; and, less directly, in the form of author’s fees paid out of sustaining grants to little magazines from the Coordinating Council of Literary Magazines.

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Third grade participants in Bill Zavatsky’s poetry workshop at P.S. 101 in Queens, sponsored by Poets and Writers.
Support for services and information which benefit the writer indirectly and often the public at large is also strongly represented. The Coordinating Council of Literary Magazines' grant provides support to bolster the distribution of little magazines to reach the widest possible audience. The Book Organization in Millerton, and P.E.N. American Center and the Committee of Small Magazine Editors and Publishers (COSMEP) in New York City are among other Council-supported service agencies.

Poets and Writers, which was created with encouragement and support from the Council in 1967, again received a substantial grant in 1972-73, and continued its exemplary work bringing writers together with new audiences. Under its auspices nearly five hundred readings, workshops, or residencies took place across the State during the past year.

Of the 28 literature grants made in 1972-73, 11 recipients are located in the five boroughs of New York City, 12 are outside New York City, and 5 offer statewide services. The distribution reflects the concentration of literary resources in New York City but demonstrates interest in and support for contemporary literature throughout the State.

An alphabetical listing of organizations receiving Council funds for literature activities appears on page 74.

Constance Eiseman

Poets and Writers

In 1972-73 Poets and Writers support for readings and workshops went to 237 writers, an increase of fifty over the previous year. Of the 237, 209 were poets; the others were fiction writers and playwrights. Program support of fees ranged from $25 to $250, and was generally matched by local sponsors.

Sponsors for the past year totaled approximately two hundred. About three-quarters of these were formal learning centers—colleges, universities, elementary and secondary schools, and teacher training organizations—with a specific interest in contemporary writing. The remaining sponsors were community centers, libraries, museums, Ys, parks, and drug addiction centers. Many were interested in arranging readings for special interest or minority groups—Spanish-speaking, black, feminist, in particular. Half were new to the program this year, bringing
the cumulative total for the past three years to four hundred.

In 1972-73 the program reached one hundred different communities, or twenty more than last year. It sponsored 266 one-night readings; 176 writing workshops involving students in one to three sessions with the same author; and 36 residencies which brought poet and sponsor together for a minimum of four and an average of five sessions. These residencies, almost double last year's, reflect Poets and Writers efforts to foster relationships which will lead sponsors to budget annual funds for visiting writers as a matter of course. It is probably significant that almost four-fifths of last year's sponsored events took place outside New York City.

A Poets-in-the-Schools program was organized during the past year in New York State under Poets and Writers administration with funding from the Title III Program of the U.S. Office of Education. Through it, schools in Buffalo, Harlem, Ithaca, Rochester, and Westchester received $15,005 in additional fees for poets who were spending a minimum of four days in each school. The Boards of Cooperative Educational Services of the New York State Education Department (BOCES) has subsequently approved the Poets-in-the-Schools program and is reimursing some percentage of school payments to poets.

The 1973 publication by Poets and Writers of *A Directory of American Poets*, enables sponsors to find poets suited to their needs and poets to find each other. Compiled and printed with funds from the National Endowment for the Arts, the directory lists 1,300 writers of whom 500 are in New York State. Each author is asked to indicate interest in working with school or college students, working with teachers, or working in prisons, olc-age homes, or drug addiction centers. The directory provides addresses (including alternate addresses and some telephone numbers of authors listed) as well as their most recent publications. It is available from Poets and Writers, 201 West 54 Street, New York City 10019 for $4.

The Poets and Writers program is administered by Poets and Writers, Inc., a nonprofit, tax-exempt corporation. A geographical listing of the activities sponsored by the program in 1972-73 appears on page 143.

Galen Williams, Executive Director
Poets and Writers, Inc.
The Performing Arts program disbursed funds totaling some $6,200,000 to 445 organizations in 1972-73. This brings the cumulative total of such support to approximately $19,000,000 for the three-year period in which the New York State Legislature has made major appropriations for the arts. The assistance pattern described by the many hundreds of contracts issued during that time by the Performing Arts program has stayed pretty much the same from year to year.

Have these millions of dollars brought economic security to the assisted organizations; and have they brought economic security to the artists who work for the organizations? The answer to both of these questions is no. What has happened is that a host of arts organizations teetering on the brink of bankruptcy have been saved, and those slightly better off have been allowed to stagger on toward an uncertain future. But even the State's major institutions, to which most of the Performing Arts money was committed, are worse off today than they were three years ago.

Assuming the validity of the argument that prompted the legislative generosity of 1970—that the major cultural organizations faced oblivion without immediate and substantial aid from the State—one might well ask if something has gone wrong. Nothing has gone wrong, however; it is simply that the legislative action did no more than delay the day of reckoning.

Since 1970 the State's major performing arts organizations have seen their operating deficits mount astronomically. For example, the accumulated deficit of the Buffalo Philharmonic Orchestra was $474,000 in 1970-71, $687,500 in 1971-72, and $970,000 in 1972-73. For 1973-74 it is foreseen as $1,500,000! The Metropolitan Opera, unable for the first time in 1970-71 to meet current operating costs from a combination of ticket sales and fund raising, predicts an uncovered deficit of $3,945,000 by the end of the 1973-74 season. The plight of the City Center of Music and Drama has been well documented in New York City's newspapers; upstate, the agonies of the Rochester Philharmonic have been equally well reported. The Syracuse Symphony Orchestra faced a new union contract in

Joan Miller performs her Homestretch in a presentation of new dance works by women choreographers presented at the Minor Latham Playhouse in New York City as part of the Dance Uptown series.
"The ballet dancer, as hardworking as any fullback or linesman, sees penury at the end of a professional career."

the fall of 1973 with a healthy and well deserved reputation for good music and no money at all in the bank.

What about the artists? Most performers in the State who try to make a living from their art are aware of the terrible disparity between the lives they lead in the richest country in the world and the more secure existence awarded some performers in far less affluent societies. Admittedly, the life of the performer is modest even in the best of those societies, but it is secure. Tamara Karsavina, the great ballerina of the Maryinsky Theatre, wrote of her father’s dancing in prerevolutionary St. Petersburg that “according to rule,” he had to retire on a full pension after twenty years of service—in his case at the age of 36, since he had been taken into the company at 16! What an incomparably bleak prospect our dancers face if it is pensions that concern them. Where professional athletes have made great strides toward the organization of pension systems alongside the commercial development of their teams, the ballet dancer, as hardworking as any fullback or linesman, sees penury at the end of a professional career. This poverty level is not restricted to dance, either. Moss Hart wrote that “Play-writing, like begging in India, is an honorable but humbling profession.” A recent survey conducted by the National Research Center of the Arts indicates that in mid-career the directors of the State’s performing arts institutions earn less, on the average, than the guaranteed starting pay of a New York City sanitation worker.

But the artists are what makes art. And it is to them that the Council’s Performing Arts program ultimately directs most of its money and efforts. In 1972-73 approximately 70 percent of the program’s funding in Music, 67 percent of its funding in Theatre, 79 percent of its funding in Dance, and 93 percent of its funding for Presenting Organizations went toward artistic salaries and production expenses. In each instance, the balance of the program’s support went for such items as operating costs, administrative salaries, internships, and workshops.

Viewing this combination of dedicated effort and rather
bleak results, one might well ask of the Council, "Why keep it up?" and of the artists, "Why take up art?" The fact remains that without artists and their art our largely dehumanized society would become truly lifeless, and every effort we make to secure the existence of our art forces is worthwhile. As Herbert Marcuse puts it, "Art is transcendent in a sense which distinguishes and divorces it from any 'daily' reality we can possibly envisage." Our program has joined the fight against that daily reality in New York State. It is the transcendent value of the performing arts organizations that we seek to maintain and protect.

Lewis L. Lloyd

Dance

During 1972-73, the Council continued the pattern of support for professional dance activities in New York State which has evolved over the past few years. Groups receiving assistance represented ballet, modern, jazz, tap, Afro, Spanish, and Eastern schools of dance, and the financial range was as varied as the repertory, with budgets from over $4 million for a year-round New York City ballet company to less than $2,000 for a small Buffalo group.

Dance companies requested a total of almost $5 million from the Council in 1972-73. More than one hundred of them received grants of between $500 and $235,000, and about 43.6 percent of some $1.33 million that the Council allocated for dance went to three large New York City companies—the American Ballet Theatre, City Center Joffrey Ballet, and New York City Ballet. The remaining 56.4 percent was disbursed to large and small companies throughout the State.

The purposes for which grants were made reflect Council concern for particular problems faced by the dance community. Among them are improvement of dancers' salaries, the development of new works by new and established choreographers, good management, and the use of multimedia techniques in dance. The Council also contributed to the growth of several nonprofit organizations offering collective managerial service to small dance companies in connection with bookings, publicity aids, and other technical and professional advice which
ordinarily might be out of the reach of small companies. Such assistance is shown in the Arts Service Organizations section of this report.

The audience for dance in New York State showed a healthy increase in 1972-73. This rise in attendance was due in part to the expanded use of open space—parks, streets, plazas—as a stage for dance and the growing experimentation with multimedia. Dance continued in more traditional spaces—theatres, museums, schools, and lofts—and in the prisons and hospitals it has gone to in recent years. In several upstate areas—most notably in Brockport and Potsdam, where there has been little dance activity in the past—there was observable growth in both artistic quality and community support of dance groups.

Some companies explored unusual ways of using dance. In Albany, St. Agnes School developed a work for the deaf based on a ninth-century Celtic poem, with sign language augmenting choreographic interpretation. The Multigravitational Experiment Group in Brooklyn suspended dancers on rubber tires in a jungle gym apparatus to simulate dancing in air.

An alphabetical listing of the 101 dance groups receiving Council assistance in 1972-73 appears on page 76. For most of the year, the Dance program was carried out under the direction of Stuart Hodes, who left in September to become chairman of the dance department at New York University.

Peter Diggins

Music

In 1972-73 the Council received 297 requests for assistance for music activities and responded positively to 210 or more than 70 percent of them. Two forms of musical expression which received relatively little assistance from the Council in past years—jazz and contemporary classical music—loom large in the picture of last year's response. While the total number of applications in these two areas was small in comparison to the number received from opera groups and orchestras, approximately 95 percent of contemporary music applications and a full 98 percent of jazz applications resulted in grants.

The Council has for some time felt special concern about the state of jazz and the musicians involved in it, and this year
"Two forms which received little assistance in past years—jazz and contemporary classical music—loom large in last year’s response."

members of the staff met with representative jazz organizations and musicians to discuss problems peculiar to the field. As a major result of these discussions, $56,000 was allocated toward the establishment of a New York Jazz Repertory Orchestra composed of leading jazz artists, to be in permanent residence at Carnegie Hall. Jazzmobile received Council support for free summer concerts in the Buffalo, Comstock, Rochester, Schenectady, and Syracuse areas; the Henry Street Settlement, in Lower Manhattan, received funds for a jazz program; and the International Art of Jazz was enabled to extend its lecture-concert series to schools in Sullivan County. As with jazz, the number of grants for contemporary music was relatively small, but there was an appreciable increase in the total dollar amount committed to this area.

In a year that witnessed a significant increase in music applicants, professional music organizations received first priority in fund allocation. Regrettably, support for the music conservatories was reduced from the amount of last year in recognition of the critical needs of the professional community. However, undiminished support was offered to avocational groups performing broader public services, especially in parts of the State not being served by local professionals.

An alphabetical listing of music organizations receiving Council assistance totaling some $2,655,000 in 1972-73 appears on page 84.

Mari Jo Johnson

The Composer in Performance

In its fourth year, The Composer in Performance program continued to offer financial assistance to local sponsors of concerts and workshops at which American composers served as performers or directors. The aim of the program is to increase exposure of and appreciation for contemporary music. In 1972-73 thirty-seven composers made a total of seventy-three
appearances for an estimated audience of 37,750 on the basis of program contribution of $18,000 toward fees totaling $50,000. The sponsors of these appearances included colleges, museums, churches, and libraries in twenty-five communities. In addition to offering financial assistance to local sponsors, the program served as liaison or booking agent for the performance of contemporary music. In 1972-73, such activities involved some 120 composers.

The program expanded its activities in two important ways in 1972-73. Approaching the media for increased exposure, it participated in the production of two films and an FM radio program. To broaden the audience for contemporary music, it made special arrangements with secondary schools, supporting workshops, equipment demonstrations, and teacher-training consultancies in schools throughout the State. Also supported were student visits to electronic music studios and seminars for teachers. A total of 42 in-school events and 24 studio visits took place in this secondary school activity, which involved 55 schools and 13 composers and was administered under the direction of Joel Chadabe by the Electronic Music Studio at the State University of New York at Albany.

Geographical listings of composers' appearances and studio visits and other school activities supported by the program in 1972-73 appear on page 146.

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

Theatre

That theatre activity is indigenous to New York and very much a part of its life is an accepted fact, and New York is looked to by the rest of the country as the stimulus for theatre activity elsewhere. Surrounding this "center stage" status is an aura of glamour — and with it a reputation for commercial success which tends to elbow theatre to the end of the line when aid for cultural institutions is discussed. The patterns of support for symphonies, opera companies, and museums are of long standing; those for theatre are yet to be established.

While the public thinks theatre is prospering, the theatre community knows that it is not. A significant number of theatre
entrepreneurs have, in fact, abandoned the profit motive altogether, and are now either aligning with not-for-profit establishments or themselves turning into nonprofit organizations to gain access to funds which are not available to commercial enterprises. How this development will affect theatre remains to be seen. For the present, Broadway, Off Broadway, and Off-Off Broadway still have unparalleled influence on theatre activity elsewhere—including the college and community theatres. How the development will affect patterns of support from both public and private sources is another open question.

In 1972-73 the Council’s Theatre program supported 103 New York State theatre organizations. The diversity of their repertoire is considerable—classical, contemporary, and experimental theatre; people-puppet shows; street pageants; street theatre, folk theatre, and children’s theatre are all represented. The techniques they employ range from traditional proscenium to improvisational and audience participation. Performances took place in parks, lofts, streets, storefronts, churches, school auditoriums, and converted warehouses as well as in conventional theatres.

In many organizations there was new concern with audience development in 1972-73. Some organizations asserted that community support was increasing—if only in the form of volunteer services or contributed materials. Local support in the form of funds to pay professional actors, directors, scene designers, costumers, and stage technicians was less common, however, and Council assistance continued as a significant stopgap here. Many theatre groups gave increased attention to refining their administrative abilities, and Council funds also frequently bolstered salaries for management while the Technical Assistance program offered a means of solving specific administrative problems and improving basic fund raising techniques.

The 103 theatre organizations assisted in 1972-73 with a total of some $1,325,000 included one major producer—the New York Shakespeare Festival; 27 professional theatre companies
presenting full-scale productions—among them the Studio Arena Theatre in Buffalo, the PAF Playhouse in Suffolk County, and The Chelsea Theater Center of Brooklyn; 27 companies working primarily with workshop productions and offering playwrights the opportunity to test new works—among them La Mama Experimental Theatre Club, Theatre Genesis, and The Ensemble Studio Theatre; and 29 community arts organizations. Assistance to the Theatre Development Fund implemented a unique audience-building program for the Broadway, Off Broadway, and Off-Off Broadway theatre in New York City.

In 1972-73 the Theatre program was carried out under the direction of Gina Shield, who has since joined the staff of the American Broadcasting Company. An alphabetical listing of organizations receiving Council assistance for 1972-73 theatre activities appears on page 97.

Margaret Grynasty

**Presenting Organizations**

At first glance, the "presenting organization" may appear to be an anomaly in the arts world—the cuckoo egg in the bluebird's nest. The presenting organization appears to create nothing, and has no artists on its payroll. In point of fact, the presenting organization is first cousin to the performing artist's old friend-and-enemy, the theatre owner, the impresario and promoter—but its nonprofit status has expunged the feature of double interests. Far from being the cuckoo egg, the presenting organization is the nest itself. Nonprofit theatre ownership and concert promotion have cut across the exploitation of art, artists, and audience so that the artist need no longer present, and the audience need no longer "discover," only that which promises to produce a ready profit.

The presenting organization is the Lake Placid Music and Art Association, The Cubiculo and Lincoln Center in Manhattan, the Brooklyn Academy of Music, and Saratoga's Performing Arts Center. But it is also the Massena Arts Council and the Albany Jewish Community Center, the Friends of Chamber Music of Troy, and Nassau County's Department of Recreation and Parks. These institutions and organizations have provided the housing, the technical support, the advertising, and the
box-office personnel for performing arts throughout the State. And each of them provides these services with the knowledge that the cost will exceed what they earn unless ticket prices are raised to accommodate only a privileged few. They are uniformly dedicated to prevent that.

Maintaining a nest in which bluebirds can grow is fraught with problems. Competent administrators must be located, personnel must be trained, financial support must be developed. Far too often, the presenting organization finds itself able to pay its personnel at the risk of insufficient funds reserved for artists' fees. Artists tend to be understanding about such problems; but artists do not live by faith alone, and an unpaid performer has second thoughts about performing again. It is to resolve this dilemma that Council assistance is most frequently requested.

In 1972-73 sixty-four presenting organizations received cumulative Council assistance of some $945,000. An alphabetical listing of recipients appears on page 104.

Rita Putnam

Touring Program

In business affairs and personal needs, most of us want things close to home. When artists and audiences are seeking one another, they might achieve this proximity in a country like Andorra; but New York State, with communities scattered in an area as large as England and comparatively few artists outside the cities, allows only two possibilities—moving the artists or moving the audience. Fortunately, many artists enjoy touring, as each community presents a new and different challenge.

The Touring Program is to some extent misnamed, for the Council has no roster of touring artists, no buses, and no trucks. The Program, now in its twelfth year, was designed to assist communities throughout the State in engaging performing artists to whom they could offer staging facilities and an audi-

"New York State, with an area as large as England...allows only two possibilities—moving the artists or moving the audience."
ence. When the community—or more exactly, the local non-profit sponsor—cannot assume the full financial burden, the Program is often able to supply the lacking funds.

In 1972-73 Council assistance totaling some $80,000 was instrumental in bringing professional performing artists to audiences in fifty-two statewide communities. A geographical listing of the activities sponsored by the Touring Program appears on page 148. The Program is administered for the Council by the New York Foundation for the Arts.

Rudolph Nashan
SPECIAL PROGRAMS

Since its inception as the Ghetto Arts Program in 1967, this branch of Council activity has directed its funds toward the encouragement and growth of black, Puerto Rican, Asian-American, and American Indian artists by providing them with opportunities to develop and practice their arts, to explore and preserve the cultural heritage from which their arts emerge, and to enrich the cultural experience of their own communities and the nation at large. A fundamental premise reflected in the activities of Special Programs is that art as traditionally defined—art that is recognized in terms of sources from which it derives, the form it takes, and who practices it—has been neither relevant nor responsive to minority artists and minority communities.

Special Programs is not limited to the preservation of existing art forms and institutions. It does not regard the artists with whom it deals as amateur, or lacking seriousness of purpose, competence, and skill. It is not concerned merely with getting money to organizations and artists, as if that alone were all that is needed. It is concerned with art and artists and the people who share the artistic experience with them. It is concerned with growth, change, stability, harmony, adjustment, readjustment, and honesty.

The question should not be what Special Programs is, but why the Council has created it. The answer is to be found in a recognition of the fact that our society denies the fundamental humanity of many of its citizens, and has institutionalized attitudes which reflect that bias. The racial composition of the leading symphony orchestras—ignoring the existence of three generations of classically trained black musicians; the membership of classical dance companies, where the accepted view is that “blacks simply cannot do classical ballet”; the fact that blacks rarely perform in the theatre on an interracial basis or in material which is not “ethnic”—these are only among the more pronounced evidences of bias in the arts.

It has therefore been the primary goal of Special Programs to enable professional minority artists to create, perform, and exhibit their arts, and nearly two-thirds of its funds have been

Tie-dying at an after-school workshop at Schenectady's Hamilton Hill "Drop-In" Arts and Crafts Center.
directed toward this goal. A second major concern has been to
insure that young minority artists whose creativity and talent
has led them to pursue the arts as a full-time professional com-
mitment receive the highest level of professional training.

Concurrently, Special Programs has worked to develop
ghetto cultural resources which open the creative process to
nonprofessionals. Special Programs assistance has led to the
emergence of community arts centers in neighborhoods once
thought of as culturally isolated. Workshops, conducted by art-
ists who are community residents, encourage the exploration of
both contemporary art and the minority cultural heritage.

In recognition of the need to acknowledge the variety of
sources from which art derives, Special Programs has expanded
its support of arts organizations working within the Hispanic,
Asian, and American Indian cultural traditions. In the past year,
it has continued support for the Isolated Communities Pro-
gram, which receives matching funds from the National Endow-
ment for the Arts and is administered by the America the
Beautiful Fund of New York. An alphabetical listing of the 128
organizations receiving a total of some $1,685,000 Special
Programs funds in 1972-73 appears on page 109.

Barbara E. Lawrence

Isolated Communities Program

For the second year this program, which stimulates indigenous
cultural activities in New York State communities outside the
cultural mainstream, is financed by the Council on the basis
of matching funds from the National Endowment for the Arts.
Projects assisted in 1972-73 ranged from the rescue and revival
of rural crafts, drama, writing, music, and design to innovative
use of historic buildings and sites and natural areas. Repeatedly,
they make use of untapped creative energies of young people,
senior citizens, migrant workers, prison inmates, hospital
patients, and Indians living on reservations.

The Isolated Communities Program is administered by the
America the Beautiful Fund of New York. In 1972-73 a total of
$146,781 was allocated to the assistance of 116 projects in
amounts ranging from $100 to $5,000. An alphabetical listing
of the recipients appears on page 119.
VISUAL ARTS

The Council’s Visual Arts program receives applications from a highly diversified constituency of museums, historical societies, botanical gardens, zoos, art centers, and organizations concerned with photography, crafts, architecture, and environmental preservation. Their diversity can be further seen in terms both of regional distribution and of professional accomplishment. The program is concerned with small visual arts groups in rural towns as well as with major urban institutions.

Visual Arts grants are given to encourage local initiative and to strengthen local voice. They take notice of the potential for regional arts programming, and the Visual Arts staff tries to offer advice which could result in broadened regional service. Funding is directed toward activities that are integral, not peripheral, to an organization’s operation. Priorities of applicants are respected; proposals are studied in relation to the applicant’s individual purposes and needs.

The greatest part of Visual Arts assistance goes to Museum Aid, and since 1970-71, with the advent of a major appropriation for the arts by the New York State Legislature, the Council has been consciously straddling two kinds of funding as far as museums are concerned. Museums need money to meet rising operating costs and they need money for the special projects that enliven their programs and serve an expanded public. The Council’s Museum Aid program certainly cannot help significantly with the six- and seven-figure deficits of institutions like The Museum of Modern Art, The American Museum of Natural History, and the New York Zoological Society. But even on a more modest budgetary level it is literally swamped by museums’ most basic needs. Museum salaries, better than a few years ago, are still so low in comparison to salaries for equal education, experience, and performance in industry and the academic world that they almost unexceptionally demand

“If museums are to be maintained as public facilities, they must have long-range solutions to basic problems instead of year-to-year aid.”
improvement. Collections call for regular professional care, and accessibility to exhibitions and collections calls for dependable security measures. Few New York State museums are presently able to give their collections of paintings, prints, artifacts, and manuscripts the full attention they require for public display and use.

So our museums retain hidden treasures despite their good intentions and what measured assistance the Council can offer. They have also had to modify very basic services. The Metropolitan Museum of Art, now closed on Mondays, has instituted a voluntary admission charge. The Museum of Modern Art, although packed with crowds of people every day of the week, cannot possibly entertain the thought of building expansion. And the situation is not much better upstate. If museums are to be maintained as public facilities, they must receive adequate public support. They must have long-range solutions to their basic problems instead of year-to-year aid for marginal survival.

Because the Council is authorized to assist any nonprofit arts organization in the State, the applications it receives annually put it in touch with emerging organizational forces and shifting priorities in the sphere of cultural interest. During 1972-73 two such developments became particularly apparent in the visual arts.

More than ever before, applications and inquiries showed the individual visual artist to be searching for exposure to and communication with a more varied audience. Until the past year, the Council-sponsored Community Projects in the Visual Arts supported artists in their roles as workshop instructors and arts center administrators and encouraged exhibition opportunities outside commercial galleries and museums. To accelerate activity on behalf of visual artists, a newly formed Committee for the Visual Arts received a substantial grant in 1972-73 for services to the artist community.

Marked increase of applications from preservation societies, architecture groups, and environmental education groups revealed an enlightened concern for a deteriorating environment. A conference organized by The Landmark Society of Western New York brought together the State’s preservation leadership to define common problems, organize the constituency, and formulate an action program. Because these groups have dif-

Wave Hill Center for Environmental Studies in the Bronx published an Exhibit Portfolio of photographs by Wendy Holmes exploring the richness of day-to-day life on the river as it sweeps past New York City and entitled Hudson City: The Living River. This photograph shows one of the uncrated cars that are regularly hoisted aboard passenger liners as "unaccompanied" baggage.
ferent problems and objectives from those dealt with else-
where in the Visual Arts program, they will be considered
next year in a special Council program division concerned
exclusively with architecture and environmental arts.

This was the final year for the Council’s Exhibitions program.
Exhibition activity in the State has increased to a point where
the development service is no longer required, and such coor-
dinating bodies as the Gallery Association of New York State
now provide statewide exhibition circulation. The Exhibit Port-
folios produced under the Visual Arts program (to serve, like
the Architecture Worth Saving series, as prototypes for mu-
seums, historical societies, and arts centers) will also be dis-
continued as a program activity.

The tenacity of all New York State’s visual arts organizations
and museums is admirable. Obviously, their directors, staffs,
and trustees are working from idealistic and not from economic
motivation. Obviously, their accomplishments cannot be
measured in dollar bills. Yet, if they were treated with the
same consideration accorded the profit-making world, some
would rank high for the worth of their collections while others
would be prized for the value of public service provided free
of charge. The visual arts are a major New York State industry;
they must have major State support.

Lucy Kostelanetz

Museum Aid

In 1972-73 Museum Aid provided over $3,000,000 for assistance
that ranged from operating expenses for the Regional Confer-
ence of Historical Agencies, which serves twenty-two sur-
rounding counties from its headquarters near Syracuse, to staff
support for The Museum of Modern Art in New York City. Activ-
ities assisted included the preservation and teaching of local
history and the exposure of ideas in contemporary art through
archival, interpretive, and educational efforts.

Of the 180 applicants for Museum Aid in 1972-73, 135
received financial aid and many others were provided with
expert help and advice under the Council’s Technical Assist-
ance program. Almost 49% of the financial aid went toward
administrative, curatorial, and educational staff salaries. In
some cases imaginative new programs depended on additional staffing; in others Council funding sustained the salaries of existing personnel. At the Museum of the City of New York it affected the salaries of seven staff members; at The Historical Society of the Tonawandas it contributed to the salary of a director who is the only staff member. The volume of requests for salary support is a measure of the increased operating costs that face all institutions. Few can now afford to limit applications to the Council to "special" program assistance. At many, inflation has seriously threatened basic operation, and funds for salaries and maintenance—unlikely to capture the imagination of private donors—are essential to survival.

Working within conventional boundaries, historical institutions, zoos, botanical gardens, and art and science museums now tend to find their programs becoming more diffuse. The need for cultural institutions that respond more specifically to community interests has resulted in the further expansion of programming ideas. As a result requests for assistance have become increasingly multidisciplined and multipurposed. In 1972-73, Museum Aid funded projects that included the Allofus Art Workshop, a free art school for children, teen-agers, and adults at the Memorial Art Gallery of the University of Rochester; the Trade Guild Trailer for trade and craft demonstrations in Baldwinsville; a summer workshop in documentation and exhibition for teachers, media specialists, local historians, and museum personnel at The Farmers' Museum in Cooperstown; and two long-term loans of works of art from the Solomon R. Guggenheim Museum to upstate museums.

In recognition of the continuing and essential need to support the work of contemporary artists and the scholarship of scientists and historians, Museum Aid funds continue to be granted for documentation, cataloging, photography, publications, and exhibitions. The American Museum of Natural History received money for the preparation and planning of an Asian peoples hall and a mollusk hall; the Essex Community Heritage Organization was given a small sum for copying and

"Inflation has seriously threatened basic operation, and funds for salaries and maintenance... are essential to survival."

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filing nineteenth-century photographs to facilitate architectural research; and The Long Island Historical Society was assisted in a study of the Puerto Rican on Long Island.

To enable the State's art, history, and science institutions to become better acquainted with each other's collections and programs, Museum Aid has encouraged such collaborative efforts as the Gallery Association of New York State in Norwich; Museums Collaborative in New York City; and two seminars for directors of small New York State science museums at the Museum of the Hudson Highlands. Efforts like these also create systems for service sharing and project cooperation that have never existed before.

An alphabetical listing of organizations receiving 1972-73 Museum Aid funds appears on page 125.

Joan Rosenbaum

Community Projects in the Visual Arts

In its third year the Council's Community Projects program heard once again from many relatively new organizations. It is now evident that small organizations are providing popular visual arts programs in communities that are not served by established institutions. Many of these new sponsors can be identified as significant cultural resources although their annual operating budgets are generally well below $25,000. Their growth over the past three years—as they have expanded their programs and sought wider sources of support—has dispelled an early impression that they are by their nature short-lived.

The fund raising problems of these organizations remain, but the prospect becomes slightly brighter as foundations and their own communities recognize them as alternatives to conventional institutions. When faced with financial problems they are still unable to borrow and must curtail activity or depend on volunteer help or salary sacrifice from professional staff.

The Council is still a long way from having identified all the visual arts activities in the State, and their variety seems to grow. More and more arts projects are initiated by established institutions not primarily involved with the arts but responding to community needs—in particular, colleges and libraries.

Schoolchildren at The Historical Society of the Tonawandas in Tonawanda study an exhibit on local logging and lumber.
Libraries with gallery programs are becoming especially important as arts sponsors in more remote parts of the State. Some groups have been formed to develop school service programs that may involve cooperation with established institutions. Community Environments has worked with the Cloisters of the Metropolitan Museum and the Washington Heights-Inwood School District in an expanding community workshop and festival program. Sculpture in the Environment (SITE) has directed its efforts toward colleges throughout the State through lectures and publications on visual awareness.

Many community organizations have been making especially noteworthy attempts to establish relationships with professional artists—inviting them to lecture or exhibiting their work. The exhibition space they offer is particularly valuable to artists who have not had one-man shows, and the pattern as a whole is significant in light of professional artists' recent efforts to obtain new audience exposure. If community support of artists is a goal for a visually aware society, the small organizations may play an important role in achieving it.

In 1972-73, 91 of 138 Community Projects applicants received assistance totaling some $725,000. Of the recipients, 14 could be defined as art centers, 20 were art workshops, and 16 were organizations involved with lectures and exhibitions. Approximately one-third of the total assistance went toward operating expenses and one-fourth for administrative and professional staff supplementation. However, it is often difficult to distinguish between the administrative or operating costs and the direct program expenses of these informally structured organizations.

An alphabetical listing of the recipients appears on page 133.

**Visiting Artists**

The Visiting Artists program, directed by Irving Sandler, was administered outside the Council in 1972-73 by an organization called Arts Resources. Subsequently it has been administered by the Committee for the Visual Arts. It responds to growing public interest in contemporary art by assisting colleges, universities, museums, and art centers to invite artists and critics representing a variety of viewpoints to lecture or participate in large discussion groups. The program has been
particularly useful to institutions and organizations outside of New York City through the financial support it offers toward speakers' fees. Visiting Artists is able to provide half a speaker's fee of $150 plus up to $50 for travel expenses. Speakers are usually chosen from a published list of artists and critics but others may be requested in writing.

In 1972-73 175 artists and critics made 222 visits to 65 organizations with assistance from the program. A geographical listing of these visits appears on page 149. In addition Visiting Artists sponsored a series of studio visits for college art students in cooperation with the Office of University-Wide Activities of the State University of New York. Under the administration of Arts Resources, this Art Scene project enabled student groups from colleges throughout the State to visit artists selected by the critic Barbara Rose. Among those who met with students in 1972-73 were Dennis Ashbaugh, Richard Avedon, Robert Blackburn, Blythe Bohnen, Howard Buchwald, Lynda Benglis, John Chandler, Nancy Graves, Bernhard Leitner, Kasha Linville, Jonas Mekas, the Mabou Mines, Howardena Pindell, the Styria Studio, Steina and Woody Vasulka, and Robert Whitman.

Students from the following colleges and universities participated in Art Scene during 1972-73: Empire State College of the State University of New York; Fashion Institute of Technology; Hobart and William Smith Colleges; Jefferson County Community College; Kingsborough Community College; Manhattanville College; Monroe Community College; New York City Community College; Niagara County Community College; Queensborough Community College; Rensselaer Polytechnic Institute; St. Thomas Aquinas College; State University of New York at Albany, Buffalo, and Stony Brook; State University of New York Colleges at Brockport, Buffalo, Cortland, Fredonia, Geneseo, New Paltz, Old Westbury, Oneonta, Oswego, Plattsburgh, and Potsdam; State University College of Ceramics at Alfred; and Syracuse University.

Trudie Grace

“If community support for artists is a goal for a visually aware society, the small organizations may play an important role in achieving it.”

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Exhibitions

In the twelve years since the inception of the Council’s Exhibitions program, communities throughout the State have supplemented local visual arts resources with hundreds of traveling exhibitions installed in spaces that have ranged from classical galleries to storefronts. The Council-sponsored exhibitions were acquired from a variety of sources that included private collections as well as historical societies and museums. Subjects ranged from eighth-century Japanese art to films by pioneer filmmakers.

Since 1972-73 was the last year of Council staff activity in development and circulation of exhibitions, this is a fitting time to look back at some of the program’s accomplishments. One of the more innovative Council exhibition ventures was the Erie Maid, a barge converted into a movable exhibition hall in which were displayed prints, broadsides, photographs, and slides commemorating the 150th anniversary of the start of the Erie Canal. During the summer of 1967, the Erie Maid stopped at thirty towns along the Erie and Champlain Canals, attracting a total of 138,250 visitors.

More recently the Exhibitions program has been seeking to develop exhibitions that stimulate participation by the exhibitor, in particular small exhibitions that can be shown in classrooms and libraries. As an experiment, seven Exhibit Portfolios were published by the Council, each reproducing fifty 11” x 14” black and white illustrations. The titles 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. These are available from the New York State Historical Association in Cooperstown. In addition, the Council has given grants in support of four other portfolios—Fifty-two Artists: Photographs by Hans Namuth, produced by the Committee for the Visual Arts; Hudson City: The Living River, produced by Wave Hill Center for Environmental Studies; Harlem 1900-1929, produced by The Schomburg Collection of Black History, Litera-

"Exhibitions in spaces that have ranged from classical galleries to storefronts...exhibitions that stimulate participation by the exhibitor."

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ture and Art; and Lower East Side Summer, produced by the Children's Art Workshop (CAW Collect).

Another experimental exhibition, Prints and Poems by Children of Japan, prepared by the Touchstone Center for Children, includes tapes of the poetry in both Japanese and English and comes equipped with headphones and speakers. Four other audio-visual exhibitions recently assembled comprise twenty-minute continuous slide and sound presentations. These are: Lockport, a portrait of middle America, by Nathan and Judith Farb; Slim Pickin's, life of the migrant worker in New York State, by Tom Policano; Main Street, an architectural study of buildings and their environment, by Milo Stewart; and Haiku, the Japanese poetic form and its images, by Helen Buttfield and Richard Lewis. American Glass Since Pocahontas, prepared by The Corning Museum of Glass, is an easily assembled, lightweight, multimedia presentation of the history of American glass involving illustration panels, text, slides, film, and videotape. These six exhibitions will be circulated in 1973-74 by the Gallery Association of New York State.

In 1972-73 the Exhibitions program was administered for the Council by the New York Foundation for the Arts. Under its auspices, a total of 20 exhibitions traveled to 71 organizations in 57 different communities throughout the State. The exhibitors included colleges and universities, elementary and secondary schools, museums and historical societies, libraries and art centers, and civic institutions and centers. Council activities in the development and circulation of exhibitions were terminated at the end of 1972-73. Descriptions of the exhibitions circulated and their ultimate disposition follow. A geographical listing of 1972-73 activity appears on page 151.

Robert Braiterman

Exhibitions circulated in 1972-73

Artists at Work. A film and slide exhibition organized by Finch College Museum of Art. To be circulated by Burton Weeks, Film Rental Center, Syracuse University.

Avant-garde Dancers. Panel exhibition organized by the Council staff in collaboration with the Dance Collection of the New York Public Library. Returned to Dance Collection.
The Black Experience in Prints. Organized by Pratt Graphics Center. To be circulated by Gallery Association of New York State.


Four Centuries of French Prints. Original prints of fifty French artists organized by The Brooklyn Museum. Returned to The Brooklyn Museum.


Monoprints. Twenty-five contemporary examples organized by Pratt Graphics Center. To be circulated by Gallery Association of New York State.


“Sources that included private collections, historical societies, and museums... subjects from Japanese art to films by pioneer filmmakers.”
Printmaking Children. Over fifty prints organized by the Printmaking Workshop. To be circulated by Gallery Association of New York State.

Prints and Poetry by Children of Japan. Organized by the Touchstone Center for Children. To be circulated by Gallery Association of New York State.


Projected Art. Films by pioneer filmmakers organized by Finch College Museum of Art. To be circulated by Burton Weeks, Film Rental Center, Syracuse University.


The World of James Van DerZee. Photographs of Harlem from 1900 to the present organized by the James Van DerZee Institute. To be circulated by Gallery Association of New York State.
TECHNICAL ASSISTANCE

Technical Assistance is the Council’s response to a wide range of questions and problems encountered by arts groups and institutions—all of them calling for the guidance or assistance of a specialist with knowledge or skills that the organization’s work force cannot supply. The program’s aim is less to provide an additional staff member than to produce recommendations and training suggestions which will permit the staff to deal effectively with its own problem. It offers the services of a specialist for up to three days to any New York State arts organization with manpower to pursue the course of action that such a specialist might advise.

The problems that produce requests for Technical Assistance have shifted somewhat since the program was initiated in 1961. Today, relatively few would fit the narrow definition of “technical,” and most relate to the broad areas of management, finances, and public relations. In 1972-73 the words that appear most frequently in descriptions of assistance are accounting and bookkeeping, administration, audience development, fund raising, legal aid, programming, and publicity. However, assistance with architectural evaluation, cataloging, and exhibition techniques continues in good supply.

Technical Assistance is now administered for the Council by the New York Foundation for the Arts. The specialists whose services it provides may be designated by the applying organization (with evidence of the individual’s professional qualifications) or chosen from several suggested by Council staff members. Specialists are paid directly by the Foundation at the rate of $100 per day plus reasonable travel expenses.

During 1972-73 Technical Assistance offered specialists’ services to 263 groups and institutions. Seven specialists serving performing arts groups outside New York City had such regular demand on their services that they were employed as advisors on a continuing basis. A geographical listing of all organizations served by Technical Assistance in 1972-73 appears on page 152.

Arthur J. Kerr
If a major job of the Council has come to be dispensing funds, it continues to be concerned with arts organizations' other needs as well. The Arts Resources division is responsible for most of the Council's nonmonetary services, which are designed to improve the climate for the arts in New York State. What funds it dispenses are earmarked for service to arts organizations as opposed to funds for the organizations themselves. The division's other functions include administration of the New York State Award program and responsibility for the Council's public relations and publications. It also serves the Council staff and the general public through its Information Center, and it assists applicants for Council support in its newly formed Application Service Section.

At the root of Arts Resources funding of arts service groups and agencies is a concern with greater health for, and more effective public service from, the State's art organizations at large. For the most part, these service groups' work is routine, and they rarely capture public imagination as essential components of the cultural complex. Yet the current emergence of nonprofit "cluster" management plans in the performing arts is one example of professional recognition of the need for the service organization. In particular, these nonprofit management plans help the avant-garde groups which have been virtually ignored by commercial managers. Published studies, surveys, and conferences are a more readily identifiable expression of arts service organization activity. Occasionally, these achieve wide recognition, as in the case of the latest National Research Center of the Arts study, *Arts and the People*, which has been extensively used by arts groups and institutions to demonstrate the degree of public need and demand for the arts.

Another Arts Resources activity that is not related to funding is the dissemination of information. The Council public relations office strives to do more than merely inform the public about the Council and its programs. In recent years, for example, it has stressed the political and economic aspects of arts activities, and it has attempted to see its news stories printed in the general news columns rather than in sections

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*Mabou Mines*’ *The Saint and the Football Players*, collaboratively created by Jack Thibeau, Phil Glass, and Lee Breuer, was performed at the Dance Gallery in New York City. The Mabou Mines company, seen elsewhere in New York State under the auspices of the Touring Program, is served by Artservices.
reserved for culture and fashion. It relies on the new Application Service Section for reliable statistics to back up its releases.

Council publications, which also emanate from the Arts Resources division, have been cited frequently for excellence of design and the presentation of complicated information in a readable form. The Council's Annual Report serves as a unique documentation of arts activity in New York State. The Council-sponsored series of books on regional architecture, instituted in 1964, has served as the model for architectural preservationists throughout the nation.

Descriptive statements on the following Council programs are available free of charge from the Arts Resources office: The Composer in Performance, Exhibit Portfolios, Poets and Writers, Technical Assistance, Touring Program, Visiting Artists.

Other free Council publications issued by the Arts Resources office include: New York State Award (for current and previous years), New York State Council on the Arts Annual Report (for current and previous years), NYSCA Bulletin (December 1970, June 1971, August 1973).

Information on how to purchase the following publications, which were sponsored or assisted by the Council, may be obtained by writing to the Arts Resources office. Note that prices do not include tax, postage, or handling charges.

Architecture Worth Saving in New York State series: Architecture Worth Saving in Onondaga County ($3.95), Architecture Worth Saving in Rensselaer County, New York ($2.75), Landmarks of Dutchess County, 1683-1867 ($4.50), The Nineteenth-century Architecture of Saratoga Springs ($2.95).

Other books about regional architecture which were dependent in part on Council support: Architecture Worth Saving in Pittsford, Elegant Village ($3.50), Long Island Landmarks ($3.00), Our North Country Heritage: Architecture Worth Saving in Clinton and Essex Counties ($4.95), Wood and Stone: Landmarks of the Upper Mohawk Region ($2.50).

Publications on various other subjects which are dependent on Council support: Art in New York State—catalog

"These service groups' work is routine, and they rarely capture public imagination as essential components of the cultural complex."


The Council's Information Center was founded in 1970 to provide both the public and the Council staff with up-to-date information on the arts—especially as they relate to New York State. It maintains a library of books, pamphlets, and reports on such subjects as government and the arts, arts administration, and audience development. In 1972-73 the Center received more than six thousand inquiries from the staff and the general public ranging from requests for addresses and telephone numbers to complicated questions involving cultural policy, planning, and programming. The Information Center often serves as the first contact point with the Council for individuals and arts organizations, and it plays a special role in helping grant applicants to obtain information on alternate sources of funding. In 1972-73 the Council granted $12,000 to The Foundation Center to continue a computer printout of New York State foundation grants of $10,000 and under to arts organizations. This information for the years 1970 and 1971 is available to the public at both The Foundation Center library and the Information Center. The latter is open to the public during the Council's regular office hours.

Ellen Thurston
Arts Service Organizations

The promotion of artists' activities and, in particular, the routine services that make those activities possible are recognized by the Council as constituting a well-defined part of the State's cultural network—separate and distinct from the creating and producing sectors. The Council groups the agencies supported for such work under the heading of Arts Service Organizations. While their activities are not as visible as the performances, classes, and exhibits of the groups they assist, their importance in developing a climate in which those events can take place is considerable. Their needs most frequently relate to administration, and it is their administrative expenses to which the Council generally contributes. In 1972-73 some joint management plans for service organizations received trial Council funding.

The greatest number of service organizations assisted by the Council are local arts councils. These statewide groups, supported largely by individual and corporate members, are typically concerned with encouraging amateur and semi-professional arts activities. They act as clearinghouses for arts information, publish newsletters, engage in fund raising, operate centralized ticket offices, and coordinate the work of arts groups with such other local agencies as boards of education. Local arts councils in less populous parts of the State—the Arts and Humanities Council of the St. Lawrence Valley would be a good example—may also arrange to bring performing artists to widespread arts groups and work to bring those groups together for discussion of subjects of common interest.

In 1972-73 seventeen local arts councils received Council assistance ranging from $4,000 to $35,000. Fourteen of these had been supported by the Council in the previous year. Six received assistance on the basis of partial matching funds. In addition to the local councils, two service organizations that were launched under Council auspices but are now acting as independent agencies received Council assistance in 1972-73.

"The services that make [artists'] activities possible are recognized by the Council as a well-defined part of the State's cultural network."
The Creative Artists Public Service Program, formerly administered by the Cultural Council Foundation, is one of these—working to help individual artists make their work more widely available in the public interest. The other is the New York Foundation for the Arts, started in 1970 to administer, among others, the Council's Technical Assistance program.

Two studies with far-reaching implications received Arts Service Organizations assistance in 1972-73: the Foundation Center completed its computer retrieval of information on New York State foundation grants to the arts; Arts/Worth published a survey of public attitudes toward the arts entitled *Arts and the People*. Finally, when Hurricane Agnes wrought havoc in the Southern Tier, Arts Service Organization funds awarded to the Chemung Valley Arts Council in Corning went to assist nine arts groups in recouping their losses. (Other Council programs offered flood relief assistance funds to seven additional groups in the region.) An alphabetical listing of the forty-four organizations that received a total of some $1,530,000 Arts Service Organizations assistance in 1972-73 appears on page 139.

Constance Eiseman

**New York State Award**

The New York State Award, established by Governor Rockefeller in 1966, provides the Council with its sole opportunity to recognize activity independent from its own financial support which enhances the quality of life in the State. The process of selection follows the general pattern of Council funding—staff research on candidates is supplemented by panel recommendations which are reviewed by the Council itself. Award winners are named at a ceremony, each receiving an original work of art commissioned especially for the occasion.

The 1972 New York State Award ceremony was held in May at the Whitney Museum of American Art. The Award was a multipally-produced acrylic-on-panel painting by Richard Anuszkiewicz. Mr. Anuszkiewicz also designed the 1972 Award poster, which was commissioned and produced by List Art Posters and distributed by the Council to publicize the program.

In the Governor’s words, the eight 1972 recipients “remind us how much dedicated individuals can accomplish, even in
our organization-oriented world. Looking behind the impressive facade each institutional winner has created," he observed, "we inevitably find individual prime movers who manage to get things done against the most difficult odds."

The recipients of the New York State Award for 1972 and the reasons for their selection are listed below:
The **Hudson River Museum**, Yonkers, for development of an outstanding community facility and program.
**Madison County Historical Society**, Oneida, for the annual demonstration and the documentation of traditional crafts.
**New York City Landmarks Preservation Commission**, for pioneering efforts in governmental historic preservation.
**New York State Bar Association**, Albany, for the creation of a State Bar Center successfully incorporating valuable nineteenth-century architectural elements into a functional twentieth-century complex.
**Six Nations Indian Museum**, Onchiota, for creating an opportunity to experience the richness of authentic American Indian art and history in New York State.
**Three Village Reconstruction at Stony Brook**, Setauket, and **Old Field**, and **Ward and Dorothy Melville**, for exemplary rehabilitation of an historic community complex.
**George Balanchine**, for his unique contribution to the development of dance and dance audiences in New York State.
**Joseph Papp**, for undaunted spirit, unflagging energy, and uncompromising dedication to quality in pursuit of a public theatre.

Constance Eiseman

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"Behind the facade...individual prime movers who manage to get things done against the most difficult odds."

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ALPHABETICAL LISTINGS OF ASSISTANCE FROM COUNCIL PROGRAMS IN 1972-73

This section names the organizations which received direct financial support from each Council program in 1972-73. It indicates the amount of support from the program and states briefly the purpose of support. An asterisk (*) indicates that the organization received support from more than one Council program. The reader should consult the index to determine all sources and types of Council assistance to any organization, but the asterisk is firm indication that the organization received additional direct financial aid in 1972-73.

The word "for" is used throughout these listings to introduce the purpose of Council assistance. It should not be read to mean that an assisted project or activity is totally dependent on Council support.

Program assistance is shown in the following order: Film, TV/Media, Literature, Dance, Music, Theatre, Presenting Organizations, Special Programs, Isolated Communities, Museum Aid, Community Projects in the Visual Arts, and Arts Service Organizations.

Film assistance in 1972-73

Anthology Film Archives, see Film Art Fund.
The Arts Center on Marylrose Campus, Albany.
$600 for film rentals for an international film series for children.*
Brooklyn Arts and Culture Association (BACA).
$1,500 for administrative costs of a festival showing of the works of new filmmakers in Prospect Park.*
Brooklyn Public Library. $3,000 for the long-term leasing of 16mm films for distribution to ten branch libraries presenting a Family Night Film Showcase for Brooklyn audiences.
Carroll Gardens Association, Brooklyn. $8,500 for the salaries of a director, an assistant, and two instructors, and for film stock, processing expenses, and materials for a neighborhood film workshop for young people.

Chautauqua-Cattaraugus Library System, Jamestown.
$15,000 for the long-term leasing of 16mm films for member libraries, and for the salary of a film librarian.
Circle Film Forum, New York City.
$11,500 for administrative salaries and rentals of works by independent filmmakers to acquaint general audiences with noncommercial films and give exposure to films rarely screened in commercial theatres.
Clinton-Essex Counties Council on the Arts, Plattsburgh.
$430 for film rentals for the Plattsburgh Film Society's community film series.*
Clinton-Essex-Franklin Library, Plattsburgh.
$4,000 for the long-term leasing of 16mm films for distribution to member libraries throughout the tri-county area.
Committee for a Second Festival, Rochester.
$7,500 for an administrative salary and expenses for specialized festival activities including children's programs, video and multimedia events, film workshops, and community experiments in filmmaking.
Community Communication Foundation, Buffalo.
$3,500 for the salary of a teacher and supplies for training in film and television in Buffalo's black community.
Community Education Collaborative, East Setauket.
$4,000 for the salary of filmmaker-in-residence Karl Epstein, and for materials and related expenses for a nine-week residency.*
Council for the Arts in Westchester, White Plains.
$250 for film rentals for a fall film festival for White Plains and surrounding communities.*
Earlville Opera House.
$5,000 for a director's salary and for film stock and processing expenses for a film workshop for teen-agers, adults, and senior citizens; and for film rentals for weekend film festivals serving Earlville, Hamilton, Morrisville, Sherburne, and other Madison and Chenango County communities.*
Educational Film Library Association, New York City.
$13,780 for the salaries of an information...
officer and an assistant serving organizations and individuals throughout the State.

Film Art Fund, New York City. $9,800 for the salaries of a director, two assistant directors, and a projectionist, and for materials for the study center at Anthology Film Archives.

The Film Society of Lincoln Center, New York City. $30,000 for production costs of the tenth New York Film Festival.

Film Speakers Bureau, New York City. $35,000 for a program providing matching funds for rental of films and videotapes and for fees for lectures on films, filmmaking, and video presented at schools, community centers, libraries, and museums throughout the State. A geographical listing of the activities of the Bureau appears on page 143.

The Film Workshop of Westchester, Tarrytown. $1,300 for a director's salary for a program of filmmaking courses, lectures, and film showings for the community.

Free Movies, New York City. $5,000 for salaries and film and equipment rentals for outdoor showings of a variety of contemporary short films in Albany, Binghamton, Buffalo, Hempstead, Mamaroneck, Rochester, Syracuse, and Woodstock.

Fund for Alternatives in Education, New York City. $2,000 for a film consultant's salary for community filmmaking workshops for schoolchildren.*

Greater Middletown Arts Council. $2,000 for film rentals and operating expenses for silent film presentations at state hospitals, senior citizen centers, and nursing homes.*

Hamilton Hill "Drop-In" Arts and Crafts Center, Schenectady. $2,250 for the salary of a film teacher for workshop programs for children and young adults.*

Hamilton-Madison House, New York City. $1,000 for film stock and processing expenses for a children's film workshop.*

Henry Street Settlement, New York City. $15,790 for salaries of a director for a 16mm film workshop and an assistant instructor for a Super-8 workshop for young children and teen-agers.*

Hornell Area Arts Council. $750 for a film instructor's salary and equipment rentals for filmmaking workshops for students, adults, and senior citizens.

The Hudson River Museum, Yonkers. $4,000 for the salary of an instructor and film stock and processing expenses for a filmmaking workshop for teen-agers and young adults.*

Hunter Arts and the Concert Bureau of Hunter College, New York City. $750 for film rentals for an experimental film series.*

Live Arts see Regional Economic Community Action Program.

The Loft Film and Theatre Center, Bronxville. $7,000 for the salary of a director for a filmmaking workshop for young people in Bronxville, Mt. Vernon, Tuckahoe, and nearby Westchester communities.

Media Equipment Resource Center (MERC) see Young Filmmaker's Foundation.

Media Study, Buffalo. $20,000 for teachers' salaries and fees for resident and visiting media artists, and for equipment and space rental for a contemporary media curriculum offered to a broad cross-section of Buffalo residents.*

The Metropolitan Museum of Art, New York City. $5,000 for the salary of a teacher working with kindergarten children and their nonverbal reactions to film and other media.*

Mid-Hudson Libraries, Poughkeepsie. $5,000 for the long-term leasing of 16mm feature films for distribution to sixty-one member libraries in Columbia, Dutchess, Greene, Putnam, and Ulster Counties.

Mid-York Library System, Utica. $5,000 for the long-term leasing of 16mm films for distribution to member libraries in Herkimer, Madison, and Oneida Counties.
Millennium Film Workshop, New York City. $23,000 for the salaries of a director, three assistant directors, and film instructors, and for speakers’ fees and film rentals for a program that includes lectures by independent filmmakers and workshops and classes in all aspects of filmmaking.

Mohawk-Hudson Council on Educational Television (WMHT-TV, Channel 17), Schenectady. $5,000 for the salary of filmmaker-in-residence Jack Ofield to produce a series of documentaries on traditional craftsmen.*

Mohawk Valley Library Association, Schenectady. $7,500 for the long-term leasing of 16mm feature films for distribution to thirteen member libraries for use by community organizations in Fulton, Montgomery, Schenectady, and Schoharie Counties.

Movies On A Shoestring, Rochester. $500 for film rentals for a film show selected from the 1972 annual amateur film festival, traveling to colleges, high schools, film clubs, hospitals, and libraries in Monroe County.

The Museum of Modern Art, New York City. $6,000 for the salary of a librarian-cataloger in the Museum’s film department.*

Narcotics Education Workshop of Westbury. $2,500 for the salary of a film teacher for a filmmaking workshop open to the public in this Long Island community.

Nassau Library System, Garden City. $3,000 for the long-term leasing of feature films for distribution to member libraries.

Nineteenth Ward Community Association, Rochester. $9,021 for the salaries of two instructors and operating expenses for the Youth Project media workshop program in filmmaking.

North Country Library System, Watertown. $10,000 for the long-term leasing of 16mm films for distribution to sixty-one member libraries in Jefferson, Lewis, Oswego, and St. Lawrence Counties.

Regional Economic Community Action Program, Live Arts (RECAP), Middletown. $5,000 for instructors’ salaries and for film stock and processing expenses for a community filmmaking workshop.*

The Rensselaer Newman Foundation Chapel and Cultural Center, Troy. $800 for film rentals and speakers’ fees for a program on recent films of artistic significance.*

The Rye Art Center. $900 for a teacher’s salary and for film stock and processing expenses for an animation workshop for elementary school-children.*

South Shore Cultural Arts Center, Point Lookout. $750 for the salary of an instructor and for film stock and processing expenses for a young people’s film workshop.*

Southern Adirondack Library System, Saratoga Springs. $3,500 for the long-term leasing of 16mm feature films for distribution to twenty-eight member libraries for use by community organizations.

Suffolk Cooperative Library System, Bellport. $2,500 for the leasing of Super-8 film cartridges for distribution to member libraries for use by community organizations.

The Elaine Summers Experimental Intermedia Foundation, New York City. $1,000 for the fee of filmmaker Phill Niblock to produce Environments V, a multimedia event which premiered at the Everson Museum of Art in Syracuse and subsequently traveled to other New York State museums and institutions.*

Teachers College Press, New York City. $1,000 for translation costs of Esthetique et psychologie du cinema by Jean Mitry to provide film students, teachers, and researchers with an English edition of this classic French text on film theory.

Town of Islip, Department of Parks, Recreation and Cultural Affairs, Central Islip. $400 for rental fees for a young people’s film series.

Troy Public Library. $650 for film rentals for a series of classic films.*

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Upper Hudson Library Federation, Albany. $13,000 for an instructor's salary and for film stock and processing expenses for a filmmaking workshop; and for the long-term leasing of 16mm feature films for distribution to thirty member libraries in Albany and Rensselaer Counties.

Upstate Films, Rhinebeck. $12,500 for directors' salaries, operating expenses, and film rentals for general repertory cinema programs and special showings for children.

Visual Studies Workshop, Rochester. $31,000 for salaries for research and program development; for supplies and administrative costs of the Workshop's media center; and for salaries of visiting media artists.*

Wantagh 7-12 Association. $4,500 for the salary of filmmaker-in-residence Ed Emshwiller and for supplies for a film workshop.*

Whitney Museum of American Art, New York City. $4,000 for fees for filmmakers whose films were shown in the New American Filmmakers Series at the Museum.*

Women Make Movies, New York City. $9,000 for salaries and for film stock and processing expenses for community filmmaking workshops at the Chelsea Picture Station.

Women's Interart Center, New York City. $17,000 for a teacher's salary and for film stock and processing costs and for general administrative expenses for a film workshop program.*

Young Filmmaker's Foundation, New York City. $92,500 for administrative salaries; for tuition of apprentices in the Foundation's Media Teacher Intern Training Program; and for administrative salaries and equipment purchase for the expansion of the Media Equipment Resource Center (MERC).*

Youth Film Distribution Center, New York City. $9,000 for a director's salary and film rental fees for this organization which promotes and distributes films made by teen-agers.

TV/Media assistance in 1972-73

A.I.R., New York City. $4,500 for photography and editing of thirty documentary videotapes on women artists.*

Art Works on TV, New York City. $3,000 for operating expenses for a video facility at Automation House, and for production costs of a series of videotapes by artists for public access cable television.

Block of 7th Street Media Project, New York City. $5,000 for administrative salaries for community multimedia workshops on the Lower East Side.

Cable Arts see Planning Corporation for the Arts.

Center for the Arts at Ithaca. $3,000 for operating expenses for community productions for cable television.

Collaborations in Art, Science and Technology, Syracuse. $17,000 for administrative salaries, production costs of multimedia projects joining art and technology, and operating expenses for CAST Productions videotapes on the arts for cable television in Ithaca and Syracuse.*

Downtown Community Television Center, New York City. $5,000 for the salaries of two codirectors and equipment expenses for community television programming in Chinatown and on the Lower East Side.*

Educational Broadcasting Corporation (WNET-TV, Channel 13), New York City. $80,280 for continuation of the experimental Television Laboratory and for providing access to the Laboratory for New York State video artists; for development of the Paik-Abe video synthesizer; for equipment improvements to expand the technical capability of the Laboratory; and for production costs of a ninety-minute pilot program exploring television as a creative medium to be broadcast by WNET-TV.*

Educational Television Council of Central New York (WCNY-TV, Channel 24), Syracuse. $10,000 for production expenses and salary for a two-month residency by video artist Douglas Davis as
part of the Artist-in-Television Program to explore television as a creative medium.

Electronic Arts Intermix, New York City. $69,000 for administrators' and artists' salaries, operating expenses, and equipment for five programs: Perception, a technical research program to expand artists' utilization of television; the Ninth Annual Avant Garde Festival of multimedia art; The Kitchen, a facility for presenting video and multimedia programs; Vasulka Video, a research and media production program directed by the Vasulkas; and Open Circuits planning of an international video exhibition and conference at The Museum of Modern Art.*

Everson Museum of Art, Syracuse. $14,000 for production costs of seven video exhibitions including creation of a video environment by Frank Gillette.*

Experimental Television Center, Binghamton. $52,462 for administrative and technical salaries, equipment costs, and operating expenses for a community experimental television center serving the Southern Tier.

Global Village Video Resource Center, New York City. $15,000 for production salaries and operating expenses for community video programming.

Henry Street Settlement, New York City. $1,800 for operating expenses for Pete's House Video Productions to make tapes for public access cable television.*

Huntington Public Library. $5,000 matching funds for production costs of community-oriented cultural and informational video programs.

Intermedia Institute, New York City. $25,000 for operating expenses, and for a television workshop for young people directed by Elsa Tambellini, in Brooklyn.

Ithaca Video Project. $10,000 for administrative salaries and operating expenses for a community video facility for the residents of Tompkins County.

Long Island Educational Television Council (WLIW-TV, Channel 21), Garden City. $10,000 for production expenses and salary for a two-month residency by video artist Ed Emshwiller as part of the Artist-in-Television Program to explore television as a creative medium.

Media Bus, Lanesville. $22,750 for administrative and production salaries for open video workshops conducted by the Videofreex at Maple Tree Farm; for operating expenses for Media Bus mobile workshops in video methodology for architects, historians, and other professionals; and for research in and development of video technology and portable equipment.*

Media Study, Buffalo. $30,600 for salaries for three artists-in-residence and three workshop assistants; for equipment costs; and for operating expenses for television, multimedia, and film workshops.*

Mohawk-Hudson Council on Educational Television (WMHT-TV, Channel 17), Schenectady. $10,000 for production expenses and salary for a two-month residency by documentary filmmaker Jack Ofield, as part of the visiting Artist-in-Television Program to explore television as a creative medium.*

Municipal Broadcasting System (WNYC-TV, Channel 31), New York City. $4,800 for visual materials for the continuing television series All About TV.

New York Light Ensemble, New York City. $4,700 for production costs of thirty multimedia concerts in New York State.

Open Channel, New York City. $10,000 for operating expenses for a cultural information service assisting local art groups with announcements of their activities for public access cable television.

Planning Corporation for the Arts, New York City. $75,000 for Cable Arts production of a thirteen-week series of eleven two-hour programs on the arts, each to be cablecast on a New York City municipal channel on seven consecutive nights.

Port Washington Public Library. $10,000 matching funds for the salary of the director of a community access video center.
**Portable Channel,** Rochester. $25,000 for five staff salaries, equipment, and operating expenses for a media equipment pool for the use of artists and community organizations in Monroe County.

**The Raindance Foundation,** New York City. $15,000 for operating expenses for programming for cablecast on the public access channels; for continuation of the statewide *Radical Software* noncommercial videotape distribution plan; and for the creation of a community information video center in Delaware County.

**Rochester Area Educational Television Association (WXXI-TV, Channel 21),** Rochester. $10,000 for production expenses and salary for a two-month residency by video artist Chris Parker as part of the Artist-in-Television Program to explore television as a creative medium.

**St. Lawrence Valley Educational Television Council (WNPE-TV, Channel 16),** Watertown. $10,000 for production expenses and salary to allow a staff member to serve a two-month residency as a video artist as part of the Artist-in-Television Program to explore television as a creative medium.

**Southern Tier Educational Television Association (WSKG-TV, Channel 46),** Binghamton. $10,000 for production expenses and salary for a two-month residency by video artist Walter Wright as part of the Artist-in-Television Program to explore television as a creative medium.

**The Elaine Summers Experimental Intermedia Foundation,** New York City. $15,000 for continuation of intermedia productions throughout New York State including production costs, equipment, and salaries.*

**Survival Arts Media,** New York City. $15,000 for administrative, technical, and production salaries, and for operating expenses and equipment for a community video facility.

**Television Arts for Popular Education (TAPE),** New York City. $8,000 for operating expenses for a free editing facility for community use, and for operating expenses for a rural video project.

**Western New York Educational Television Association (WNED-TV, Channel 17),** Buffalo. $10,000 for production expenses and salary for a two-month residency by video artist Ed Emshwiller as part of the Artist-in-Television Program to explore television as a creative medium.

**Women's Interart Center,** New York City. $3,000 for operating expenses and equipment for a community video facility and workshop.*

**Women's Videotape Collective,** New York City. $1,819 for portable videotape equipment for community programming for women.

**Woodstock Community Video.** $15,000 for administrative and production salaries and operating expenses for a community video program, Woodstock Arts Video.

**Literature assistance in 1972-73**

**The Academy of American Poets,** New York City. $1,000 for writers' fees for a series of four writing workshops for New York City high school students at the Donnell Library Center, and for fifteen in-service writing workshops for teachers cosponsored by the New York City Board of Education.

**Art Appreciation Guild of St. Nicholas Ukrainian Orthodox Church,** Troy. $300 for fees for three programs of readings by Ukrainian poets.*

**The Book Organization,** Millerton. $4,000 for distribution services for small literary publishers in New York State.

**The Bronx Council on the Arts.** $750 for poets' fees and administrative expenses for a program of eight monthly readings by little-known writers.*

**Calliope,** New York City. $500 for poets' fees for five poetry-theatre programs at Westbeth Galleries.

**Collaborations in Art, Science and Technology,** Ithaca. $2,000 for production costs of a statewide tour of a multimedia poetry presentation, *Movable Type.*
Committee of Small Magazine Editors and Publishers (COSMEP), New York City. $1,000 for administrative expenses for an annual conference; for publication of COSMEP Newsletter; and for maintaining a national listing of libraries and bookstores that buy literary magazines and books published by small literary presses.

Cool Talent Exchange Group, Rochester. $500 for a program of readings and presentations of the works of little-known poets and playwrights from the Rochester area.

Coordinating Council of Literary Magazines, New York City. $66,900 to continue administration of a program of grants including funds designated for authors’ payments for small, noncommercial literary and arts magazines in New York State. In 1972-73, grants ranging from $250 to $3,000 were awarded the following forty-four magazines (all based in New York City unless otherwise noted parenthetically): Alcheringa, Antaeus, Aphra, Art and Archaeology Newsletter, Assembling, Athanor (Clarkson), Avalanche, The Blackbird Circle (Cazenovia), Black Creation, Black Theatre, Bleb, Boundary 2 (Binghamton), Center (Woodstock), Chelsea, Cineaste, Dance Scope, The Dial-A-Poem Poets, The Drama Review, Dramatika, Epoch (Ithaca), The Feminist Art Journal, Fiction, Fiction International (Canton), Film Culture, The Greenfield Review (Greenfield Center), The Hudson Review, Intrepid (Buffalo), The Little Magazine, The Mediterranean Review (Orient), Modern Poetry Studies (Buffalo), Mouth (Buffalo), Mulch, The Mysterious Barricades, NEW: American and Canadian Poetry (Trumansburg), Parnassus: Poetry in Review, Performance, Rapport (Buffalo), Shanthi, Some, Typewriter (Islip), Unmuzzled Ox, Unnatural Acts, The Vanishing Rotating Triangle, Works.

Council for the Arts in Westchester, White Plains. $1,500 for administrative expenses for a program placing writers in residence for a minimum of four days at twenty elementary and secondary schools in Westchester County. U.S. Office of Education Title III funds, administered by Poets and Writers, provided an additional $2,255 in writers’ fees.*

The Cubiculo, New York City. $1,500 for poets’ fees and publicity expenses for a series of poetry-theatre programs.*

Everson Museum of Art, Syracuse. $1,000 for poets’ fees for school writing workshops and a series of public readings at the Museum.*

Finch College, New York City. $400 for a program of four salon concerts combining poetry readings and chamber music.*

Guild Hall, East Hampton. $500 for poets’ fees for three programs of poetry and music performed in artists’ studios, and for a writing workshop at East Hampton High School.*

Langston Hughes Community Library and Cultural Center, Queens. $2,000 for poets’ fees for a program of monthly readings of their works by minority writers.*

The Manhattan Theatre Club, New York City. $1,000 for poets’ fees for a series of readings by minority group poets including blacks, Puerto Ricans, and feminists; and for administrative costs and fees for instructors for a sound-poetry workshop.*

Outriders Poetry Program, Buffalo. $800 for administrative expenses and writers’ fees for a poets-in-the-schools program in approximately ten public schools. The U.S. Office of Education Title III funds, administered by Poets and Writers, provided an additional $2,000 in writers’ fees.

P.E.N. American Center, New York City. $3,500 for publication of a List of Grants and Awards Available to American Writers, and for fees for consultations with approximately five hundred writers seeking financial assistance.

The Poetry Project see St. Mark’s Church In-the-Bowery Arts Projects.
Poets and Writers, New York City. $70,200 for administrative expenses and writers’ fees for readings and workshops in New York State colleges, universities, schools, community centers, churches, and parks. For a detailed description of the Poets and Writers program, see page 28. A geographical listing of poets’ and writers’ appearances in 1972-73 appears on page 143.

The Print Center, Brooklyn. $19,000 for administrative salaries and operating expenses for a printing facility at which staff members of nonprofit literary and arts magazines may contribute their time and labor to reduce production costs. Matching funds for the support of The Print Center are contributed by the Coordinating Council of Literary Magazines from its National Endowment for the Arts grant.

Rensselaer Newman Foundation Chapel and Cultural Center, Troy. $500 for poets’ fees for four poetry readings and workshops held at the Rensselaer Polytechnic Institute but open to all residents of the surrounding community as well as to Institute students.*

The Rochester Poetry Society. $2,100 for administrative expenses for an annual poetry workshop for students, teachers, and members of the Society; for fees for two readings by major American poets; and for administrative expenses for poets-in-residence program coordination at six Rochester public schools. U.S. Office of Education Title III funds, administered by Poets and Writers, provided an additional $2,400 in writers’ fees.

St. Mark’s Church In-the-Bowery Arts Projects, New York City. $10,250 for administrative expenses, office maintenance, and writers’ fees for a program of seventy-five writing workshops conducted by The Poetry Project.*

Teachers and Writers Collaborative, New York City. $68,000 for administrative expenses and the fees of seventeen writers participating in a writers-in-the-schools workshop program in nine New York City schools. U.S. Office of Education Title III funds, administered by Poets and Writers, provided an additional $7,500 in writers’ fees. A workshop Newsletter, partially supported by the National Endowment for the Arts, combines student work and writers’ comments on teaching techniques and experiments.

Tin Flower, Ithaca. $700 for administrative expenses and writers’ fees for writing workshops in local junior and senior high schools. U.S. Office of Education Title III funds, administered by Poets and Writers, provided an additional $850 in writers’ fees.

Wantagh 7-12 Association. $500 for the fee of a poet-in-residence in a local school.*

Women’s Interart Center, New York City. $500 for operating expenses of a publication workshop including readings and production of a magazine of women’s writing.*

Yonkers Public Library. $300 for writers’ fees for a series of four poetry readings for teen-agers.*

Dance assistance in 1972-73

The Acme Dance Company, New York City. $7,000 for dancers’ salaries and administrative and production expenses for a one-week season of concerts of modern dance in New York City, including two new works by James Cunningham.

Alvin Ailey City Center Dance Theater see Dance Theater Foundation.

Frances Alenikoff Dance Theater, New York City. $2,000 for dancers’ fees and production expenses for three performances of modern dance works by Frances Alenikoff.

Manuel Alum Dance Company, New York City. $2,000 for artists’ fees and administrative, production, and publicity expenses for three performances of modern dance works by Manuel Alum.

American Ballet Theatre see Ballet Theatre Foundation.
American Dance Associates, New York City. $8,750 for administrative salaries; for artists' fees and production expenses for a new work; and for eight performances of repertory by the Dance Repertory Company under the direction of Richard Englund.

Mary Anthony Dance Theatre Foundation, New York City. $3,500 for production costs of one new modern dance work, and for salaries and production expenses for two performances in New York City.*

Art Forms Creative Center, Levittown. $500 for rehearsal fees and for production expenses for Mexican Festival performances at the Center and at the Levittown Library.*

Artistry is Here to Stay, New York City. $2,713 for artists' fees and production expenses for a Carnegie Hall performance of original poetry, monologues, songs and instrumental music, and tap and African dancing under the direction of Tony White.

Association of American Dance Companies, New York City. $5,000 for fees for administrative interns. The Association provides information and counseling in management, grant application, and finances, and conducts or coordinates research in such matters as dance floor construction, theatre specifications, and accident insurance for dance companies in New York State.*

Minna Bailis Dance Foundation, Massapequa. $1,000 for production costs of one new work, and for ten performances in Long Island schools.

Ballet Concepts, New York City. $2,000 for artists' fees and production expenses for one new work and for ten performances and lecture-demonstrations of ballet, jazz, and modern works by a variety of choreographers for young audiences in New York State by the Ballet Concepts Company under the direction of Marvin Gordon.

Ballet Theatre Foundation, New York City. $210,000 for salaries and administrative and production expenses for a three-week winter season at City Center of Music and Drama and a six-week summer season at the New York State Theater by the American Ballet Theatre.

Bhaskar—Dances of India, New York City. $2,000 for dancers' fees and production expenses for ten New York State performances and lecture-demonstrations of classical Hindu and Maya dancing by Bhaskar and Shala and Company.

The Blue Mountain Paper Parade, New York City. $2,500 for dancers' fees and production expenses for one new dance theatre work by director Barbara Roan.

Bottom of the Bucket, But...Dance Theatre, Rochester. $5,000 for dancers' fees and production and publicity expenses for performances in the Rochester area and western New York of works of African derivation by director Garth Fagan.*

Brockport Resident Dance Company. $8,000 for dancers' salaries and administrative and production expenses for twenty performances and lecture-demonstrations of modern dance works under the direction of James Payton in Monroe and surrounding counties.

Brooklyn College Council for the Performing Arts. $1,000 for dancers' and musicians' fees for the production of one new modern dance work by June Lewis to be performed by the Brooklyn College Dance Workshop.*

Trisha Brown and Company see The Elaine Summers Experimental Intermedia Foundation.

Chamber Dance Ensemble, Potsdam. $7,000 for rehearsal and performance salaries for dancers, fees for technicians, and production, advertising, and travel expenses for thirteen performances and lecture-demonstrations of modern dance repertory in schools in the Potsdam area and surrounding counties, and for production costs of one new work for repertory expansion under the direction of Sharon Bouck.

Chimera Foundation for Dance, New York City. $37,000 for artists' salaries and administrative, pro-
duction, and publicity expenses for a modern dance season at the Brooklyn Academy of Music by the Murray Louis Dance Company and the Nikolais Dance Theatre including one new work each by Louis and Nikolais; for expenses for multimedia research by Alwin Nikolais; and for providing studio space and facilities for guest choreographers.

City Center Joffrey Ballet see Foundation for American Dance.

City Center of Music and Drama, New York City. $235,000 for salaries and administrative and production expenses for the New York City Ballet including a twenty-seven week season at the New York State Theater and four weeks of performances at the Saratoga Performing Arts Center.*

Ze'eva Cohen Solo Dance Program, New York City. $3,000 for artists' fees and production expenses for five performances and lecture-demonstrations of modern dance solos.

The Company of Man, Buffalo. $23,000, including $5,000 matching funds, for artists' fees and administrative and production expenses for five performances of modern dance repertory in New York City and a one-week season at the Buffalo Studio Arena Theater under the direction of Cristyne Lawson and Graham Smith.

Composers and Choreographers Theatre, New York City. $15,000 for an administrator’s salary, choreographers' and dancers' fees, and production expenses for thirty performances of predominantly new modern dance works under the direction of Laura Foreman by choreographers and dancers presented in ChoreoConcerts Workshop, Choreo-Concerts & Critiques, and Associated Productions by the Choreographers Theatre.*

Contemporary Dance System, New York City. $2,000 for dancers' salaries and production expenses for a performance of modern dance works under the direction of Daniel Lewis in New York City.

County of Westchester, Department of Parks, Recreation and Conservation, White Plains. $1,500 for a choreographer's fee and production expenses for a new work, and for ten performances in Westchester County by the Westchester Dance Theatre under the direction of Annabelle Gamson.*

Tina Croll Dance Company, New York City. $1,000 for dancers' fees and production expenses for three performances of modern dance works by Tina Croll.

The Cubiculo, New York City. $7,500 for production and promotion expenses for thirty-five experimental dance programs of work by predominantly new choreographers.*

Cunningham Dance Foundation, New York City. $56,400 for administrative expenses; for repertory maintenance including dancers' rehearsal salaries and repair and replacement expenses for physical properties; for costs of four half-week residencies on New York State campuses; and for dancers' salaries and production expenses for fifteen performances of modern dance by Merce Cunningham and Dance Company.

A Dance Offering, New York City. $1,500 for choreographers' fees and production and promotion expenses for ten performances of modern dance works performed by Dana Wolfe and Louis Montes de Oca.

Dance Repertory Company see American Dance Associates.

Dance Research Foundation, New York City. $7,500 for production costs of one issue of Ballet Review, and for research on the origins and development of twentieth-century dance.

Dance Theater Foundation, New York City. $70,000, including $20,000 matching funds, for artists' fees and administrative and production expenses for ninety performances of modern dance by the Alvin Ailey City Center Dance Theater.*

Dance Theatre of Harlem, New York City. $10,000 for salaries of a director, dancers, music staff, and
Dance crew for four weeks of rehearsals and twenty lecture-demonstrations under the direction of Arthur Mitchell.*

Dance Theater Workshop, New York City. $17,500 for artists' fees and administrative and production expenses for the Studio Series of new modern dance works presented in the DTW loft, the Theater Series of repertory and new works by members presented in various New York City spaces, and Associated Productions of members' works presented alone or in combination with the work of one other choreographer in New York City spaces.

The Danceabouts, Queens. $1,000 for dancers' fees for ten performances of participatory dance theatre works for children in grades one through six in the Bronx, Manhattan, Queens, and Nassau County.

Chuck Davis Dance Company, Bronx. $3,000 for dancers' and musicians' salaries and production and travel expenses for three performances of modern and ethnic works.*

Destiné Dance Foundation, New York City. $3,000 for artists' fees and administrative and production expenses for ten performances of Afro-Haitian dance by the Destiné Afro-Haitian Dance Company under the direction of Jean-Leon Destiné.*

Eglevsky Ballet Company of Long Island, Massapequa. $7,500 for artists' fees and production and publicity expenses for a series of performances of Coppélia in the Long Island area.

Empire State Ballet Company, Eden. $2,000 for dancers' fees and production expenses for three performances under the direction of Barbara Striegel at Villa Maria College.

Louis Falco Dance Company, New York City. $7,000 for a manager's salary and for dancers' fees and production expenses for five performances of modern dance works by Louis Falco.

Viola Farber Dance Company, New York City. $4,000 for dancers' salaries and administrative and production expenses for two new modern dance works by Viola Farber, and for three performances of Company repertory.

The Film and Dance Theatre, New York City. $3,000 for operating expenses for a multimedia theatre project involving dance, live music, projections on multiple screens, film, and poetry under the direction of Steven-Jan Hoff.

Fine Arts Workshop, New York City. $2,000 for operating expenses and instructors' fees for a fifty-two week program of free dance instruction for young people under the direction of Lucille Beards.*

Foundation for American Dance, New York City. $135,000 for artists' fees and administrative and production expenses for a twelve-week season in New York City by the City Center Joffrey Ballet.

Foundation for Modern Dance, New York City. $16,750, in part matching funds, for production costs of an hour-long film, 8 Clear Places; and for dancers' salaries, production expenses, and fees for choreographer, designer, composer, and musicians for a new dance work, with original score, by the Erick Hawkins Dance Company.

Foundation for the Vital Arts, New York City. $5,000 for artists' salaries and production expenses for modern dance concerts by the Eleo Pomare Dance Company throughout New York State.*

Mimi Garrard Dance Theater Company, New York City. $5,000 for administrative and production expenses for six performances of dance theatre media works.

Martha Graham Center of Contemporary Dance, New York City. $45,000 matching funds for artists' fees, rehearsal costs, and administrative and production expenses for eight performances from the Graham repertory by The Martha Graham Dance Company.

The Jose Greco Foundation for Hispanic Dance, New York City. $5,000 for dancers' salaries, travel costs, and administrative and production expenses
for ten lecture-demonstrations throughout New York State.

_Gudde Dancers_, New York City. $5,000 for artists’ fees and administrative and production expenses for ten performances of modern dance works by Lynda Gudde.

_Erick Hawkins Dance Company_ see Foundation for Modern Dance.

_Kazuko Hirabayashi Dance Theatre_, New York City. $1,000 for dancers’ fees and production and publicity expenses for four performances of modern dance works by Kazuko Hirabayashi.

_The House Monkey_, New York City. $5,000 for dancers’ fees and rehearsal and production costs of expanding _Education of the Girl Child_ from a solo to a group work; for administrative expenses for performing activities; and for production expenses for five dance theatre performances under the direction of Meredith Monk.

_Indo-American Performing Arts Center_, New York City. $5,000 for dancers’ salaries and administrative and production expenses for lecture-demonstrations of Indian and regional folk dances of various countries by Matteo and the Indo-American Dance Company.

_Jacobs Ladder Dance Company_ see The Riverside Institute for Dance Exploration.

_Kammertanz Theatre_, New York City. $1,000 for dancers’ fees and production and publicity expenses for performances of modern dance works by choreographer Gerda Zimmerman in New York City.

_The Cliff Keuter Dance Company_, New York City. $4,000 for dancers’ fees and administrative and production expenses for five performances of modern dance works by Cliff Keuter.

_Bruce King Dance Concert_, New York City. $1,000 for legal fees for establishing nonprofit status; for artists’ fees and production expenses for one new modern dance work by Bruce King; and for two performances of repertory.

_Phyliss Lamhut Dance Company_, New York City. $2,000 for dancers’ salaries, technicians’ fees, and production and publicity expenses for three performances of modern dance works by Phyliss Lamhut in New York City.

_Pearl Lang Dance Foundation_, New York City. $5,000 for production costs of five performances of modern dance by the Pearl Lang Dance Company including one new work by choreographer Pearl Lang.

_Jose Limon Foundation_, New York City. $25,000 for rehearsal salaries, space rentals, and administrative and production expenses for fifteen modern dance performances by the Jose Limon Dance Company.

_Katherine Litz Dance Company_, New York City. $2,500 for dancers’ fees and production and publicity expenses for five concerts of modern dance and lecture-demonstrations.

_Murray Louis Dance Company_ see Chimera Foundation for Dance.

_Lubovitch Dance Foundation_, New York City. $7,500 for dancers’ salaries and production expenses for nine statewide performances of modern dance and lecture-demonstrations by the Lar Lubovitch Dance Company.

_Merle Marsicano Poetic Dance Theatre_, New York City. $1,000 for artists’ fees and production expenses for two performances by the New York Dance Collective of modern dance works by Merle Marsicano.

_Erin Martin Dance Company Foundation_, New York City. $3,000 for dancers’ fees and production expenses for three performances of dance theatre works by Erin Martin in New York City.

_Mass Transit Street Theater_, New York City. $4,000 for artists’ fees and travel and operating expenses for thirty dance theatre street performances.

_Merry-Go-Rounders_, New York City. $2,000 for production costs of thirty performances of modern
dance in grade schools outside New York City.

Mid-Hudson Regional Ballet Company, Poughkeepsie. $1,000 for production costs of the one-day Invitational Ballet Festival which included performances by the Mid-Hudson Regional Ballet Company, Long Island Ballet Theatre Company, Schenectady Civic Ballet Company, and Berkshire Civic Ballet Company.

Joan Miller and the Chamber Arts/Dance Players, New York City. $1,000 for dancers' fees and production expenses for three performances of modern dance works.

Modern Dance Artists, New York City. $10,000 for dancers' rehearsal salaries and production expenses for two new works for the repertory of the Paul Sanasardo Dance Company; and for general administrative expenses.

Meredith Monk see The House Monkey.

Multi-Gravitational Experiment Group, Brooklyn. $3,000 for artists' fees and production expenses for a six-week residency at The Brooklyn Museum including five public performances of works based on the concept of dancing in the air.

The Daniel Nagrin Theatre and Film Dance Foundation, New York City. $10,000 for dancers' salaries and production expenses for a new work; for twelve performances by The Workgroup of modern dance works directed by Daniel Nagrin; and for administrative salaries and expenses.

Nassau County Dance Ensemble, Woodmere. $5,000 for dancers' salaries and production expenses for thirty performances of What Is Dance?, a lecture-demonstration for schoolchildren involving modern dance and ballet.


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

The New York Dance Festival, New York City. $25,000 for production costs of a free summer dance festival presented at the Delacorte Theater in Central Park.

New York University School of the Arts, New York City. $5,000 for production costs of new modern dance works and for ten performances by the NYU Dance Ensemble (subsequently called New York Dance Collective).

Nikolais Dance Theatre see Chimera Foundation for Dance.

Orange County Ballet Theatre, New Windsor. $910 for professional male dancers' fees; for production costs of two new works; and for production and publicity costs of two performances.

The Orlando Ballet Company, Huntington. $3,000 for dancers' fees and production, advertising, and publicity expenses for five performances under the direction of Vincent Orlando in Suffolk County.

The Mariano Parra Spanish Dance Company, New York City. $5,000 for artists' fees and administrative and production expenses for six performances at the Brooklyn Academy of Music.

Rudy Perez Dance Theater, New York City. $5,000 for artists' and technicians' fees and publicity and production expenses for four performances of modern dance works in New York City.

Eleo Pomare Dance Company see Foundation for the Vital Arts.

Kathryn Posin Dance Group, New York City. $3,000 for production costs of one new modern dance work, and for dancers' fees and production expenses for six performances of works by Kathryn Posin.

Potpourri Dancers, Yorktown Heights. $1,000 for a director's salary, technicians' fees, and adminis-
trative and production expenses for fifteen narrated dance concerts for schoolchildren.

Poughkeepsie Ballet Theatre. $3,000 for guest dancers' fees, musicians' fees, and production expenses for eight performances in Dutchess County.

Don Redlich Dance Company, New York City. $4,000 for artists' fees and production expenses for one new modern dance work and three performances of works from the Company repertory.

The Rio Grande Union, New York City. $3,000 for artists' fees and administrative and production expenses for eight performances of loosely structured improvisational works by a cooperative of eight dancer-choreographers.

The Riverside Institute for Dance Exploration, New York City. $2,000 for dancers' rehearsal and performance fees; for production costs of one new modern dance work by Judith Jacobs; and for three performances of repertory by the Jacobs Ladder Dance Company.

Rod Rodgers Dance Company, New York City. $8,500 for dancers' rehearsal and performance salaries and production expenses for performances of modern dance in New York City.*

Rondo Dance Theater, Bedford. $3,350 for artists' fees and production expenses for new modern dance works, and for five performances of company repertory under the direction of Elizabeth Rockwell.

Royale Dance Theatre, Buffalo. $7,700 for dancers' fees and production and travel expenses for thirty performances and lecture-demonstrations of ballet and jazz works in schools in Erie County; and for production costs of one new work for company repertory.

Saint Agnes School, Albany. $500 for fees for dancers, choreographer, costume designer, and seamstress and for production expenses for a new work based on sign language and choreographed for the deaf, performed by the Performing Group from the Capital Area Modern Dance Council at an arts festival sponsored by the School.*

Paul Sanasardo Dance Company see Modern Dance Artists.

Schenectady Civic Ballet Company. $3,000 for artists' fees and production expenses for ten performances.

Anna Sokolow Foundation, New York City. $7,500 for production costs of one new work by Anna Sokolow for the Brockport Resident Dance Company.

The Solomons Company/Dance, New York City. $3,000 for dancers' fees and administrative and production expenses for four modern dance concerts of works by Gus Solomons Jr. in theatres and open spaces.

The Robert Streicher Dance Company, New York City. $1,000 for dancers' fees and production expenses for three New York City performances of modern dance works by Robert Streicher.

The Elaine Summers Experimental Intermedia Foundation, New York City. $4,000 for dancers' and choreographer's fees and production costs of expanding Trisha Brown's Accumulations and five performances of modern dance works by Trisha Brown and Company; and for artists' fees, technical fees, and design and choreography costs of Celebrations in New York Places, multimedia environmental performances presented in three New York State locations under the direction of Marilyn Wood.*

Syracuse Ballet Theatre. $7,000 for salaries of dancers, an administrative producer, and an artistic director and for administrative and travel expenses for twelve performances and lecture-demonstrations.

The Paul Taylor Dance Foundation, New York City. $22,500 for dancers' salaries, designers' and choreographer's fees, and production and recording expenses for one new modern dance work by Paul Taylor; for the salary of a trainee in management and fund raising; and for administrative expenses.
Twyla Tharp Dance Foundation, New York City. $10,000 for dancers' rehearsal and performance salaries and for production expenses for new modern dance works by Twyla Tharp, and for six performances of repertory by her company.

The Theatre Dance Statement, New York City. $1,965 for dancers' fees and production and travel expenses for five performances of ballet, jazz, and modern dance works by a collective of dancer-choreographers in theatres, schools, and institutions.

Traditional Jazz Dance Company, New York City. $6,000 for artists' fees and administrative and production expenses for two concerts of jazz and folk dances at Town Hall.

Video Exchange, New York City. $2,600 for salaries of a coordinator and a technical director. The Exchange provides dance rehearsal and performance space and maintains a videotape library of performances there.*

Dan Wagoner Dance Foundation, New York City. $5,000 for dancers' salaries and administrative and production expenses for four performances of modern dance works by Dan Wagoner and Dancers.

Charles Weidman School of Modern Dance, New York City. $10,000 for artists' fees and production and publicity expenses for new works and revivals by Charles Weidman including ten performances of repertory by Charles Weidman and his Theatre Dance Company.

Westchester Dance Theatre see County of Westchester, Department of Parks, Recreation and Conservation.

Marilyn Wood see The Elaine Summers Experimental Intermedia Foundation.

The Workgroup see The Daniel Nagrin Theatre and Film Dance Foundation.

Young Filmmaker's Foundation, New York City. $2,500 for salaries and operating expenses for the organization's Media Equipment Resource Center equipment loan program, which provides film and video equipment and service for dance companies.*

Batya Zamir Dance Company, New York City. $2,000 for dancers' rehearsal and performance fees and administrative, production, and advertising expenses for five performances of improvisational modern dance works choreographed by Batya Zamir.

Music assistance in 1972-73

Adirondack-Champlain Foundation for the Fine Arts, Schroon Lake. $25,000 for artists' fees and production expenses for a series of summer concerts in the Adirondacks.

Affiliate Artists, New York City. $8,000 for the fee of an artist-in-residence, tenor Harry Danner, at the Lake George Opera Festival.

After Dinner Opera Company, New York City. $3,500 for operating expenses for a research program in eighteenth-century American opera.

Albany League of Arts. $2,000 for musicians' fees for the orchestra accompanying winners of a concerto performance competition.*

Albany Symphony Orchestra. $23,400, in part matching funds, for administrative salaries and operating expenses for the Symphony, a regional touring program, and youth concerts.

All Saints Concert Series, New York City. $750 for artists' fees and production expenses for six chamber music concerts.

American Conference of Cantors, New York City. $2,500 for artists' fees for four programs of choral music at All Saints Church and Manhattanville College.

American Guild of Organists, Syracuse Chapter. $600 for artists' fees for performing a commissioned work by Dr. William Albright.
American Waterways Wind Orchestra, New York City. $2,000 for operating expenses for concerts performed on a barge at points along the Hudson River and around New York City.

Amherst Symphony Orchestra Association, Williamsville. $1,500 for operating expenses for five concerts of orchestral music.

Amor Artis, New York City. $2,500 for artists’ fees and production expenses for four programs of choral music at Grace Church in Greenwich Village.

The Ars Cameralis Ensemble, New York City. $800 for artists’ fees and production expenses for a series of contemporary chamber music concerts in New York City.

The Ars Nova Chorale, Syracuse. $980 for artists’ fees for five concerts at Cazenovia College.

Art Forms Creative Center, Levittown. $250 for musicians’ salaries for an arts festival, and for the fee for participation by the Long Island Recorder Society in another festival.*

The Arts Center on Marylrose Campus, Albany. $1,550 for the fees of artists-in-residence, pianists Robert Levin and Andrew Wolf.*

The Arts Guild of Old Forge. $1,000 for musicians’ fees for summer chamber music concerts.*

Association Island Recreational Corporation, Henderson Harbor. $4,000 for artists’ fees for three concerts by Syracuse Symphony Orchestra ensembles, and for administrative expenses for a summer performing arts program.

The Babylon Chorale, Sayville. $400 for instrumentalists’ fees for one concert.

Bedford Madrigal Choir see Musica Reservata.

Bel Canto Opera, New York City. $4,000 for artists’ fees and production expenses for presentations of rarely performed operatic works in the New York City area.

The Berkshire Boy Choir, New York City. $1,500 for administrative and production expenses for five performances of Hansel and Gretel in upstate New York.

Binghamton Symphony and Choral Society. $7,000 for production costs of five concerts, additional rehearsals throughout the concert season, and artists’ fees for a concert with string players from the State University of New York at Binghamton.

Binghamton Youth Symphony Orchestra. $2,500 for production costs of five performances.

Bloomingdale House of Music, New York City. $3,000 for artists’ fees and production expenses for concerts in neighborhood schools.*

The Bronx Opera Company. $5,000 matching funds for artists’ fees and administrative and production expenses for performances of Hansel and Gretel and Don Giovanni.

Brooklyn College Council for the Performing Arts. $4,500 for artists’ fees for the premiere performance of Robert Starer’s opera, Pantagleize, by the College Opera Theater; for artists’ fees and production expenses for three concerts by the College Chorus; and for artists’ fees for ten concerts by the College Symphonic Band.*

Brooklyn Lyric Opera Association. $4,000, in part matching funds, for administrative and production expenses for four free summer performances of La Traviata, and for administrative salaries.

Brooklyn Philharmonia. $15,500 for production costs of two concert series with symphony orchestra and chorus, five evening concerts and ten free schooltime concerts at the Brooklyn Academy of Music, and six free concerts in schools.

The Brooklyn Symphony Orchestra. $1,000 for artists’ fees and production expenses for three concerts.

The Buffalo Philharmonic Orchestra Society. $311,100 for operating expenses for youth, high school, and chamber orchestra concerts and a workshop for conductors and composers; and for the salary of a marketing director.
**Music**

Buffalo Symphonette Society. $1,500 for production costs of four concerts.

The Caecilian Society, New York City. $1,500 for operating expenses for a concert season of orchestral and chamber music.

Camerata di Musica, Pomona. $750 for production costs of a concert series of chamber music.

Camerata Singers and Camerata Symphony Orchestra see Symphonic Choral Society of New York.

The Cantata Singers, Elmira. $700 for production costs of a Bach festival and operating expenses and instrumentalists' fees for a sacred music workshop.

Capital Artists Resident Opera Company, Latham. $8,000 for artists' fees and administrative and production expenses for ninety-two school performances and two student matinees; and for a student apprentice program and production expenses for performances of Carmen.

Capitol Hill Choral Society, Albany. $1,000 for a professional orchestra's fee for four concerts.

The Carnegie Hall Corporation, New York City. $19,100 for operating expenses for a student ticket program, production costs of two concert series in Carnegie Recital Hall, and operating expenses for a string seminar for young musicians under the direction of Alexander Schneider and programs involving the ethnic minorities in Model Cities Administration neighborhoods.

Center for New Music, New York City. $15,000 for operating expenses for a membership organization providing coordinated mailings and advertising for contemporary music ensembles.

Center Music School, Yonkers. $1,000 for production costs of concerts by the Yonkers Youth Orchestra (formerly called the Yonkers Orchestra).

Center of the Creative and Performing Arts, Buffalo. $40,000, in part matching funds, for artists' fees and administrative, rehearsal, and production expenses for a program of avant-garde and experimental music presented in Buffalo, New York City, and elsewhere in the State.

Chamber Music Society of Lincoln Center, New York City. $7,500 for artists' fees and administrative and production expenses for five free lecture-demonstrations at Alice Tully Hall.

Chappaqua Orchestral Association. $1,420 for production costs of a concert series by the Chappaqua Chamber Orchestra.

Chautauqua Institution. $23,000, in part matching funds, for artists' fees for seven productions by the Chautauqua Opera Association; for consultants' fees for planning and development of the performing arts program; for guest conductors' and additional musicians' salaries for the Chautauqua Symphony Orchestra; and for the fee of an artist-in-residence, soprano Julia Lovett.

Choral Society of the Hamptons and South Fork Chamber Orchestra, Water Mill. $1,450 for production costs of four concerts on eastern Long Island and a one-day workshop for six junior choirs.

City Center of Music and Drama, New York City. $245,000 for administrative and production expenses for the New York City Opera's twenty-three week season with five new productions.*

Civic Musical Society of Utica. $15,000 for artists' fees and production expenses for the Amici Quartet program of concerts for young audiences, seminars, and college instruction.

Clarence Concert Association. $1,000 for production costs of a free summer concert series and pre-production expenses for another series.

The Clarion Music Society, New York City. $4,500 for production costs of the New York premiere performance of Rossini's *La Pietra del Paragone*.

Collective Black Artists, New York City. $7,500 for artists' fees for three midnight jazz concerts directed and produced by Joseph Black.*

The Collegiate Chorale, New York City. $3,000 for production costs of two concerts in New York City.

Opposite: Milford Graves performing at the Store Front Museum in Queens.
The Composer in Performance, New York City. $6,000 for administrative expenses for approximately fifty-five concerts of contemporary music performed and directed by American composers, promoting the availability of over one hundred composers for concerts in New York State, and acting as liaison between concert sponsors and composers. For a detailed description of the program, see page 36. A geographical listing of composers' appearances appears on page 146.*

Composers and Choreographers Theatre, New York City. $6,500 for artists' fees for eight concerts of experimental jazz and ten concerts of contemporary music, and an administrator's salary.*

Composers' Forum, New York City. $7,000 for production costs of six free concerts of new music.

Concert Artists Guild, New York City. $16,000 for administrative expenses and salaries for an intern and fellowship program in performing arts, and for pre-production costs of a chamber music series.

Concert Orchestra and Choir of Long Island, Port Washington. $12,000 for artists' fees and production expenses for opera performances of Samson and Delilah and Don Giovanni.

Concerts at Southbridge, New York City. $800 for production costs of chamber music concerts in Lower Manhattan.

Contrasts in Contemporary Music, New York City. $6,000 for production costs of a series of four concerts of new music at the Whitney Museum of American Art.

Philip Corner see The Elaine Summers Experimental Intermedia Foundation.

Corning Philharmonic Society. $5,000 for artists' fees and production expenses for chamber music concerts for general audiences and lecture-demonstrations in schools in the Corning area, and for flood relief.

The Costume Collection, New York City. $15,000 for operating expenses, salaries, and insurance to cover rental of costumes to nonprofit performing groups.

Council on the Arts for Cortland. $2,050 for a residency program for the Concord String Quartet, and for a school opera program by members of the Tri-Cities Opera Workshop.

Country Dance Society, New York City. $750 for production costs of weekly summer concerts at South Street Seaport.

County of Westchester, Department of Parks, Recreation and Conservation, White Plains. $800 for musicians' fees to augment the string section of the Westchester Youth Symphony.*

Da Capo Chamber Players, New York City. $2,000 for artists' fees and production expenses for a concert series of contemporary chamber music.

The Dessoff Choirs, New York City. $2,000 for production expenses for the presentation of Die Harmonie der Sphaeren by Antonin Rejcha.

Dorian Woodwind Quintet Foundation, New York City. $13,000 for operating expenses for a residency program at the State University of New York campuses at New Paltz, Oswego, and Cortland, and at Queensboro Community and Hunter Colleges.

Earville Opera House. $560 for artists' fees and production expenses for performances by folk and rock ensembles in central New York.*

Eastman School of Music of the University of Rochester. $15,000 for artists' fees and production expenses for ninety musical events, and for production costs of a summer music festival and a concert series of Baroque and Renaissance music.

Electronic Arts Intermix, New York City. $1,500 for production costs of contemporary electronic and live music concerts at The Kitchen and the performance of multimedia works by the Midnight Opera Company.*
Elmira Symphony and Choral Society. $15,000 for artists' fees for an improved string section, and for operating expenses for a string quartet residency program providing symphonic and chamber music performances for the Elmira area.

The Empire Sinfonietta Society, New York City. $2,000 for production costs of a series of classical music concerts presented on WPIX-TV.

Finch College, New York City. $750 for artists' fees for a series of concerts combining chamber music and poetry reading.*

Finger Lakes Symphony Orchestra, Newark. $1,000 for artists' fees and administrative and production expenses for a series of concerts in the Wayne County area.

First Presbyterian Church, Binghamton. $1,000 for artists' fees and music score rental for an adult choir performance of Durufle's Requiem and Poulenc's Gloria.

Fox Hollow Festival, Petersburg. $3,500 for production costs of a four-day summer festival of traditional folk music and crafts.

Free Life Communication, New York City. $3,000 for production costs of a series of avant-garde jazz concerts presented in New York City.

The Freeport Community Chorale. $1,500 for artists' fees and administrative and production expenses for performances of choral music and musical plays.

Gallery of Music in Our Time, New York City. $15,100 for artists' fees and production expenses for a contemporary music concert series directed by Max Pollikoff at the 92nd Street YM and YWHA, and repetition of some of the concerts in other New York State locations; and for artists' fees and production expenses for Visual Jazz Theatre Workshop directed by Fred Brown at the Pace Gallery.

Genesee Symphony, Batavia. $2,000 for artists' fees for a concert series.

Geneva Historical Society and Museum. $2,500 for artists' fees for a concert by the Rochester Philharmonic Orchestra at Rose Hill, Geneva.*

Gilbert and Sullivan Workshop of Long Island, West Hempstead. $2,000 for the salaries of a music director, a stage director, and a stage crew, and for space rental.

Granville Area Chorus. $200 for artists' fees for two choral programs.

Great Neck Symphony Orchestra Society. $3,000 for artists' fees for four Young Artists Chamber Symphony concerts.

The Greater Utica Opera Guild. $4,000 for artists' fees and administrative and production expenses for performances of The Barber of Seville and Suor Angelica with Cavalleria Rusticana including one free performance for students.

Greece Performing Arts Society, Rochester. $800 for soloists' fees for orchestral concerts.

The Group for Contemporary Music, New York City. $14,500 for musicians' fees for concerts involving instrumental and vocal combinations at the Manhattan School of Music, with emphasis on the music of New York State composers.

Guild Hall, East Hampton. $1,800 for artists' fees and administrative and production expenses for a music series for children and nine programs of poetry readings with live music.*

The Guitar Workshop, Oyster Bay. $7,500 for artists' fees and administrative expenses for 250 performances in Long Island communities.

Harlem Opera Society, New York City. $5,000 for artists' fees and production expenses for presentation of an improvisational jazz opera by the Afro-American Singing Theatre.

Harlem Philharmonic Society, New York City. $14,650 for administrative expenses to support a community orchestra and ensemble and the Harlem Philharmonic Orchestra under the direction of Karl Hampton Porter.*
Hebrew Arts School for Music and Dance, New York City. $7,000 for the salary of a fund raiser for a new building, and for artists' fees for two series of children's concerts.

Henry Street Settlement, New York City. $15,000 for artists' fees and administrative and production expenses for performances by ethnic ensembles.*

The David Hochstein Memorial Music School, Rochester. $1,500 for production costs of a series of community concerts.*

Hudson River Sloop Restoration, Cold Spring. $6,500 for four summer concerts by the Hudson Valley Philharmonic at Albany, Bear Mountain, Nyack, and Poughkeepsie.*

Hudson Valley Philharmonic Society, Poughkeepsie. $56,000 for operating costs of the Cooperative Area Music Program (CAMP) which cosponsors performing ensembles in schools and colleges; summer Showmobile concerts by the Society's orchestra and other local performing groups, a centralized box office for professional performing arts groups in a three-county area, and a concert series at the Dutchess County Fair.

Huntington Men's Chorus. $800 for choral arrangements for concerts for general audiences, community service organizations, and hospital patients.

Huntington Opera Association, East Northport. $1,000 for musicians' salaries for one performance of La Traviata.

Huntington Symphony Orchestra Society. $8,000 for administrative and clerical salaries and operating expenses for this community orchestra.

Institute of Jazz Studies, Rutgers University, Newark, N.J. $1,500 for production costs of six performances of Miss Truth, a poetic suite with music and dance, at Carnegie Recital Hall during the Newport Jazz Festival in New York City.

Interaction Artists, New York City. $4,500 for administrative expenses for lecture-demonstrations and chamber concerts in schools and colleges.

International Art of Jazz, Stony Brook. $22,000 for production costs of school workshops, demonstration performances, and ten summer jazz concerts in Suffolk County, and for the salary of an administrative assistant.

Ithaca Community Music School. $1,000 for production costs of two programs by The Ithaca Opera Association.

The Ithaca Opera Association. $2,000 for administrative and production expenses for two operas, one of them the premiere production of Charles Hockett's The Loves of Dona Rosita.

The Janus Chorale of New York, Brooklyn. $1,800 for production costs of a concert of vocal music of Dietrich Buxtehude and Benjamin Britten.

The Jazz Composer's Orchestra Association, New York City. $9,900 for musicians' fees and production and promotion expenses for a series of ten public workshops.

Jazzmobile, New York City. $25,000 for musicians' and technicians' fees and production expenses for free outdoor summer jazz concerts presented on a mobile unit in upstate cities and Westchester and Nassau Counties.*

Jewish Community Center of Staten Island, Music Institute. $1,000 for artists' fees and expenses for a free concert series.

The Juilliard School, New York City. $18,000 for administrative and production expenses for a free midday concert series at Alice Tully Hall, and for audience development.

Lake George Opera Festival see Opera Festival Association.

League of Composers--International Society for Contemporary Music, U.S. Section, New York City. $3,000 for artists' fees and production expenses for a contemporary music concert series.

The Light Fantastic Players, New York City. $1,500 for artists' fees for four concerts of contemporary chamber music.
The Light Opera of Manhattan (LOOM). $4,000 for production expenses for presenting Gilbert and Sullivan’s Patience, and for the salary of a secretary for development.

Liquid Music Society, New York City. $2,000 for production costs of a chamber music concert series.

Manhattan School of Music. $10,500 for production costs of a series of performances of opera and orchestral and chamber music.

The Mannes College of Music, New York City. $8,250 for artists’ fees and production expenses for two opera workshop productions, two orchestra performances, and sixteen alumni and faculty concerts.

The Massapequa Symphony Society. $700 for fees for musicians and a manager for four concerts in Massapequa high schools.

Masterworks Laboratory Theatre, New York City. $2,000 for artists’ fees for the performance of Mozart as Dramatist.*

Maverick Concerts, Woodstock. $3,000 for artists’ fees, and for promotion expenses for a series of ten Sunday concerts.

Metropolitan Opera Association, New York City. $275,000 for administrative and production expenses for two hundred performances in New York State schools by the Metropolitan Opera Studio, and for production costs of concerts in New York City parks and two operas presented at the Forum Theatre by the Piccolo Met.

Mohawk Valley Chorus, Amsterdam. $2,000 for administrative and production expenses for two performances.

Monroe County Department of Parks, Rochester. $7,500 for artists’ fees and production expenses for two performances of Hansel and Gretel in Highland Park Bowl.

Carman Moore see The Elaine Summers Experimental Intermedia Foundation.

Mt. Kisco Chorale. $700 for artists’ fees for a concert. This organization was subsequently called the Taghkanic Chorale.

Municipal Concerts, New York City. $2,000 for production costs of a series of free chamber music concerts in parks, community centers, day centers for the elderly, hospitals, and correctional institutions in the New York City area.

Music for A While, Stony Point. $1,000 for production costs of a series of three concerts of Medieval and Renaissance music.

Music for Long Island, North Massapequa. $30,000 for administrative and production expenses for a thirty-five week season of school programs presented by the Orchestra Da Camera, jazz ensembles, an opera ensemble, and a dance ensemble.

Music for People, New York City. $2,000 for production costs of eighteen performances by young professional musicians of ethnic backgrounds at youth centers and high schools in inner city communities in the five boroughs of New York City.

Music for Westchester, White Plains. $1,500 for a series of five concerts by the Music for Westchester Symphony Orchestra.

Music is Youth Foundation, Spring Valley. $3,000 for artists’ fees for thirty-six free performances in Westchester and Rockland County parks.

Musica Reservata, Bedford. $1,000 for production costs of concerts by the Bedford Madrigal Choir in Bedford and Cooperstown and at the Caramoor Festival in Katonah, Manhattanville College in Purchase, and The Hudson River Museum in Yonkers.

Musical Arts Studio, New York City. $1,500 for artists’ fees for ten programs of vocal and instrumental music.

Nassau County Department of Recreation and Parks, East Meadow. $5,000 for artists’ fees for a series of jazz concerts in Nassau County parks.*

National Choral Council, New York City. $8,500 for artists’ fees and administrative and production ex-
penses for twenty-four school programs presented by the National Chorale and a concert of American music at Alice Tully Hall.

National Chorale see National Choral Council.

The New Amsterdam Singers, New York City. $1,000 for operating and production expenses for a series of five concerts.

The New York Choral Society, New York City. $5,000 for production costs of three free concerts in disadvantaged areas, composers' fees and printing expenses for commissioned works, and student ticket subsidies.

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

New York Committee of Young Audiences, New York City. $30,000 for artists' fees, administrative salaries, and production expenses for programs by instrumental and vocal ensembles in upstate elementary schools.

New York Free Music Committee, Queens. $1,250 for artists' fees for free concerts of experimental jazz in Forest Park, Queens, and other public places in New York City.

New York Hot Jazz Society, New York City. $2,000 for musicians' fees for five jazz concerts.

New York Jazz Repertory Orchestra see Newport Folk Foundation.

The New York Kantorei, New York City. $1,000 for artists' fees and production expenses for eight choral concerts.


New York Philomusica Chamber Ensemble, Tappan. $4,500 for the salary of an administrator to improve fund raising and audience development.

New York Pro Musica Antiqua, New York City. $15,000 for production costs of concerts in low-income areas on the outskirts of New York City, and operating expenses for a program of instruction in the performance of early music.

New York University Jazz Ensemble, New York City. $3,000 for production costs of two concerts at Town Hall, and administrative expenses for a series of weekly workshops conducted by professional jazz musicians.

Newport Folk Foundation, New York City. $56,000 for production costs of fifteen concerts by the New York Jazz Repertory Orchestra at Carnegie Hall.

The Niagara Falls Philharmonic Orchestra. $3,000 for artists' fees and production expenses for four concerts.

Phil Niblock see The Elaine Summers Experimental Intermedia Foundation.

Northern Westchester Symphony Orchestra Association, Shrub Oak. $1,000 for the salary of a general manager.

Oneonta Symphony Orchestra. $1,000 for a performance in the Oneonta area.

Opera Company of the Syracuse Symphony Orchestra. $5,000 for artists' fees and administrative and production expenses for a new production.

Opera Festival Association, Glens Falls. $24,000 for musicians' salaries, production costs of Thomas Pasatieri's Black Widow, and operating expenses for an audience development program, all for the Lake George Opera Festival.

Opera Orchestra of New York, New York City. $2,500 for artists' fees and administrative and production expenses for presenting Zandonai's Francesca da Rimini and Verdi's I Lombardi in concert form.

The Opera Theatre of New York, New York City. $1,000 for administrative expenses for a college residency program.

Opera Theatre of Rochester. $8,000 for artists' fees and production expenses for opera performances including Lee Hoiby's Summer and Smoke and Puccini's Tosca.
Oratorio Society of New York, New York City. $1,250 for the salary of a fund raising consultant, and soloists' fees and administrative and production expenses for a performance at St. Paul the Apostle Church.

Orchestra Da Camera see Music for Long Island.

Orpheus Chamber Ensemble, New York City. $800 for production costs of ten chamber music concerts in community facilities in the five boroughs of New York City.

The Parrish Art Museum, Southampton. $630 for musicians' fees and administrative and production expenses for Punchinello, a new opera for children.*

The Performers’ Committee for Twentieth-Century Music, New York City. $5,000 for production costs of four concerts of music by twentieth-century composers.

The Philharmonic Symphony of Westchester, Mount Vernon. $1,000 for operating expenses for an orchestral training program.

The Philharmonic-Symphony Society of New York, New York City. $229,200 to the New York Philharmonic for production costs of free outdoor concerts, contemporary music concerts, and small orchestra concerts; and for student ticket subsidy.

Polish Cultural Foundation, Buffalo. $2,500 for artists' fees for three concerts of Eastern European classical music.

Potsdam Operatic Society. $900 for artists' fees and administrative and production expenses.

Prometheus Unlimited, New York City. $2,250 for artists' fees and administrative and production expenses for five performances of Benjamin Britten's opera Noye's Fludde by The Spring Street Company.

Queens Opera Association. $7,000 for administrative and production expenses for an opera season and a summer series in public parks.

Queens Symphony Orchestra. $7,000 for the salary of an executive director, and administrative and production expenses for ten school programs.

Queensborough Community Band, Queens. $2,000 for musicians’ fees for six free concerts.

Reich Music Foundation, New York City. $3,075 for musicians' and singers' fees for open rehearsals and performances at Cornell University and the John Weber Gallery.

Rensselaer County Council for the Arts, Troy. $3,000 for production costs of New York State Philharmonia Orchestra concerts.*

Riverside Chamber Ensemble, New York City. $800 for production costs of a concert series on the Upper West Side of Manhattan.

Rochester Bach Festival. $2,000 for singers' and musicians' fees for a series of four concerts.

Rochester Chamber Orchestra. $3,000 for artists' fees and production expenses for a subscription series of three concerts.

Rochester Chapter of Young Audiences. $4,000 for a concert coordinator's salary, artists' fees, and administrative expenses for ninety concerts for elementary school children by brass, woodwind, and string ensembles.

Rochester Civic Music Association. $190,000 for production costs of educational concerts, lecture-demonstrations, and free concerts in schools and parks by the Rochester Philharmonic Orchestra; and operating expenses for an audience development program.

Rochester Philharmonic Orchestra see Rochester Civic Music Association.

S.E.M. Ensemble, Buffalo. $2,000 for production costs of ten performances of new and experimental music in different parts of the State.

Saint Cecilia Club, Irvington. $300 for production costs of a performance of Handel's Israel in Egypt at Carnegie Hall.
Salt City Playhouse, Syracuse. $1,000 for musicians’ salaries and a stage director’s fee for eight performances of Menotti’s opera, The Saint of Bleecker Street.*

Schenectady Symphony Orchestra Association. $500 for production costs of a concert for elementary school children.

Sea Cliff Chamber Players. $1,000 for production costs of a music festival.

Senior Musicians Association of Local 802, American Federation of Musicians, New York City. $1,000 for musicians’ fees for pop concerts for senior citizens.

The Seuffert Band, Queens. $1,000 for production costs of free concerts in the New York City area.

The Sine Nomine Singers, New York City. $2,000 for production costs of two concerts.

The Singing Boys of Long Island, Hicksville. $500 for artists’ fees and administrative and production expenses for three concerts for senior citizens.

Si-Yo Music Society Foundation, New York City. $1,500 for artists’ fees and administrative and production expenses for three chamber music concerts at Pace College for residents of the Lower East Side and the metropolitan Chinese community.

Slavic Center, Port Jefferson. $2,700 for production costs of a concert series of Slavic music presented at the Center and in other Slavic communities in New York State.*

Society of Universal Cultural Arts (SOUCA), New York City. $9,700 for administrative salaries, and for musicians’ fees and production expenses for concerts at Studio We, which provides Lower East Side space for concerts and workshops in jazz and contemporary music.

Sonic Arts Union, Stony Point. $5,000 for production costs of a seventy-two-hour continuous sound environment with live performance in New York City and another upstate, and for administrative expenses.

Speculum Musicae, New York City. $4,000 for artists’ fees and production expenses for a series of contemporary chamber music concerts in New York City.

The Spring Street Company see Prometheus Unlimited.

Studio We see Society of Universal Cultural Arts.

Suburban Symphony Association, Nyack. $4,500 for fees for musicians supplementing the orchestra for a concert series.

Suffolk Symphonic Society, East Setauket. $3,500 for an administrator’s salary, and for production expenses for a children’s concert at Riverhead.

The Elaine Summers Experimental Intermedia Foundation, New York City. $6,500 for production costs of New York State performances of Carman Moore’s multimedia compositions; five New York City musical events with audience participation, organized by Philip Corner; and performances of Phill Niblock’s multimedia productions.*

Symphonic Choral Society of New York, New York City. $5,000 for artists’ fees for three concerts and the recording of an American choral work by the Camerata Singers and Symphony Orchestra.

Symphony of the New World, New York City. $39,000 for musicians’ fees for four subscription concerts in Philharmonic Hall, and for operating and production expenses for this ninety-man symphony orchestra which provides employment opportunities for minority group musicians.

Syracuse Symphony Orchestra. $266,000 for administrative and operating expenses, and for operating costs of outreach programs which are conducted by small ensembles throughout central New York.


Tappan Zee Concert Society, Nyack. $1,000 for
production costs of four chamber music concerts in Rockland County.

* Temple Adath Yeshurun, Department of Ethnic Arts, Syracuse. $680 for artists' fees and administrative and production expenses for an orchestral and choral work by Stuart Raleigh to be performed two times.

* Tivoli Centennial Committee. $250 for production costs of a concert by the Ghent Firemen's Band.*

* Tri-Cities Opera Workshop, Binghamton. $14,000 for administrative and production expenses for three new productions.

* Tuesday Night Sea Chanty Concerts, New York City. $1,000 for artists' fees for ten folk music concerts at South Street Seaport.

* United Choral Society, Cedarhurst. $600 for production costs of a winter concert, free to senior citizens and students, featuring a performance of the Ernest Bloch Award-winning composition.

* Uptown Concerts, New York City. $1,000 for artists' fees for chamber music concerts by the Gregg Smith Singers in combination with instrumental groups.

* Usdan Center for the Creative and Performing Arts, New York City. $10,000 for artists' fees and administrative and production expenses for a series of concerts with both professional and student soloists and ensembles.

* Village Light Opera Group, New York City. $500 for orchestra musicians' salaries for twelve performances of Gilbert and Sullivan operettas at the Fashion Institute of Technology.

* Wagner Renaissance Opera Company, New York City. $3,000 for administrative salaries, promotion expenses, and space rental for an ensemble presenting new works based on Medieval European sources and American folk music.

* Wantagh 7-12 Association. $1,000 for artists' fees for a musicians-in-residence program with thirty public concerts.*

Washington Square Music Society, New York City. $1,500 for artists' fees for two programs of contemporary chamber music presented at New York University.

* The Waverly Consort, New York City. $2,000 for a series of three concerts of Medieval, Renaissance, and Baroque music in New York City.

* West End Symphony, New York City. $5,000 for production costs of school demonstration concerts under the direction of Eugene Gamiel, and for administrative expenses.*

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

Westchester Chamber Chorus and Orchestra, White Plains. $2,000 for artists' fees for three concerts in White Plains.

* Westchester Chorale, Bronxville. $700 for production costs of two concerts with chamber orchestra and professional soloists.

Westchester Symphony Orchestra, Scarsdale. $1,000 for artists' fees and production expenses for two concerts.

Westchester Youth Symphony see County of Westchester, Department of Parks, Recreation and Conservation.

* The Western Wind, New York City. $1,000 for production costs of a concert of American music.

Yonkers Public Library. $1,000 for cassette taping a rare collection of 78 RPM records for circulation.*

Young Audiences see New York Committee of Young Audiences, Rochester Chapter of Young Audiences, and Young Audiences of Western New York.

Young Audiences of Western New York, Buffalo. $6,500 for artists' fees for forty concerts in Niagara County schools, and for production costs of fifteen programs by small ensembles for ghetto-area children.
Young Concert Artists, New York City. $4,000 for administrative salaries and operating expenses for a program to develop concert and workshop opportunities for young artists throughout New York State.

Youth Symphony Orchestra of New York, New York City. $1,500 for production costs of three concerts at Carnegie Hall.

Theatre assistance in 1972-73

The Actors’ Experimental Unit, New York City. $4,500 for administrative and production expenses for four productions of new experimental works developed in workshops involving the playwright and the company.

The Actors Studio, New York City. $7,500 for production salaries and expenses for four works, and for the salary of an administrative director.

Albany Civic Theater. $500 for production costs of eight free performances presented primarily for children from hospitals and other local institutions.

Albany Jewish Community Center. $3,500 for professional fees for a new work to be presented by the Teen Department Habimah Theater, and for production expenses for the Adult Drama Workshop.*

The American Center for Stanislavski Theatre Art, New York City. $3,500 for the salary of a general manager, for administrative and development expenses, and for costs of audience development for a three-play repertory season.

The American Contemporary Theatre, Buffalo. $4,000 for the continued presentation of Samuel Beckett’s The Unnamable, and for the development of a new work for touring.

American Mime, Inc., New York City. $7,500 for artists’ fees and production expenses for repertory plays and lecture-demonstrations to be presented in New York City and upstate.

The American Place Theatre, New York City. $40,000 for administrative and operating expenses for four original productions developed in conjunction with their Writer’s Development Program.

American Puppet Arts Council, New York City. $15,150 for artists’ fees and production expenses for a Bil Baird Marionettes traveling program for handicapped children.

The American Shakespeare Festival Theatre and Academy, New York City. $15,000 for artists’ fees for teachers’ workshops and lecture-demonstrations for student audiences in Brooklyn, the Bronx, Queens, and Manhattan, as part of the Building Theatre Response Program.

Arena Players Repertory Theatre of Long Island, Deer Park. $5,000 for a season of nine plays performed by this professional community theatre company at the Deer Park Library and in South Huntington and Northport, and for expanding the season to include performances in three additional Long Island communities.

The Arts Guild of Old Forge. $6,500 for production costs of a ten-week summer season of eight plays performed at the Adirondack Playhouse.*

Auburn Children’s Theater. $10,300 for administrative salaries to develop a program for young audiences including puppet plays, demonstration-performances, and full productions; and for a mobile touring unit.

Blue Dome, New York City. $3,000 for production expenses for and fifty performances of one new experimental work involving video.

Bread and Puppet Theater see The Puppet Theater of War, Dragons, and Children.

Brooklyn College Council for the Performing Arts. $12,000 for artists’ fees and administrative and production expenses for the New American Directors Series, the Afro-American Workshop Theatre, the Puerto Rican Workshop Theatre, and the Theatre Artists in Residence Program; and for an intern in lighting at the National Black Theatre.*
The Theatre Center of Brooklyn. $80,000 for production costs of four works and three new experimental productions in the Brown Bag Series, and for administrative expenses.

Circle in the Square, New York City. $42,000 for artists' fees and administrative and production expenses for three productions and experimental workshop activity.

Circle Repertory Theatre Company, New York City. $9,500 for salaries of a managing director, a business manager, a technical director, and an artistic director for a season of classic, contemporary American, and experimental plays serving the Upper West Side community in Manhattan.

City Center Acting Company, see The New Theatre Workshop.

City Center of Music and Drama, New York City. $35,000 for administrative and production expenses for a season of participatory children's theatre for groups aged 8-11 and 12-16.*

Clark Center for the Performing Arts, New York City. $6,500 for production costs of the Playwrights Horizons season of twenty-four productions designed to encourage playwrights by presenting staged readings and workshop productions of new works.*

Common Ground Theatre, New York City. $2,500 for professional fees and production expenses for four productions with special matinee performances for senior citizens.

Cortland Repertory Theatre. $4,500 for establishing a semi-professional repertory company with members of the community and students producing a summer season of three productions.

The Courtyard Playhouse Foundation, New York City. $9,500 for administrative and production expenses for six productions, including three revivals and three new works, and a weekend series of four children's productions.

CSC Repertory, New York City. $9,500 for artists' and administrative salaries for presenting a repertory of six revivals produced in a contemporary manner, and for the production of new works.

Emelin Theatre for the Performing Arts of the Mamaroneck Free Library. $2,000 for administrative salaries and production expenses for presenting organized community performing arts groups at the Mamaroneck Free Library's new Emelin Theatre.

The Ensemble Studio Theatre, New York City. $4,000 for production costs of four studio productions and staged readings including one revival.

Equity Library Theatre, New York City. $5,000 for administrative and production expenses for fourteen professional productions presented free for general audiences at the Master Theatre and the auditorium of the Library and Museum of the Performing Arts at Lincoln Center during the fall-winter season.

Essence Mime Theatre, Chestertown. $2,000 for the salary of an artistic director for a season including a touring program of mime pieces, workshops for children and adults, and a high school program also including workshops, primarily for communities surrounding Albany.

Fort Hill Players Children's Theater, White Plains. $1,000 for professional fees and production expenses for a children's theatre program touring Westchester County in cooperation with local boards of education.

The Four Winds Theatre, New York City. $5,000 for administrative expenses, the salary of a part-time public relations director, and audience development conducted in conjunction with the American premiere of The Raree Show; for production costs of seven repertory works; and for teacher training programs.

Fresh Meadows Community Theatre. $1,500 for professional fees and production expenses for four productions with special matinee performances for senior citizens.
Guild Hall, East Hampton. $10,000 for artists’ fees and production expenses for two new plays by the John Drew Theater Company, a professional summer resident company; and for operating expenses for the Multi-Media Teen-Age Workshop including performances of ten productions at Long Island schools.*

Hamm & Clov Stage Company, Yonkers. $2,500 for operating expenses for a season of four productions of new experimental works.

The HB Playwrights Foundation, New York City. $5,000 for production costs of eight new plays and four readings of works by new playwrights.

Henry Street Settlement, New York City. $4,000 for production costs of the Children’s Theatre Program of eight repertory works presented free for community children and at a minimal charge for children from surrounding communities.*

It’s All Right To Be Woman Theatre, New York City. $5,000 for production costs of fifteen performances and workshops in colleges and community centers in New York City and on Long Island by a women’s collective utilizing improvisation, plays, vignettes, dream plays, audience participation, music, chants, and mechanically operated paper scrolls called crankies to represent aspects of their lives as women.

Kenan Center, Lockport. $15,000 for operating expenses for NOW Theatre Repertory Company productions for adults and children at the Taylor Theater.*

Knickerbocker Creative Theatre Foundation, New York City. $7,500 for operating and production expenses for performances by this teen-age group which, under professional direction, develops original material for metropolitan New York high school audiences; and for production costs of a new work entitled I’d Rather Be Dead Than Alone.

La Mama Experimental Theatre Club, New York City. $69,000 for operating and production expenses for seven resident companies, visiting companies, and workshop programs; and for production costs of an original American Indian musical work.

The Lab Theatre of Riverdale Showcase. $1,500 for professional fees and production expenses for three original one-act plays with community members and professionals participating in the company.

Lakes Region Theatre Group, Ithaca. $4,500 for artists’ fees and production expenses for six works in the summer repertory season of this semi-professional company with community members and students participating in performances for general audiences in the Ithaca College Theatre and the Cornell University Theatre.

Lutheran Foundation for Religious Drama, New York City. $3,500 for operating expenses for Theater at Noon weekday performances of programs ranging from adaptations of short stories to one-act plays, musicales, and other small-scale works at Saint Peter’s Lutheran Church.

The Manhattan Project see Rabbit Hole.

The Manhattan Theatre Club, New York City. $17,400 for administrative and production expenses for twelve Playwrights Showcase productions including staged readings.*

Masterworks Laboratory Theatre, New York City. $4,000 for production costs of two theatre projects including a production of Danton’s Death presented at Spencer Memorial Church in Brooklyn.*

The Medicine Show Theatre Ensemble, New York City. $7,000 for production costs of a new work entitled The Frogs, and for artists’ fees and administrative and production expenses for a tour of five upstate high schools and additional performances of the same material in New York City.

The Meri Mini Players, New York City. $2,500 for the salaries of a director, a costumer, a designer, and a producer for a season of six plays presented by children for children.
Metropolitan Area Council for International Recreation, Culture and Lifelong Education, New York City. $2,000 for production costs of the Association of Theatre Artists season of four works presented for general audiences at the Washington Heights-Inwood YM and YWHA.

Moppet Players, New York City. $3,000 for artists' salaries, and for development of an experimental children's theatre production entitled The ABC's, performed at The Manhattan Theatre Club with additional street performances.

Nassau County Department of Recreation and Parks, East Meadow. $500 for production costs of a summer program of two mobile unit productions for young people presented in ghetto areas throughout Nassau County.*

The Negro Ensemble Company, New York City. $15,000 for production costs of five works and a dance event developed as a theatre piece performed at the St. Mark's Playhouse.*

New America Mime Company, Williamsville. $1,000 for production costs of a seven-week summer repertory season of twenty original mime performances varied by improvisational pieces and revues, puppet plays, open workshops for the community, and a weekend children's program.

The New Dramatists, New York City. $5,000 for production costs of twelve workshop projects involving the work of American playwrights, and for staged readings and panel discussions for the development of new works.

The New Theatre Workshop, New York City. $18,000 for artists' fees and production expenses for the City Center Acting Company repertory of six plays performed at the Good Shepherd-Faith Presbyterian Church in Manhattan, and for a three-week tour of two plays from the repertory at eleven upstate colleges.

New York Shakespeare Festival, New York City. $230,000 for operating expenses for free performances at the Delacorte Theater in Central Park and the Mobile Theater touring all the boroughs; and for production costs of experimental works at the Public Theater.*

New York Theater Ensemble, New York City. $3,500 for production costs of a season of twenty-four new experimental works including first plays by American writers.

New York Theater Strategy, New York City. $10,000 for administrative and production expenses for two productions of three plays by member playwrights who have been recognized in Off Broadway and Off-Off Broadway theatre.

NOW Theatre Repertory Company see Kenan Center.

Off Center Theatre, New York City. $7,500 for production expenses and salaries for adaptations of Frankenstein and A Midsummer Night's Dream presented for children and adults.

Off-Off Broadway Alliance, New York City. $3,000 for administrative expenses and salaries to expand audiences for Off-Off Broadway theatres.*

Ogdensburg Community Players. $500 for production costs of a community theatre musical work with area residents and faculty and students from local schools and neighboring institutions.*

Ontological-Hysteric Theater, New York City. $5,000 for production costs of two works entitled Sophia=(Wisdom) and Particle Theory, both conceived and directed by Richard Foreman and developing aural, visual, and rhythmic techniques.

The Open Theatre, New York City. $10,000 for production costs of a new theatre piece developed in workshops, and for performances in hospitals, prisons, and other isolated New York State locales under the direction of Joseph Chaikin.

Painted Women Ritual Theater, Wappingers Falls. $1,500 for production expenses and artists' salaries for a new work and plays dealing with the family structure and relationships. This organization was formerly called Burning City Street Theater.
The Performance Group see The Wooster Group.

Performing Arts Foundation of Huntington Township, Huntington Station. $20,000 for production expenses and artists’ salaries for nine classic and contemporary works performed by a professional company for general audiences with special rates for students and senior citizens.

The Performing Arts of Woodstock. $2,500 for the salary of an artistic director for community theatre productions of original and established plays, readings of new works and poetry, and theatre workshops for adults and children.

Periwinkle Productions, Monticello. $7,500 for production costs of a new children’s theatre work entitled Sad World, Glad World dealing with the problems of pollution, presented as part of a repertory tour of upstate New York.

Phoenix Theatre see Theatre Incorporated.

Play-house of the Ridiculous Repertory Club, New York City. $5,000 for artist’s fees and production expenses for a season of two new pieces and a revival of an original work that was previously part of the repertory.

Playwrights for Children’s Theatre, New York City. $4,000 for production expenses and artists’ fees for production of two plays by different playwrights to encourage participation of professional directors, actors, and technicians in children’s theatre.

Poet’s Repertory Theatre, Brookhaven. $500 for operating expenses for five productions of experimental plays, poetry, and ritualistic ceremonies presented in Long Island communities.

Poor People’s Puppets, New York City. $1,000 for operating expenses and artists’ fees for performances of original children’s theatre works at their storefront theatre and out-of-doors.

The Puppet Theater of War, Dragons, and Children, Brooklyn. $6,000 for production expenses and artists’ fees for a new work for the company repertoire of street pageants and portable puppet shows for children and adults, performed indoors and out-of-doors. This group was previously part of Bread and Puppet Theater.

Queens Playhouse. $10,000 for production costs of a season of seven classic and contemporary plays performed by a professional company.

Rabbit Hole, New York City. $17,000 for salaries and production expenses for Endgame and for pre-production expenses and rehearsal salaries for Untitled Works, both performed by The Manhattan Project.

The Repertory Theater of Lincoln Center, New York City. $75,000 for production expenses for four works presented in the Vivian Beaumont Theatre.

The Ridiculous Theatrical Company, New York City. $3,500 for production expenses and salaries for a new work entitled Corn.

Roberson Center for the Arts and Sciences, Binghamton. $12,000 for professional fees for a permanent repertory theatre utilizing both professional and community theatre people and providing the residents of South Central New York with a year-round program of public performances, workshops, and school tours.*

Rooftop Players Visual and Performing Arts Centre, Buffalo. $1,500 for the salary of a professional artistic director to administer four productions, a touring children’s theatre program, and four theatre workshops.

Roundabout Theatre Company, New York City. $14,000 for the salary of an administrative director for a season of new and classical plays, workshop readings of new plays, mime recitals, and seminars on the performing arts; and for operating expenses for subscription development and the salary of a subscription and box office manager.

St. Mark’s Church In-the-Bowery Arts Projects, New York City. $10,000 for administrative and artists’ salaries for five new experimental productions by Theatre Genesis.*
Salt City Playhouse, Syracuse. $7,500 for directors’ fees for six productions and production and publicity expenses for two new plays.*

Section Ten, New York City. $3,000 for artists’ salaries and production expenses for two productions dealing with America and its history and an improvisational theatre work involving audience participation.

The Shadow Box Theatre, New York City. $3,000 for administrative expenses for two productions of original musical shadow puppet plays for very young children performed at the Riverside Church and other New York City locations.

Slavic Center, Port Jefferson. $7,500 for artists’ fees and administrative and publicity expenses for a summer program of four plays, four winter productions by the Poor Theatre Company, and performances by Balaganchik, a children’s puppet theatre presenting plays based on folk tales.*

Starry Night Theatre, Binghamton. $1,000 for artists’ fees and production expenses for a repertoire for adults and children combining puppets and actors in scenarios drawn from Indian folktales and other ethnic sources.

Studio Arena Theatre see Studio Theatre School.

Studio Theatre School, Buffalo. $88,000 for artists’ salaries and rehearsal and production expenses for the Studio Arena Theatre season of eight productions and two original theatre pieces.

Theatre at St. Clement’s, New York City. $7,000 for administrative salaries for a season of new experimental productions and residencies by other professional theatre groups.

Theatre Development Fund, New York City. $55,000 for operating expenses for support of theatre productions of merit through ticket subsidy and audience development and assistance to the Off-Off Broadway Alliance and Black Theater Alliance through a ticket voucher system.

Theatre for Ideas, New York City. $2,500 for operating expenses for seminars on the arts, culture, and society.

Theater for the New City, New York City. $9,500 for artists’ fees and administrative and production expenses for seven new works and one translation.

Theatre Genesis see St. Mark’s Church In-the-Bowery Arts Projects.

Theatre in a Trunk, New York City. $7,500 for artists’ fees and production expenses for children’s theatre programming in New York City parks and at community centers and historical sites.

Theatre in Education, New York City. $7,500 for artists’ salaries and production expenses for performances of scenes from Shakespeare called Love and Conflict in high schools and junior high schools in Albany, Columbia, Rensselaer, and Schenectady Counties.

Theatre Incorporated, New York City. $37,000 for production costs of Moliere’s Don Juan and O’Neill’s The Great God Brown, produced by the Phoenix Theatre and performed in repertory on tour and in New York City, and for production costs of five new experimental works called Sideshow.

Theatre of Latin America, New York City. $7,000 for administrative expenses and salaries for a production at the Theatre at St. Clement’s.

The Theatre of the Riverside Church, New York City. $7,000 for operating and administrative expenses for the Children’s Theatre Project including a residency of The Shadow Box Theatre and Andora Hodgin’s Total Theater for Youth, and for the community theatre program.

Town and Country Repertoire, Manlius. $1,500 for the fees of a director and technicians for workshops and four community theatre productions.

University Regent Theatre Complex, Syracuse. $20,000 for administrative and production expenses for the Syracuse Repertory Theatre’s staging of five productions with the resident professional company and two with a student company.
Theatre, Presenting Organizations

Westbeth Playwrights Feminist Collective, New York City. $3,500 for an administrator's salary and production costs of two new theatre pieces developed from workshops and presented at the Westbeth Cabaret.

The Westchester Young Actors Theatre, New Rochelle. $4,000 for production costs of five original youth theatre works presented throughout Westchester County.

Williamsville Circle Theatre. $2,500 for production expenses for an experimental workshop, an original work, and a summer theatre festival in the Williamsville town park.

Women's Interart Center, New York City. $1,500 for production costs of four works, two developed from feminist workshop material.

The Wooster Group, New York City. $9,500 for artists' fees and production expenses for three repertory works presented at The Performing Garage in New York City. This group is also known as The Performance Group.

Workshop of the Players Art Foundation (WPA), New York City. $9,500 for production costs of three Special Series productions and five productions of new plays and musicals by American playwrights.

YM and YWHA of Mid-Westchester, Cultural Arts Center, Scarsdale. $1,000 for a director's fee for the Experimental Theatre Group to develop workshop material.

Young Filmmaker's Foundation, New York City. $2,500 for administrative and operating expenses for use of Media Equipment Resource Center (MERC) facilities by New York State theatre companies.

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

Art Appreciation Guild of St. Nicholas Ukrainian Orthodox Church, Troy. $1,500 for artists' fees for a performance of a Ukrainian opera and a performance by a Ukrainian dramatic group.

Arts and Humanities Council of the St. Lawrence Valley, Potsdam. $2,500 for travel expenses for touring regional professional performing arts groups to community organizations and arts councils in Clinton, Franklin, Jefferson, Lewis, and St. Lawrence Counties.

The Bolton Landing Theater and Arts Festival. $2,500 for artists' fees and operating expenses for a summer theatre and an arts festival with appearances by Tom Paxton, the Jose Limon Dance Company, Cantilena Chamber Players, and Essence Mime Theatre, and a performance of Jacques Brel Is Alive and Well and Living in Paris.

Brooklyn Academy of Music see St. Felix Street Corporation.

Brooklyn Institute of Arts and Sciences. $4,000 for production costs of a concert series.

The Buffalo Fine Arts Academy. $1,550 for artists' fees for performances by the Pickwick Puppets and The Turnabouts in a children's theatre series, and for the S.E.M. Ensemble to perform avant-garde instrumental and electronic music in the exhibition galleries at the Albright-Knox Art Gallery.

Capital Area Modern Dance Council, Schenectady. $4,000 for administrative and operating expenses for a four-week summer residency by the Paul Sanasardo Dance Company at the Saratoga Performing Arts Center's School of Modern Dance and three public performances by the Company at the Saratoga Summer Theatre.

Children's Arts and Science Workshops, New York City. $850 for artists' fees for a performing arts series including appearances by The Proposition Circus, The Shadow Box Theatre, Fine Arts Wind Quintet, Off Center Theatre, Pumpernickel Players, and Arun Killion's Dance Workshop.
City Center of Music and Drama, New York City. $230,000 for administrative and production expenses for the City Center American Dance Season at the ANTA Theater, a two-week program of works which have been specifically choreographed for open spaces, and a series of morning dance performances for children and afternoon performances for senior citizens; for student tickets; and for operating costs.*

Civic Morning Musicals, Syracuse. $2,000 for artists' fees for a series of six evening concerts.

Clark Center for the Performing Arts, New York City. $5,000 for artists' fees for a series of dance concerts at the West Side YWCA presenting the work of emerging companies and choreographers.*

Clinton-Essex Counties Council on the Arts, Plattsburgh. $1,500 for artists' fees for a performance of Story Theatre.*

Clark Center for the Performing Arts, New York City. $5,000 for artists' fees for a series of dance concerts at the West Side YWCA presenting the work of emerging companies and choreographers.*

Columbia County Council on the Arts, Chatham. $2,500 for artists' fees for a performance by the Eglevsky Ballet Company and a performance of Story Theatre.*

Community Education Collaborative, East Setauket. $5,000 for artists' fees for a one-week residency in the Middle Island and Shoreham communities by the Erick Hawkins Dance Company as part of a spring arts festival.*

The Composer in Performance, New York City. $23,275 for artists' fees and administrative expenses for eighty-nine concerts of contemporary music performed and directed by American composers; for operating expenses for a secondary school program in contemporary music administered in cooperation with the Electronic Music Studio of SUNY at Albany; and for production costs of two television programs and an FM radio program. For a detailed description of the program, see page 36. A geographical listing of composers' appearances appears on page 146.*

The Cubiculo, New York City. $10,500 for the salaries of a program development director and an assistant to the program director. This organization presents in its two theatres experimental, showcase, and concert programs of theatre, dance, poetry, music, film, and mixed media, with opportunity for artists in each field to test and develop new works.*

Dance Uptown, New York City. $4,000 for artists' fees and production expenses for a dance concert series at Barnard College providing a showcase for professional choreographers.

Everson Museum of Art, Syracuse. $1,800 for artists' fees for concerts by soprano Elly Ameling, pianist Garrick Ohlsson, pianist Jeffrey Siegel, and cellist Ko Iwasaki.*

Foundation for the Arts in Binghamton. $3,250 for artists' fees for a series of three concerts with performances by violinist Isaac Stern, soprano Marisa Galvany, and The Collegiate Chorale.

Friends of Chamber Music of Troy. $1,650 for artists' fees for ten chamber music concerts for children and four Tiny Tots concerts performed by the Albany Little Symphony Orchestra in the vicinity of Rensselaer County.

Fund for Alternatives in Education, New York City. $2,000 for fees for local artists to perform for and work with schoolchildren.*

Greater Middletown Arts Council. $5,000 for artists' fees for a performing arts series with performances of Godspell and School for Scandal and appearances by the City Center Acting Company, The Paul Taylor Dance Company, and the Houston Symphony.*

The Solomon R. Guggenheim Museum, New York City. $2,000 for artists' fees for a series of twentieth-century chamber music concerts.*

Hospital Audiences, New York City. $50,000 for operating costs of statewide performing arts programs including workshops in hospitals and rehabilitation facilities and transportation of patients to performances of music, theatre, and dance.

Hudson Valley Arts Center, Pleasantville. $1,000 for
Presenting Organizations

artists’ fees for a summer music series presenting harpsichordist Joel Spiegelman, the Concord String Quartet, Walter Abel and Paul Twerdowsky, The Western Wind singers, Harold Jones and Pearl Chertok, and Abbey Simon.

Hunter Arts and the Concert Bureau of Hunter College, New York City. $37,000 for artists’ fees for a subscription series of twelve Saturday evening concerts, six Sunday afternoon concerts, and six concerts by the Juilliard String Quartet; and for production and administrative expenses for a new free daytime series of experimental performing arts programs and performances by professional artists on the faculty.*

Lake Placid Music and Art Association. $2,000 for artists’ fees for a summer music festival with performances by cellist Yo Yo Ma, mezzo-soprano Joanna Simon, violinist Itzhak Perlman, and the Gary Burton Quartet.

Lincoln Center for the Performing Arts, New York City. $185,000 for production and administrative expenses for the Community Holiday Festival of neighborhood performing groups, the Community Street Theatre Festival, and other performing activities held in the Lincoln Center Plaza; production expenses for twenty events in the Black Experience Revival, twenty-four recitals in the Great Performers Series, four concerts in the New and Newer Music Series, one Sing-In concert, twenty-six concerts of the Mostly Mozart Festival; administrative expenses and educational materials for in-school music, dance, drama, opera, and film programs and workshops, and an artist-in-residence program.

The Manhattan Theatre Club. $1,500 for operating expenses including rent, publicity, advertising, stage crew, and cleaning and maintenance.*

Massena Arts Council. $2,800 for artists’ fees for a performing arts series with appearances by the Royal Winnipeg Ballet, the New College Choir, and The National Shakespeare Company.

Mercy College Concert and Lecture Bureau, Dobbs Ferry. $1,500 for artists’ fees for a series of concerts.

Monroe County Library System, Rochester. $7,000 for operating costs of a visiting artist program involving visual and performing artists at seventy-six libraries in the five-county Pioneer Library System; and for administrative salaries.*

Mount Saint Mary College Cultural Centre, Newburgh. $1,750 for artists’ fees for a performance of Sleuth and an appearance by a professional mime company.

Mount Vernon YM and YWHA. $3,500 for artists’ fees for performances including folk singer Oscar Brand, a Gilbert and Sullivan work, and the Spoon River Anthology; two children’s performances by the Traveling Playhouse; and a concert by the Rondo Dance Theater.

Nassau County Department of Recreation and Parks, East Meadow. $1,800 for artists’ fees for six performances by the Bernice Johnson Dancers at the county jail, the Children’s Shelter, and youth and recreation centers.*

Nazareth College of Rochester, Arts Center. $7,000 for artists’ fees for a subscription series of professional theatre and dance performances by touring companies; and for speakers’ fees and the salary of a part-time administrator for workshops, lectures, demonstrations, and exhibits to supplement the subscription series.

Niagara Frontier Performing Arts Center, Lewiston. $15,000 for administrative expenses.

The Niagara University Festival of the Arts. $2,000 for artists’ fees for two professional touring companies participating in a performing arts program for the residents of Niagara County.

North Shore Community Arts Center, Great Neck. $5,500 for artists’ fees for a dance series with performances by Matteo and the Ethno-American Dance Company and the dance companies of Louis Falco, June Lewis, and Paul Taylor; a chamber music series with performances by the Cleveland and Tokyo String Quartets; and a theatre series.
presenting the National Black Theatre and the City Center Acting Company.*

Off-Off Broadway Alliance (OOBA), New York City. $2,000 for administrative salaries and operating expenses.*

Ogdensburg Community Players. $1,800 for production costs of a touring company performance.*

The Parrish Art Museum, Southampton. $500 for artists' fees for a concert series with performances by Palmer Chamber Ensemble, the Zelenka Woodwind Quintet, and the Long Island Chamber Ensemble.*

Performing Arts Repertory Theatre Foundation, New York City. $3,000 for artists' fees for a performing arts series for children at Town Hall.

Pine Bush Arts Council. $1,500 for a professional performing arts series including an open dress rehearsal of the Hudson Valley Philharmonic and a performance by the Concord String Quartet.

The Rensselaer Newman Foundation Chapel and Cultural Center, Troy. $2,000 for artists' fees for performances by Kenyon Martin, the Syracuse Symphony Rock Ensemble, and The National Shakespeare Company.*

Richmond College of the City University of New York, Cultural and Public Affairs Office, Staten Island. $1,000 for artists' fees for the Sunday Lyceum concert series.

Roberson Center for the Arts and Sciences, Binghamton. $12,000 for artists' fees for Celebration of the Arts, a summer festival of theatre, modern dance and ballet, music, and puppetry, with apprentice acting and stagecraft workshops; and for the salary of a coordinator of performing arts.*

Rome Art and Community Center. $1,200 for artists' fees for a music series with performances by the Amici Quartet, harpsichordist Albert Bowen, pianist Bruce Barbour, the Syracuse Symphony Woodwind Quartet, and the Syracuse Symphony Rock Ensemble.*

St. Agnes School, Albany. $350 for the artist's fee for an electronic music concert by Joel Chadabe.*

St. Albans Cultural and Recreational Center, Queens. $850 for artists' fees for a performing arts program.*

St. Felix Street Corporation, Brooklyn. $132,000 for artists' fees and production expenses for a five-week dance season at the Brooklyn Academy of Music with performances by the Lar Lubovitch Dance Company, Merce Cunningham and Dance Company, The Paul Taylor Dance Company, Nikolaus Dance Theatre, and Murray Louis Dance Company; a work performed by The Chelsea Theater Center of Brooklyn for five weeks; and concerts by the Gospel Festival, The Brooklyn Philharmonia, and the New York Pro Musica for a total of five weeks.

Saratoga Performing Arts Center, Saratoga Springs. $100,000 for operating and production expenses for a summer season of performances by the New York City Ballet and a season by the Philadelphia Orchestra.

South Shore Cultural Arts Center, Point Lookout. $3,000 for artists' fees for a performance for children by the Eglevsky Ballet Company and a theatre presentation for adults; and for production costs of concerts by the Gene Krupa Quartet and Lois Hunt and Earl Wrightson, financed jointly with the Town of Hempstead.*

Store Front Museum, Queens. $8,000 for artists' fees for three free music festivals and for instructors' fees for workshops in theatre and dance.*

Summer-Ithaca. $850 for production expenses for the Concerts by the Lake series of sixteen free summer performances at Stewart Park.

Tivoli Centennial Committee. $1,000 for artists' fees for a performance by the Hudson Valley Philharmonic.*

Town Hall, New York City. $7,500 for artists' fees for the Interlude series of twenty performances of music and dance at 5:45 p.m.
Presenting Organizations, Special Programs

Video Exchange, New York City. $2,600 for the salary of a coordinator of space and technical facilities for dance performances and services including documenting the performances on tape.*

Village of Mamaroneck Commission of the Arts. $1,500 for artists' fees and production expenses for a concert by the Dance Theatre of Harlem and a performance of the Mercer Arts production of *The Proposition*, and for six performances of original productions by high school students.

Washington Square United Methodist Church, New York City. $4,250 for artists' fees and the salary of a coordinator for ten dance concerts, and artists' fees and publicity expenses for a folk festival produced by the Folklore Center.

Westbury Memorial Public Library. $5,000 for artists' fees for Library Music Circuit concerts with performances by The Goldovsky Grand Opera Theater, Jean Ritchie, Alan Sondheim, the Musicians' Union Chamber Ensemble, and the Canby Singers in six public libraries.

Westchester Educational Theatre, White Plains. $10,000 for artists' fees and travel and administrative expenses for an artist-in-residence program bringing artists to six Westchester elementary schools; for operating expenses for workshops to acquaint teachers with the program; and for the salary of a program coordinator.

YM and YWHA of Mid-Westchester, Cultural Arts Center, Scarsdale. $500 for artists' fees for a children's theatre program.*

Yonkers Public Library. $500 for artists' fees for a children's performance by Maximillion Productions at the Sprain Brook Branch of the Library.*

Special Programs assistance in 1972-73

A.P.S. Creative Arts Center, Buffalo. $25,000 for instructors' salaries and supplies for free workshops in fine arts and graphic design at the Langston Hughes Center for the Visual and Performing Arts.*

Action for Progress, New York City. $20,000 for program costs, artists' salaries, and operating expenses for the neighborhood cultural center of this community agency serving the Puerto Rican population of the Lower East Side with a year-round program of workshops in the visual and performing arts and a summer festival of Puerto Rican and Spanish theatre, folk singing, music, dance, and poetry.

African-American Cultural Center, Buffalo. $22,000 for artists' and technicians' salaries and production expenses for a series of plays for the black community of Buffalo, in which community residents perform under the direction of professional guest artists. The productions included Lonne Elder III's *Ceremonies in Dark Old Men* directed by Jonathan Wilson.

African Cultural Association of America, Brooklyn. $5,000 for operating expenses for the Muziki Afrika Vuvo program of traditional African music and dance.

Afro-American Repertory Theatre Company, Bronx. $5,000 for operating expenses for drama workshops and production costs of children's theatre performances for the Harlem community.

Afro-American Studio for Acting and Speech, New York City. $35,000 for administrative and operating expenses for a professional repertory company, studio training workshops, and student productions. Under the direction of Ernie McClintock, the 1972-73 season featured an Imamu Amiri Baraka Festival including the one-act plays *Experimental Death Unit #1*, *Junkies Are Full of Shh...*, and *Great Goodness of Life.*

Afro-American Total Theatre Arts Foundation, New York City. $15,000 for artists' salaries for three original programs of black musical theatre under the direction of Hazel Bryant.

Alvin Ailey see Dance Theater Foundation.
The Alliance of Latin Arts, New York City. $30,000 for administrative and operating expenses for a music and theatre training program, and for production costs of an inner-city summer tour of Puerto Rico Sings, Los Tres Latinos, and Saludos Amigos, which reached approximately 23,000 people representing a cross-section of the City's ethnic and age groups.

The Alonzo Players, Brooklyn. $7,500 for operating expenses for drama and literature workshops for residents of Bedford-Stuyvesant, and for performances in schools, churches, and community centers including Four Hundred Years Over-due at the Billie Holiday Theatre.

Amas Repertory Theatre, New York City. $10,000 for professional instructors’ salaries for workshops in acting, children's theatre, filmmaking, photography, music, dance, and art under the direction of Rosetta LeNoire and Margaret Hamilton—some developing multi-racial showcase productions with guest actors and actresses, under the direction of Earle Hyman and Peter Brock.

America the Beautiful Fund of New York of the Natural Area Council, New York City. $247,250 for a program providing small grants and technical assistance for indigenous arts activities in communities outside the cultural mainstream. An alphabetical listing of the groups assisted appears on page 119 under the heading “Isolated Communities Program.”

Mary Anthony Dance Theatre Foundation, New York City. $2,500 for instructors' salaries and administrative and operating expenses for a dance training program developed for black and Puerto Rican children and teen-agers from the Lower East Side.*

Armageddon in Babylon, New York City. $3,000 for administrative and artists' salaries for dance instruction for children from the Lower East Side at St. Augustine's Chapel by Morse Donaldson and members of his company.

Art Resources for Teachers and Students (ARTS Inc.), New York City. $17,500 for administrative and operating expenses for workshops conducted by local artists in fine arts, graphics, photography, filmmaking, and performing arts for teachers, students, and community workers in Lower Manhattan; and for preparing teaching materials relevant to the cultural heritage of the community's children.

Arts for Racial Identity (AFRI), New York City. $10,000 for directors' salaries for workshops in black musical theatre for professional and semi-professional performers.

Asian Benevolent Corps, New York City. $5,000 for instructors' salaries and supplies for workshops in painting, sketching, water color, graphics, interior design, and drafting for the residents of Chinatown; and for the production costs of an annual art festival on Chinese-American Day, including exhibitions of the work of theatrical designer Ming Cho Lee and painter Wilson Kok Chow.

Ballet Hispanico of New York see New York City Hispanic-American Dance Company.

Basement Workshop, New York City. $15,000 for administrative salaries and operating expenses and program costs for dance and visual arts workshops for Chinatown residents under the direction of professional Asian-American artists; and for publication of Bridge, a magazine which is devoted to Asian-American poetry, fiction, history, and art.

Bed-Stuy Theater, Brooklyn. $15,000 for administrative and artists’ salaries for community theatre activities including workshops and low-cost public performances under the direction of Delano Stewart.

The La Rocque Bey School of Dance Theatre, New York City. $10,000 for scholarships for fifty students for fifty weeks of instruction in drama, African dance, drumming, and music.

The Black Emergency Cultural Coalition, New York
City. $5,000 for the salaries of black painters Benny Andrews and Cliff Joseph to conduct art workshops, and for exhibitions of the work of eight former prisoners at churches, concert halls, and public offices in New York City.

The Black Experience Ensemble, Albany. $5,000 for operating expenses for drama and dance workshops for ghetto residents and black theatre productions for inner-city and general Albany communities under the direction of black playwright Mars Hill.

Black Theater Alliance, New York City. $10,000 for an administrator's salary for this collective which provides twelve black theatre companies with technical and administrative assistance and serves as their liaison with other organizations.

The Bloomingdale House of Music, New York City. $20,000 for administrative salaries and scholarships for this community music school which offers individual and group instruction to approximately three hundred children and teen-agers from the Upper West Side of Manhattan.*

Bottom of the Bucket, But . . . Dance Theatre, Rochester. $5,000 for operating costs of a dance training program under the direction of Garth Fagan for residents of western New York black communities.*

Boys Harbor, New York City. $12,000 for instructors’ salaries and operating expenses for performing arts and film workshops for children and teen-agers from East Harlem and Central Harlem, and for an evening program of intercultural studies.

The Brooklyn Children’s Museum. $10,000 for instructors’ salaries and supplies for free music workshops in theory, composition, and harmony, and instruction on various instruments for approximately five hundred children and adults. The Museum is also known as MUSE.*

Brothers and Sisters United, Staten Island. $5,000 for instructors’ fees and operating expenses for this Afro-American dance company of teen-age dancers and instrumentalists which presents free performances in New York City.

The Buffalo Black Dance Workshop. $10,000 for administrative salaries and instructors' fees for modern and African dance workshops for some two hundred children and adults, and for production expenses for dance performances in western New York.

Buffalo Black Drama Workshop. $10,000 for administrative and production expenses for theatre workshops and performances for residents of the Buffalo Model Cities neighborhoods.

The Children’s Aid Society, New York City. $3,900 for salaries, supplies, and production expenses for a theatre workshop for residents of the Lower East Side at the Sloane Children’s Center.

The Children’s Art Carnival, New York City. $15,000 for salaries and supplies for free art classes and workshops in painting, sculpture, printmaking, collage, figure drawing, construction, photography, silk screen, and sewing, held after school and on Saturdays for approximately four hundred children.

The Children’s Art Workshop (CAW Collect), New York City. $15,000 for administrative and artists’ salaries for workshops in painting, drawing, offset lithography, photography, crafts, silk screen, and graphic arts for residents of the Lower East Side of Manhattan.

Chinatown Planning Council, New York City. $10,000 for instructors’ salaries and equipment for workshops for Chinatown residents in Asian music, dance, drama, and Chinese opera.

Cinque Gallery, New York City. $18,000 for salaries for a gallery director and an assistant, advertising and catalog production, and administrative and operating expenses for the exhibition of painting, sculpture, prints, and drawings by young minority artists and the training of gallery personnel under the direction of Romare Bearden, Ernest Crichlow, and Norman Lewis. The gallery is located in the Public Theater Annex.
Cityarts Workshop see Cultural Council Foundation.

Clark Center for the Performing Arts, New York City. $5,000 for free rehearsal space for performing dance organizations.*

Collective Black Artists, New York City. $7,500 for instructors' fees for music classes and production costs of four issues of a jazz newspaper called Expansions and a weekly WNYC radio program called The Anthology of Black Classical Music.*

Community Corporation of Bushwick, Brooklyn. $8,500 for administrative and artists' salaries, operating expenses, and transportation costs for materials and exhibitions for The Sculpture Workshop which provides instruction in clay modeling, ceramic sculpture, wood carving, stone carving, and bronze casting for professional artists and community residents.

Community Film Workshop Council, New York City. $9,000 for an instructor's salary and equipment for a Central Harlem video workshop to introduce civic and cultural organizations to the use of media instruments for community expression.

The Cornbread Players, New York City. $11,100 for administrative and production expenses for three works, under the direction of playwright Walter Jones, presented at the Billie Holiday Theatre in Brooklyn.

Council for the Arts in Westchester, White Plains. $5,000 for the salary of a ghetto arts consultant for minority cultural organizations.*

Council on Interracial Books for Children, New York City. $7,000 for storytellers’ and artists’ fees for a summer storytelling-in-the-streets program; and for instructors’ fees and supplies for a bookmobile offering children basic information about how books are made.

The Cubiculo, New York City. $10,000 for administrative salaries, transportation costs, operating expenses, and specialists’ fees for the development of a program which brings young people from culturally isolated communities to the theatre for preview performances and discussion.*

Cultural Council Foundation, New York City. $10,000 for administrative and operating expenses for Cityarts Workshop’s mural design program for community residents.*

Dance Theater Foundation, New York City. $48,000 for the salary and transportation expenses of a counselor who assists New York State ghetto children and teen-agers interested in pursuing dance training; operating costs of dance workshops and dance classes for ghetto children and teen-agers; and aid for a technical trainee. This program is under the artistic direction of Alvin Ailey.*

Dance Theatre of Harlem, New York City. $52,500 for scholarships for classical ballet training for ghetto children and teen-agers; operating costs of workshops in lighting and set design and construction; and the salary of an instructor of graphic design. The program is under the direction of Arthur Mitchell and Karel Shook.*

Dance Visions, New York City. $5,000 for production costs of a series of modern and ethnic dance performances and lecture-demonstrations by the Sounds in Motion dance company in New York City public schools; and for improvisational dance concerts in New York City.

Chuck Davis Dance Company, Bronx. $7,000 for administrative and operating expenses, artists’ salaries, and supplies for free dance workshops for ghetto children and teen-agers, culminating in dance concerts for local communities in Staten Island and the Bronx.*

The Demi-Gods, New York City. $5,000 for musicians’ fees and administrative, public relations, and production expenses for this black dance-theatre repertory company, under the direction of black playwright Joseph Walker, to develop original work for residents of ghetto communities in New York City.

Destiné Dance Foundation, New York City. $2,000
for dancers’ fees and administrative and production expenses for performances and lecture-demonstrations by the Destiné Afro-Haitian Dance Company throughout New York State.* 

Downtown Community Television Center, New York City. $5,000 for salaries and equipment to train Chinatown residents in the use of video equipment and to develop community cultural programming for broadcast and cable television.* 

Dumé Grupo Estudio, New York City. $5,000 for production costs of four Spanish theatre works by Carlos Felipe, Abelardo Estorino, Fernando Arrabal and Herberto Dumé; and for administrative expenses for cultural programs involving professional artists from Cuba and Latin America for New York City’s Spanish-speaking communities. This organization was subsequently called Dumé Spanish Theatre.

Educational Broadcasting Corporation (WNIT-TV, Channel 13), New York City. $5,555 for television training for blacks and Puerto Ricans.

El Nuevo Teatro Pobre de America, Brooklyn. $4,000 for salaries and production expenses for a summer improvisational theatre workshop for the Spanish-speaking community of Manhattan’s Upper West Side, culminating in performances at local parks, churches, and cultural facilities.

Elmira Neighborhood House. $4,500 for instructors’ fees and supplies for a theatre and puppetry workshop for children from the predominantly black East Side of Elmira.

Everson Museum of Art, Syracuse. $3,725 for transportation costs of an exhibition of ancient and contemporary Iroquois arts and crafts from eight reservations and from museums in Albany, Rochester, and Buffalo under the direction of Jacob Thompson, president of the Oneida Indian Nation, and Oren Lyons, an Onondaga chief.*

The Experience Community Gallery and Cultural Center, Brooklyn. $10,000 for a gallery attendant’s salary, supplies, and operating expenses for exhibitions of the work of black artists, workshops for professional artists from the community, and workshop tours for children from public schools in the Fort Greene, Williamsburg, and Bedford-Stuyvesant sections of Brooklyn.

Al Fann Theatrical Ensemble see St. Philips Community Service Council.

Benedict J. Fernandez Photo-Film Workshop, New York City. $15,000 for administrative and instructors’ salaries, supplies, and operating expenses for a training program to introduce ghetto teen-agers to photography as a profession. The Workshop is located in the Public Theater.

Floating Foundation of Photography, New York City. $2,600 for operating costs of photography workshops in New York State correctional facilities.*

Foundation for the Vital Arts, New York City. $12,000 for the operating costs of modern dance workshops and classes for young people from inner-city areas and workshops for young minority choreographers and dancers. The program is under the artistic direction of Eleo Pomare.*

Friends of the Lakeview Library, Rockville Centre. $2,000 for artists’ fees for a film festival, an annual black artists exhibition, and a children’s art workshop for residents of a predominantly black Nassau County community.

Greenwich Mews Spanish Theatre, New York City. $10,000 for administrative and technical salaries for a bilingual company which enables Spanish-speaking artists to demonstrate and improve their skills through the production of the work of classic and contemporary Hispanic playwrights. This organization was subsequently called the Spanish Repertory Theatre.

Grooving in the Ghetto, New York City. $11,000 for administrative and operating expenses for a music training program for ghetto youths, and performances by program participants and professional musicians.
Special Programs

Hamilton Hill "Drop-In" Arts and Crafts Center, Schenectady. $11,750 for administrative and instructors' salaries and supplies for workshops in arts and crafts and filmmaking for children and young adults.

Hamilton-Madison House, New York City. $7,500 for instructors' salaries and supplies for workshops in photography, filmmaking, art, and drama for residents of the Three Bridges and Chinatown areas of the Lower East Side.

The Harlem Chorale, New York City. $6,000 for artists' fees for an opera workshop for members of the black community under the artistic direction of Byrne Camp.

Harlem Cultural Council, New York City. $15,000 for performers' fees and equipment rentals for summer Dancemobile performances by five professional black dance companies in New York City inner-city areas.

Harlem Philharmonic Society, New York City. $10,000 for musicians' fees for concerts in New York City elementary schools by the Harlem Woodwind Quintet, the New Breed Brass Quintet, and the Harlem String Quartet.

Harlem School of the Arts, New York City. $35,000 for administrative expenses; and for operating costs of a violin instruction program which utilizes the Suzuki method. The School is under the direction of Dorothy Maynor.

Henry Street Settlement, New York City. $28,100 for artists' salaries and production, promotion, and operating expenses for the New Federal Theatre Workshop which offers professional training in Spanish and black theatre and provides free performances of workshop productions for the community; and for operating costs of a 16mm developer service for the Settlement's film workshops.

History, Art and Nature Den (HAND), Brooklyn. $5,000 for an art director's salary for a storefront museum program of cultural activities for children in the Williamsburg section of Brooklyn.

The David Hochstein Memorial Music School, Rochester. $3,500 for fees for music instruction for ghetto youths.

Hudson Valley Freedom Theater, Beacon. $5,000 for operating costs of drama workshops leading to the establishment of a Dutchess County black professional repertory theatre under the direction of Curt Stewart.

Langston Hughes Center for the Visual and Performing Arts see A.P.S. Creative Arts Center.

Langston Hughes Community Library and Cultural Center, Queens. $18,350 for administrative salaries and operating expenses for workshops in drama, painting, and sculpture; poetry readings; field trips to museums and other cultural sites; and exhibitions of the work of black artists for the residents of the Corona-Elmhurst section of Queens.

Langston Hughes House of Kuumba, New York City. $5,000 for administrative salaries and operating expenses for a series of ethnic dance, drama, poetry, and film events for residents of Harlem and East Harlem.

Ibero-American Action League, Rochester. $20,000 for administrative salaries, equipment and supplies, and artists' fees for visual arts, music, and dance workshops for teen-agers and young adults, and for exhibitions at the Puerto Rican Art and Cultural Center.

Ibero-American Theatre Workshop, New York City. $5,000 for salaries and operating expenses for a theatre workshop for young people from Spanish-speaking communities, and for performances of material developed in the workshop. The program is directed by Osvaldo Riofrancos.

Institute of Contemporary Hispanic Art, New York City. $12,000 for production costs of exhibitions of the work of Hispanic photographers.

International Arts Relations (INTAR), New York City. $20,000 for administrative salaries, operating and production expenses, and performers' fees for
repertory productions of Spanish-language plays in both English and Spanish and translations of English-language plays into Spanish for the Hispanic community of New York City and the general theatre-going public; and for workshops in acting and dance.

*Jazz Interactions*, New York City. $22,800 for musicians' fees for concerts in New York City public schools; operating costs of a young musicians' clinic; production costs of monthly concerts by well-known jazz musicians for the general public; maintenance of the Jazz Line, a jazz information service; and for administrative costs of these and other activities to promote jazz as an art form.

*Jazzmobile*, New York City. $50,000 for administrative, technical, and musicians' salaries and promotion expenses for twenty-five mobile summer jazz concerts presented in inner-city areas of the five boroughs of New York City; for instructors' salaries and administrative expenses for weekly workshops for young musicians under the direction of Paul West; and for musicians' fees and operating expenses for jazz lecture-concerts in inner-city public schools.*

*Bernice Johnson Theater of the Performing Arts*, Queens. $7,200 for operating expenses and scholarships for instruction in ballet, modern, and African dance for needy students, principally residents of South Jamaica.

*James Weldon Johnson Community Center*, New York City. $10,000 for administrative and instructors' salaries for professional instruction in drawing, painting, and printmaking at the Art Discovery Studio in East Harlem.

*Latin American Theatrical Association*, New York City. $6,025 for production costs of theatrical performances, recitals, concerts, and readings in Spanish for the Hispanic communities of New York City.

*Manna House Workshops*, New York City. $12,000 for artists' and administrative salaries for workshops in music, dance, drama, and creative writing for East Harlem children.

*The Meadow Lane Players*, Brookhaven. $5,000 for artists' and instructors' salaries, administrative and production expenses, and supplies for summer puppet theatre performances in central Long Island community and shopping centers and children's hospitals; and for children's workshops in puppetry, mime, ceramics, and sculpture.

*Modern Organization for Dance Evolvement (MODE)*, New York City. $5,000 for the salary of an editor of *The Feet*, a newsletter for and about black dance and dancers.

*Mollyolga Neighborhood Art Classes*, Buffalo. $4,000 for artists' salaries, administrative and operating expenses, and fees for an artist-in-residence for after-school art classes for ghetto children.

*MUSE* see The Brooklyn Children's Museum.

*National Black Theatre Workshop*, New York City. $30,000 for administrative, artists', and instructors' salaries for instruction in acting, speech, playwriting, and dance; and for the fees of speakers, musicians, and technicians for a series of weekly symposiums on black culture.

*Native North American Artists*, New York City. $5,000 for administrative salaries, operating expenses, and artists' honoraria for a twenty-week series of lecture-demonstrations by American Indian artists and workshops in American Indian crafts and performing arts.

*The Negro Ensemble Company*, New York City. $50,000 for administrative and artists' salaries and operating expenses for training workshops in drama, dance, and playwriting and presentation of plays and techniques developed in the workshops; and for instructors' fees for a workshop in theatrical criticism relating to black theatre.*

*Neighborhood Service Organization of Dutchess County*, Poughkeepsie. $5,000 for operating costs of a mobile unit with which local artists perform at community centers and in parks. Afro-American
music workshops, lecture-demonstrations, and concerts, and creative arts workshops for children.

The New Group Theatre, New York City. $5,000 for rehearsal and performance fees and administrative, production, and promotion expenses for theatrical productions for black and Spanish-speaking residents of New York City.

New Heritage Repertory Theatre, New York City. $10,000 for production expenses for theatre performances of the work of black writers; and for instructors’ salaries for theatre workshop training under the direction of Roger Furman.

New Rochelle Community Action Agency. $10,000 for instructors’ salaries and supplies for a summer arts and crafts program for children and teenagers; and for directors’ salaries for year-round workshops in acting, writing, and photography.

New York City Hispanic-American Dance Company. $22,000 for administrative salaries and expenses and artists’ fees for Hispanic dance workshops under the direction of Tina Ramirez for ghetto residents. The company is also known as Ballet Hispanico of New York.

New York City Parks, Recreation and Cultural Affairs Administration, Department of Recreation. $20,000 for instructors’ salaries and production and transportation expenses for a theatre workshop for South Bronx inner-city young people, culminating in the presentation of musical productions.

New York Shakespeare Festival, New York City. $4,000 for rehearsal costs, equipment rental, technical costs, and musicians’ honoraria for a free summer concert of new works emerging from joint experimentation by the New York Bass Violin Choir, the M’Boom Re: Percussion, and the Piano Choir, at the Delacorte Theater.*

Walter Nicks Dance Company, New York City. $5,000 for operating costs of dance workshops in the Bedford-Stuyvesant section of Brooklyn.

North Shore Community Arts Center, Great Neck.

$9,500 for an artistic director’s salary and administrative, production, and transportation expenses for a black theatre program under the direction of Mel Winkler, including an acting workshop and performances at Nassau County community centers, churches, and parks.*

Nuestro Teatro, New York City. $5,000 for artists’ salaries and production and promotion costs for bilingual summer children’s performances in black and Spanish-speaking communities under the direction of Luz Castanos.

Olatunji Center of African Culture, New York City. $15,000 for artists’ salaries for instruction in Afro-American dance, music, drama, and art for students from all boroughs, and performances at New York City community centers.

Overseas Chinese Music and Arts Center, New York City. $5,000 for instructors’ salaries and operating expenses for workshops in the art and culture of China for residents of Chinatown, and for production expenses for performances by professional Chinese artists.

The Players’ Workshop, New York City. $10,000 for administrative and operating expenses for repertory production of the work of contemporary black playwrights under the direction of Clay Stevenson.

Poetry and Sound, Bronx. $5,000 for administrative, operating, and transportation expenses for a series of productions of original music, poetry, and song based on African and Afro-American folklore.

Eleo Pomare see Foundation for the Vital Arts.

Puerto Rican Dance Theater, New York City. $25,000 for administrative and operating expenses and instructors’ and artists’ salaries for dance instruction under the direction of Julio Torres for the Spanish-speaking community of New York City.

Puerto Rican Traveling Theatre Company, New York City. $50,000 for fees for artists and technicians for a twenty-four week repertory season of bilingual performances of works by Spanish-speak-
ing playwrights in community facilities throughout New York City; and for administrative salaries and operating and production expenses for a theatre training program for minority group young people, culminating in performances. The Company is under the artistic direction of Miriam Colon.

**Repertory VII, New York City.** $5,000 for administrative and production expenses for performances of original works in Spanish; and for workshops in playwriting, speech, and movement.

**Repertory Theater, New York City.** $5,000 for administrative and operating expenses for a theatre workshop program for black performers and the production of classic American plays for ghetto communities in New York City.

**Riis Plaza Amphitheatre Association, New York City.** $2,000 for instructors’ salaries and supplies for a program of concerts, and music and drama workshops for the Lower East Side of Manhattan.

**Rochester Museum and Science Center.** $10,000 for the salaries of a community coordinator and two ethnic specialists for an education program.*

**Rod Rodgers Dance Company, New York City.** $20,000 for administrative and operating expenses, and for rehearsal and performance costs of concerts for black communities.*

**St. Philips Community Service Council, New York City.** $8,000 for administrative and artistic salaries and operating expenses for theatre, film, and television workshops for the Harlem community, conducted by the Al Fann Theatrical Ensemble repertory company.

**Seneca Indian Historical Society, Irving.** $12,000 for instructors’ salaries and supplies for workshops in traditional Seneca basketry, leatherwork, weaving, beadwork, woodcarving, dollmaking, singing, and dancing; transportation costs of lecture-demonstrations in Seneca performing arts; production expenses for a newsletter for the Cattaraugus and Alleghany Reservations; and administrative expenses.

**Shalom, Inc., New York City.** $5,000 for directors’ salaries, consultants’ fees, supplies, and promotion and production expenses for workshops in choral singing and musical theatre for East Harlem children, and concerts for the local community.

**Six Nations Iroquois Arts and Crafts Guild, Lewiston.** $7,000 for administrative and operating expenses, transportation costs, and instructors’ fees for workshops and demonstrations in traditional Iroquois arts and crafts and performing arts at the Tuscarora and Tonawanda Reservations and at the Buffalo Cultural Center.

**The Society of the Third Street Music School Settlement, New York City.** $29,500 for teachers’ salaries and the fees for two apprentice teachers for year-round and summer programs of professional music instruction for approximately nine hundred multiracial children from New York City’s Lower East Side.

**Soul and Latin Theater, New York City.** $10,000 for production and promotion costs and administrative and artists’ salaries for an eight-week summer program of free street theatre performances.

**South Brooklyn Arts Project.** $5,475 for administrative and instructors’ salaries for a program of free instruction in music and dance for children from low-income black and Spanish-speaking families from South Brooklyn; and for instructors’ fees for a summer program of individual music instruction. The Project is a joint venture of the Colony-South Brooklyn Houses and the Roosa School of Music.

**The Street Theater, Ossining.** $20,000 for administrative and artists’ salaries and operating expenses for theatre workshops and performances of works of contemporary black playwrights in Westchester County and upstate New York.

**Sunday Gallery, White Plains.** $2,000 for operating costs of traveling art exhibits, Sunday workshops, and gallery shows involving minority artists.

**Swan Street Puerto Rican Cultural Community House, Buffalo.** $5,000 for a director’s salary.
Teatro de Orilla, New York City. $10,000 for administrative and promotion expenses, artists’ salaries, and supplies for theatre workshops and productions for the Spanish-speaking residents of New York City.

Theatre for the Forgotten, New York City. $23,500 for administrative and artists’ salaries and production expenses for performances of three theatre works touring New York State correctional facilities under the direction of Akila Couloumbis and Beverly Rich.

Union Settlement Association, New York City. $12,500 for artists’ salaries and program expenses for the East River Players, a training program leading to performances in schools, community centers, and churches in East Harlem.

Urban Arts Corps, New York City. $50,000 for administrative salaries and expenses, artistic and technical specialists’ fees, and the salary of an artistic director. This program, under the direction of Vinnette Carroll, provides professional theatre training for minority artists.

West End Symphony, New York City. $5,000 for musicians’ fees for free concerts in community centers and public schools in the New York City area.*

Weusi Nyumba Ya Sanaa Gallery and Academy of Arts and Studies, New York City. $10,020 for operating and transportation expenses for biweekly community art exhibitions.

White Plains Community Action Program. $1,245 for instructors’ salaries and supplies for a storefront art center, which provides materials and instruction in drawing, painting, and sculpture for inner-city children, teen-agers, and adults.

Adirondack Archeology Association, Plattsburgh. $3,700 for salaries and operating expenses for a community dig at Fort Izard and other historic sites in the Plattsburgh area, and for displays and educational programs on the work in progress.

Adventures in Columbia’s History Program, Hudson. $500 for operating expenses for a series of activities based on Columbia County’s history and culture for children and young people.

Alexandria Bay Recreational Association. $1,000 for the production of a photographic history of Alexandria Bay by local students and display of the photographs in the lobby of a summer theatre and on the wharves; and for a program of decoy carving and other indigenous crafts.

All By Ourselves, West Oneonta. $225 for the development of a magazine written and published by local children under the supervision of Lee Tawney.

The American Indian Club of Rochester. $2,000 for costumes and dance instruction as a means of introducing Indians who have never lived on a reservation to the language, religion, and customs of their ancestors.

Amherst Senior Centers, Williamsville. $580 for a workshop in interpretive dancing conducted by William Naab and demonstrations on television and in local nursing homes.

The Area Beautification Council of Tompkins County, Ithaca. $825 for the preparation of a film to encourage awareness of and participation in the activities of the Council among local civic, social, and school groups.

Arts and Crafts Guild of Ogdensburg. $1,000 for salaries and materials for classes in sketching, rug hooking, silver jewelry, pottery, Indian beadwork, leather crafts, Indian basketry, macrame, and batik.

Arts Awareness Program, Lexington. $3,500 for salaries and materials for a six-week program in painting, drawing, and printing on paper and fabric directed by Judd Weisberg and conducted jointly with the Mountain Top Boys Club.

Assistance to Isolated Communities in 1972-73
Isolated Communities

Auburn Children's Cultural Workshops. $1,152 for transportation costs of field trips to local historic sites, and for salaries and materials for summer art and dance theatre workshops in local black history at the Booker T. Washington Center.

Beacon Environmental Recovery Group. $100 for the development of a riverfront park by local residents and artists.

Bloomfield Historical Society, East Bloomfield. $2,000 for production costs of a festival to increase awareness of local history and encourage participation by all age groups in community cultural activities, and for George Hamell to supervise an archeological dig by high school history students to unearth artifacts from the earliest years of the East Bloomfield Academy, built in 1837 and currently being restored by the Historical Society.

Bridgehampton Child Care and Recreational Center. $1,000 for instructors' fees for a community dance and theatre program.

Buffalo North American Indian Culture Center. $1,600 for a powwow, festival, and workshop in Indian dancing, foodmaking, and stonemaking coordinated by Chief Huron Miller and sponsored jointly with the Tuscarora Singing Society.

Butternut Valley Arts and Crafts Center, Morris. $1,220 for supplies and equipment for workshops in tinware painting and quilting for young people and senior citizens.

By the People Program, Saugerties. $2,041 for an audiovisual profile of the town by local high school students under the direction of the high school social studies teacher and video artist Beryl Korot for showing on the local cable station.

Canandaigua Academy. $1,000 for workshops in film, sound equipment, theatre, and silk screen to help young people document and interpret local culture.

Catskill Brass Trio, Otego. $2,000 for performances at the Barge Canal Art Center Festival in Middleport, the Upper Susquehanna Festival in Oneonta, and other cultural and social community events.

Cel-F-Help, Kenmore. $500 for materials and a consultant's travel expenses for a mural designed and executed by the inmates at Attica Correctional Facility.

Chautauqua County Historical Project, Fredonia. $500 for production costs of a one-day crafts fair, and for summer activities relating to local history.

Claverack Crafts Center. $1,500 for a series of workshops conducted by Susanna Cuyler and other craftspersons.

The Community Chorale, Oneonta. $1,000 for performances in rural churches of church compositions which reflect American musical development from colonial times to the present.

Cultural Awareness of Native Americans Project, Alexandria Bay. $1,200 for demonstrations of dances, basketmaking, and lacrosse by William Mitchell, and for lectures and slide shows of contemporary life on the St. Regis Mohawk reserve, conducted at the Minna Anthony Common Nature Center at Wellesley Island State Park.

Delaware Rural Crafts Guild, Delhi. $200 for equipment and supplies for classes in natural dyeing and weaving as a part of a crafts workshop program to revive production of a nineteenth-century double-woven coverlet pattern thought to have originated at Delhi.

Dutchess County Environment Project, Millbrook. $300 for a workshop meeting of Dutchess County community environment groups.

The East Meredith Old Mill, Oneonta. $1,500 for workshop classes conducted by Kenneth Darling to teach young men and women how to restore, repair, and operate the mill machinery.

Easter Road Crafts Co-op, Chelsea. $2,000 for artists' fees for crafts workshops for the patients and staff of Castle Point Veterans Administration Hospital coordinated by Emilio Rodriguez.
Essex County Committee for the Good Old Times, Essex. $310 for production costs of the 1973 Essex County Sugar Festival to revive interest in maple sugaring as part of the North Country heritage.

Essex County Heritage Organization, Elizabethtown. $320 for artists’ fees for a folk music performance, and for a workshop in collecting folksong and folklore materials of the Adirondacks, conducted by Mr. and Mrs. Frank Warner, Lee Knight, and George McNulty.

Feminist Art Studio, Ithaca. $300 for art workshops for community women who have had little access to art activities, conducted by Betsy Damon.

Finger Lakes Yorker Club, Moravia. $700 for production of a slide show by local young people to resurrect the region’s past and show how the town’s original visual character can be revived.

Fort Klock Historic Restoration, Saint Johnsville. $500 for demonstration and training in traditional crafts and agriculture to preserve an historic farm.

Friends of Industry. $300 for instructors’ fees for a music program for boys at the State Agricultural and Industrial School at Industry.

The Gathering Place, Valatie. $1,200 for operating expenses for a center for teaching crafts and home arts to local farm workers.

Genesee Region Videojournal, Geneseo. $2,200 for video documentation of the history and culture of the Genesee area by students and community residents under the direction of Andrew Beecher.

Gilbertsville Academy of the Arts and Sciences. $1,000 for community arts and crafts classes and a medieval fair coordinated by Jo Ann Shrager.

Greene County Historical Society, Coxsackie. $3,000 for production costs of a traveling exhibit on Kaaterskill Clove as a subject for artists and writers, developed by high school students for showing at regional schools and colleges.

The Gregory Museum, Hicksville. $1,500 for materials for earth science and crafts workshops.

Hakika, Rochester. $3,975 for jazz workshops conducted by Lou MacIntosh and four other local jazz musicians at Attica Correctional Facility.

Hannibal Free Library. $2,000 for operating costs of a rural arts and crafts center.

Historic Ithaca. $2,000 for community workshops conducted by Constance Saltonstall and Victoria Romanoff to train volunteers for local restoration projects.

Indian Artists Coordination Project, Schenectady. $1,000 for Gerald Peter Jemison to act as liaison between New York State Indian reservations and the Native North American Artists association and the American Art Gallery in New York City, develop traveling exhibitions, video workshops, and a lending service, and arrange demonstrations of Indian crafts.

Inmates Cultural Program at Auburn Correctional Facility. $1,500 for an art workshop conducted by Lewis W. Hemenway and a creative writing program conducted by Walt Sheppard.

Inmates Cultural Program at Bedford Hills Correctional Facility for Men. $200 for a drama workshop conducted by Marvin Camillo.

Inmates Cultural Program at Bedford Hills Correctional Facility for Women. $7,450 for a 15-week guitar workshop conducted by Judith Stonier, a 10-week program of modern dance instruction conducted by Elizabeth Rockwell, a video workshop conducted by Ariel Dougherty, a 15-session painting and drawing workshop conducted by Winn Smith, a drama workshop conducted by Gwynne Tomlan, and horticulture workshops conducted by Betsy Milam.

Inmates Cultural Program at Camp Pharsalia, South Plymouth. $250 for production costs of lectures and musical and theatrical performances organized by Joey Skaggs.

Inmates Cultural Program at Clinton Correctional
Isolated Communities

Facility, Dannemora. $2,730 for workshops in drama and creative writing conducted by students and faculty from Clarkson College under the direction of Michael Harris.

Inmates Cultural Program at Eastern New York Correctional Facility, Napanoch. $250 for production costs of a series of music and theatre performances organized by Robert Boone.

Inmates Cultural Program at Elmira Correctional Facility. $1,000 for drama workshops conducted by Marilyn Wellington, and for fees for visiting writers and performers.

Inmates Cultural Program at Great Meadow Correctional Facility, Comstock. $2,000 for a photography workshop conducted by Neil Rappaport.

Inmates Cultural Program at Green Haven Correctional Facility, Stormville. $4,300 for music workshops conducted by Cecil Bridgewater, James Ware, and Bucky Milam, and a writing workshop conducted by George Davis.

Inmates Cultural Program at Riker's Island Women's House of Detention, Queens. $250 for poetry workshops conducted by Carol Muske, a poet employed as a prison counselor; and for poetry readings by other poets.

Iroquois Ceremonies Interpretation Project, Buffalo. $1,000 for the artist's fee for a series of paintings by Richard Hill documenting Iroquois ceremonies, and for recording the participants' thoughts about each ceremony.

Johnsburg Schoolhouse. $600 for materials to keep the hundred-year-old schoolhouse in repair for expanded community cultural activities.

Kings County Hospital Project, Brooklyn. $1,500 for an art program using paint and photography to enhance barren spaces in the hospital conducted for staff, patients, and local residents by Lucille Krasne.

Lake Country Craftsmen, Rochester. $1,000 for materials and scholarships for a summer ceramics program for students from the eastern towns of Monroe, Ontario, and Wayne Counties, conducted by Merle Nichols, Tom Zaepfel, and James Kozlowski.

Lawana Cultural Association, Tyrone. $500 for community workshops in ceramics, needlework, quilting, painting, and creative writing at the old Weston Schoolhouse.

Lewis Central School, Elizabethtown. $303 for materials for murals depicting Adirondack history and landscape, painted by Elizabethtown High School students on town fences and walls.

Lexington Woodwind Trio. $750 for concerts in hospitals and nursing homes in the Hudson Valley.

Little Falls Historical Society. $1,000 for cultural activities connected with the restoration of a Greek Revival bank building for use as a local history center.

Little Genesee Public Library. $300 for expanded use of the turn-of-the-century library for community cultural activities.

Morristown Foundation. $750 for operating costs of local history activities for young people at an old stone schoolhouse.

The National Academy of Recording Arts and Sciences, New York City. $5,000 for transportation costs and artists' fees for a series of concerts in New York State prisons.

Nature Program for the Blind at the Minna Anthony Common Nature Center, Alexandria Bay. $2,000 for the development of nature trails and exhibits for the blind by Robert Graves, a blind naturalist.

New Crop Community Workshop, Riverhead. $1,000 for operating expenses for a cultural program directed by Lucille Quinitchette, a former migrant, using her experience to teach arts, crafts, and poetry to migrants and resettled migrant families.

North Country Heritage and Educational Leader-
ship Program, Essex. $2,030 for production costs of tape recordings, photographs, and writing relating to the North Country heritage, collected and produced by high school students working with elderly citizens under the direction of John M. C. Peterson.

North East Citizens' Union, Millerton. $500 for cultural activities to establish a town cultural center in an old hotel which is a major local landmark.

Norwood Historical Association. $600 for operating expenses for a junior curator program for local students, and for recording reminiscences of former railroad employees.

Ontario County Historical Society, Canandaigua. $1,000 for installation and publicity expenses for an exhibit coordinated by Patricia Boland in which children may examine and use eighteenth- and nineteenth-century games, toys, and clothing.

Oswego Community Design Center. $700 for promotional expenses for a program coordinated by Nicholas D’Innocenzo to provide a new group of citizens, service organizations, and design students, with a voice in determining their visual environment, and for development of a riverfront park.

Pacem in Terris, Warwick. $2,500 for operating expenses for playreading workshops, concerts by local musicians, classic film presentations, and children’s folksong workshops under the direction of Dr. Frederick Franck and Claske Franck.

The Paperback Players, Walton. $1,000 for operating expenses for poetry and drama workshops and a folk music and interpretive dance program conducted by Alma Lynch.

Parish Pottery Workshop. $1,500 for pottery workshops for young people and adults under the direction of Nicodemi Tassone.

Patients Cultural Program at Albany Veterans Administration Hospital. $1,300 for a workshop in poetry, fiction, plays, and song writing conducted by Joseph Bruchac III.

Patients Cultural Program at Castle Point Veterans Administration Hospital. $1,745 for video workshops conducted by Betty Harkins working with professionals and teen-age apprentices in the paraplegic wards.

Patients Cultural Program at Franklin Delano Roosevelt Veterans Administration Hospital, Montrose. $1,700 for a six-week journalism workshop to develop a hospital newsletter, conducted by Geddy Sveikauskas; and for a creative writing workshop conducted by Carol Berge.

Patients Cultural Program at Manhattan Veterans Administration Hospital, New York City. $960 for creative writing workshops conducted by Lewis Pell.

Patients Cultural Program at Northport Veterans Administration Hospital. $650 for a poetry workshop conducted by Charles Fishman.

People's Environment Project, Pleasant Valley. $500 for photographic study of local history and environment conducted by Gary Veeder, culminating in an exhibition.

The Phantasmagorical Pupple Society, Little Falls. $400 for production costs of a puppet show developed by young people at The Fallout Shelter, a youth center, and touring neighboring towns.

Photographic Workshops for Ex-Inmates, New York City. $2,600 for Charles Jackson to conduct two six-month photography workshops for ex-prisoners under the sponsorship of the Fortune Society.

Polish Union of America, Buffalo. $500 for recording the reminiscences of immigrants in the Buffalo area for broadcast by public service radio station WBFO.

Putnam Gazette Project, Putnam Valley. $1,500 for interns’ fees and materials to revive the two-hundred-year-old Putnam County Southern Precinct Gazette as a source of local history and folklore.

Putnam Student Musical Union, Carmel. $1,000 for
operating expenses for concerts by local young musicians given in the Carmel Middle School and throughout Putnam County.

Reflections Magazine, Port Henry. $1,263 for the publication of a magazine under the supervision of Dan Lee, reproducing local photographs, recipes, and oral histories, which ultimately become part of the permanent collection of the Mining Museum.

Rensselaerville Historical Society. $1,000 for operating expenses to use the old town hall as a center for programs demonstrating indigenous crafts, creative cooking, and other cultural traditions, under the direction of Mrs. Henrietta Riter.

Ridge Schoolhouse. $300 for promotion and production expenses for a heritage festival to raise money and rally support to maintain a hundred-year-old schoolhouse as a community center.

Salisbury Audio-Visual Project. $350 for materials and a fee for the town historian to coordinate a slide-tape show on the town's history for use by local schools and community groups.

Saratoga County Historical Society, Ballston Spa. $300 for cultural activities to foster interest in the adaptive use of the historic Brookside mansion as a county cultural center.

Schoharie Colonial Heritage Association. $1,000 for operating costs of community workshops in weaving, painting, leatherwork, pottery, furniture refinishing, chair caning, and rug hooking, and exhibits of work produced.

Shinnecock Native American Cultural Committee, Southampton. $2,000 for operating costs of workshops to revive authentic Shinnecock dancing and crafts, conducted by Mr. and Mrs. Fred Bess, Mrs. Henry Bess, Louis Mofsie, Princess Nowedonah, Rev. Matthew Theis, and Grace Valdez.

Shinnecock Photography Project, Southampton. $2,000 for the instructor's fee and materials for a twelve-month program conducted on the Shinnecock Reservation by Roberta Hunter, a young Shinnecock photographer, to foster the use of photography as a means of communication.

Sidney Mural Project. $2,500 for the artist's fee and materials for a mural by Robert Gasai depicting the local community and the natural world, and for operating costs of a workshop to encourage Headstart children and their parents to create murals about their lives and families for their own homes and schools.

Sodus Teen-age Summer Migrant Program. $360 for operating costs of a six-week workshop conducted by Henry Gadjo, Ernest Jones, and Jim Woods in which teen-age migrants documented their environment in film, slides, and tape.

Sonnenberg Gardens, Canandaigua. $1,000 for equipment used by volunteers to restore the gardens as a botanical and cultural center.

The Robert Louis Stevenson Society of America, Saranac Lake. $2,780 for poet Richard Lourie to serve as artist-in-residence for Saranac Lake and conduct poetry and fiction workshops and folk music evenings and give public readings of his work.

Studio Graphics Workshop, Woodstock. $1,000 for operating expenses for printing workshops run by Barbara Neustadt Meyer.

Suffolk Committee for Community Arts, Northport. $1,000 for transportation expenses for a project directed by Diane Ramirez to bring local musicians to migrant camps and farm workers to community music gatherings.

Summer Hill Cemetery Association, Cortland. $100 for research and publicity expenses for reviving interest in the town's origins through investigation of old cemeteries, community surveys, and collection of oral histories.

Surflinks 4-H Club, Warrensburg. $500 for the development of Adirondack heritage activities at the Bullseye School, and for restoration of the school building.

Tonawanda Jewelry Workshops, Basom. $2,093 for
the instructor’s fee and materials for Indian jewelry classes conducted by Juanita Spring on the Tonawanda Reservation.

**Town of Florence Historical Society.** $400 for a coordinator’s expenses and materials for a slide show on the local environment, and for a large relief map of the town made by local young people.

**Township of Lloyd Historical Art Competition, Highland.** $1,310 for production costs of a local history documentation project for young people, coordinated by town historian Beatrice Wadlen and high school art teacher Ande Roumelis, resulting in art exhibits, a printed catalog, a slide-tape show, and a picture quilt representing the history of the Hudson Valley.

**Troy Playground Project.** $1,000 for construction of a community playground with materials salvaged from Urban Renewal by Rensselaer Polytechnic Institute students Scott Stinson and Barbara Marks and local children.

**The Vermont Project, Essex.** $800 for students’ promotional activities to save the remains of the first steamboat built on Lake Champlain as the start of a marine museum.

**Village of Salem.** $500 for materials for community activities, particularly those involving high school students, relating to the restoration of a cemetery that reveals Salem’s role in the Revolutionary War.

**Wappingers Falls Schoolhouse Project.** $400 for promotion costs of an Old Fashioned Box Social to raise funds to restore an 1800 schoolhouse for use as a community cultural center.

**Warwick Area Migrant Committee, Goshen.** $1,680 for production costs of a “heritage picnic” to bring together divergent migrant worker groups, a fence for art display, a traveling music program for migrant worker camps, and a cultural festival for the larger Goshen community.

**Warwick School for Boys.** $1,400 for fees for instructors Dennis Smith and Blake Brown for music workshops to develop a band.

**Waterford Historical Museum and Cultural Center.** $200 for a community photography and visual arts contest celebrating the natural and historic beauty of the area.

**Watertown Crafts Revival Project.** $1,320 for development of historical materials and programs for young people; a history intern, Michael Brown, at the Jefferson County Historical Society; and instruction in weaving, spinning, and rug hooking for young people by Nancy Edwards and Marsha Merrill.

**West Branch Conservation Association, New City.** $250 for a program recording the history of Rockland County landscape painting and the New City artists’ colony, coordinated by Martus Granirer.

**Willow Brook Studio, Bloomingburgh.** $909 for a community etching workshop conducted by Lois Bregman, recording local landmarks for local exhibition.

**Willsborough Historical Society, Willsboro.** $1,000 for a photographic and oral history project coordinated by students and presented at a local gristmill.

**Winter Environmental Art Project, Castile.** $3,000 for workshops in snow sculpture, environmental photography, and winter wildlife interpretation, conducted in the Letchworth State Park.

**The Wyoming Pioneer Historical Association, Perry.** $300 for promotion and production expenses for a picnic with music and crafts demonstrations to increase local involvement in the Association’s activities.

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**Museum Aid in 1972-73**

**A.P.S. Creative Arts Center, Buffalo.** $3,500 for exhibitions.*

**The Adirondack Museum, Blue Mountain Lake.** $4,500 for staff supplementation with a research assistant for a publication on local ecology.

**Albany Institute of History and Art.** $67,000 for the
salaries of a public relations officer, a curator of exhibits, a carpenter, and a consultant in regional services; administrative salaries and fringe benefits; an exhibition on Albany history including funds for conservation of works shown.

_Albright-Knox Art Gallery_ see The Buffalo Fine Arts Academy.

_American Crafts Council_, New York City. $20,500 for staff supplementation with a research librarian; aid for a museum trainee.

_The American Museum of Natural History_, New York City. $223,174 for staff supplementation with a community coordinator; salaries and services in the education and curatorial departments and in the graphic arts division; preparation and planning of a new Hall of Asian Peoples and a new Hall of Mollusks and Man; a photographic loan exhibition; astronomy programs in the Hayden Planetarium for the community and high school students; an internship program to train young people and senior citizens to serve as informal docents in major exhibition halls; aid for an intern in museum operations in the department of entomology and an intern at the Hayden Planetarium.

_Arnot Art Museum_, Elmira. $9,000 for the salary of an education curator; flood relief.

_Asian American Resource Center_, New York City. $8,000 for oral history and historical photograph projects in Chinatown.

_Aurora Historical Society_, East Aurora. $500 for a survey and an exhibition of local architecture.

_The Beauchamp Historical Club of Baldwinsville_. $4,000 for salaries and supplies for Trade Guild Trailer trade and craft demonstrations during the summer and the school year.

_Bedford Historical Society_. $2,000 for staff supplementation with an assistant curator and two guides.

_The Bronx Museum of the Arts_. $25,000 for administrative salaries and operating expenses.

_Brooklyn Botanic Garden_. $40,000 for summer salaries of a superintendent for the Clark Memorial Garden in Nassau County, a research investigator for the Kitchawan Research Station in Westchester County, and a teacher-naturalist for the Teatown Lake Reservation in Westchester County; salaries of a gardener and guard for the Ryoanji-Roji-Dwarf Garden Complex; operation of the Bedford-Stuyvesant Neighborhood Tree Corps program; completion and operation of a local flora section.

_The Brooklyn Children's Museum_. $78,940 for salaries for part-time administrative positions and a coordinator and instructors for workshops; administrative and operating expenses; aid for high school and college students working as part-time curators. The Museum is also known as MUSE.*

_The Brooklyn Museum_. $195,000 for salaries in the administrative, curatorial, and education departments; special exhibitions; operating expenses for the Community Gallery; art reference cataloging; conservation of the collection; interpretation of the early American painting collection.

_Buffalo and Erie County Historical Society_, Buffalo. $26,100 for the salary of a cataloger of pamphlets and ephemera; continuation of an oral history project; a workshop for local historical society directors; aid for five student interns in courses in administration of historical societies and museums at the State University College at Buffalo.

_The Buffalo Fine Arts Academy_. $120,100 for activities of the Albright-Knox Art Gallery including the salaries of an assistant curator, a school lecturer, and a consultant in regional services; staff supplementation with a researcher for a catalog of the collection and a coordinator of membership and development; exhibitions; operation of a mobile inner-city classroom; general operating expenses.*

_Charles Burchfield Center_, Buffalo. $5,000 for staff supplementation with a registrar-public relations assistant; promotion materials.

_Canastota Canal Town Corporation_. $4,000 for the salary of a director.
Chappaqua Historical Society. $1,000 for staff supplementation with a part-time curator.

Chemung County Historical Society, Elmira. $5,490 for the salary of a director; replacement of file folders and document cases damaged by flood.

Cooper-Hewitt Museum of Decorative Arts and Design, New York City. $20,000 for consultants' fees to develop an education program utilizing the Museum's collection and facilities; an outdoor audiovisual exhibition center; a retrieval system for information about design and design processes; presentation of a series of "games" for the study of urban problems.

Corning-Painted Post Historical Society, Corning. $2,170 for restoration and printing of flood-damaged glass plate negatives.

Cultural Council Foundation, New York City. $12,000 for staff supplementation with two research writers for the Landmarks Preservation Fund.*

Delaware and Hudson Canal Historical Society, High Falls. $500 for staff supplementation with an attendant; printing of photographs for education and display.

DeWitt Historical Society of Tompkins County, Ithaca. $9,000 for the salaries of a director and an education coordinator.

Dudley Observatory, Albany. $500 for preparing historic books for display.

Dutchess County Landmarks Association, Poughkeepsie. $13,000 for staff supplementation with a part-time coordinator to develop membership and fund raising; Historic American Buildings Survey drawings of major County landmarks.

Eastchester Historical Society. $1,000 for staff supplementation with a secretary.

George Eastman House see International Museum of Photography at George Eastman House.

El Museo del Barrio see Los Amigos de El Museo del Barrio.

Essex Community Heritage Organization (ECHO). $3,516 for fellowships for two architecture students to develop a title search and recording system for pre-Civil War structures in the Village of Essex; the fee of a consultant in architectural restoration; copying and filing nineteenth-century photographs and glass plate negatives.

Essex County Historical Society, Elizabethtown. $6,800 for the salary of a director.

Everson Museum of Art, Syracuse. $94,500 for curatorial, administrative, and education salaries; exhibition and education programs.*

The Farmers' Museum, Cooperstown. $56,890 for a summer workshop in documentation and exhibition techniques for teachers, media specialists, local historians, and museum personnel followed by statewide workshops in the same techniques applied to regional materials.

Fort Stanwix Museum see Rome Historical Society.

Franklin County Historical Society, Malone. $1,500 for preparing demonstration kits for schools.

Friedsam Memorial Library, St. Bonaventure University. $1,000 for conservation of art objects.

Friends of Central Park Zoo, New York City. $10,000 for the salary of an administrative assistant; educational materials.

Friends of the Heritage Museum, Bronx. $10,000 for visual arts workshops for local students.

Gallery Association of New York State, Norwich. $40,000 for operating expenses to coordinate statewide art exhibitions by administering a traveling exhibition program and publishing a calendar of exhibition activity and a newsletter for institutional art exhibitors.

Genesee Valley Council on the Arts, Geneseo. $1,000 for preparation and promotion of an exhibition on the history and art of the hunt in the Genesee Valley.

Geneva Historical Society and Museum. $10,700
for staff supplementation with an assistant in education; operating expenses for an education program.*

Glens Falls Historical Association. $7,000 for the salary of a curator.

The Gregory Museum, Hicksville. $8,000 for the salary of a curator.

The Solomon R. Guggenheim Museum, New York City. $25,000 for long-term loans of art to two upstate museums; general operating expenses.*

Guild Hall, East Hampton. $15,000 for administrative salaries for visual arts programs; operating expenses.*

Hall of Science of the City of New York, Queens. $9,000 for education programs at the museum for elementary school children from Westchester, Nassau, and Suffolk counties; a Saturday afternoon space and astronomy program for children; an astronomy workshop for elementary school teachers.

Hayden Planetarium see The American Museum of Natural History.

Heckscher Museum, Huntington. $32,000 for administrative expenses for a cooperative cultural resources project for Long Island museums and historical societies.

Heritage Museum see Friends of the Heritage Museum.

Historic Cherry Hill, Albany. $2,500 for the salaries of a cataloger and a researcher.

Historical Museum of Darwin R. Barker Library, Fredonia. $3,500 for the salaries of a curator and an assistant curator.

Historical Society of Greater Port Jefferson. $300 for preparation of a display on the history of Port Jefferson.

Historical Society of Saratoga Springs. $11,000 for the fee of an exhibitions consultant; materials to modernize exhibits; aid for a summer intern.

The Historical Society of the Tonawandas, Tonawanda. $7,500 for the salary of a director.

The Horticultural Society of New York, New York City. $8,000 for staff supplementation with the salary of a horticulturist.

Hudson-Mohawk Industrial Gateway, Troy. $15,000 for a feasibility study of the preservation and adaptive use of nineteenth-century industrial buildings.

The Hudson River Museum, Yonkers. $112,600 for staff supplementation with an associate curator of education, an assistant registrar, and an assistant curator of history; exhibitions; Art Cart, a summer program of street workshops serving Yonkers and surrounding communities; a museum and planetarium liaison program with schools; aid for a work-study intern program; operating expenses.*

Huguenot Historical Society, New Paltz. $10,000 for the salaries of a director and a librarian; fees for hostesses to act as guides in historic buildings.

Huntington Historical Society. $4,000 for staff supplementation with an indexer for The Long Islander newspaper; continuation of the Central Historic Photograph File project including the costs of film processing and the salary of a photographer-cataloger.

The Hyde Collection, Glens Falls. $5,000 for conservation of the collection; exhibition program.

The Institute on Man and Science, Rensselaerville. $3,000 for a seminar on the Dutch in the New World.

International Museum of Photography at George Eastman House, Rochester. $7,500 for aid for an intern in photographic curatorship.

Jefferson County Historical Society, Watertown. $9,950 for staff supplementation with an education curator; administrative expenses.

Junior Museum of Oneida County, Utica. $14,050 for the salaries of a director, a part-time secretary, and an education assistant.
The Lake George Institute of History, Art and Science and The Lake George Historical Association. $3,300 for membership campaign expenses; rental of audiovisual equipment; craft workshops; a documentary film; exhibition of historic photographs.

Lakeshore Association for the Arts, Fredonia. $2,500 for an exhibition and catalog, Architecture in Fredonia 1811-1972.

George Landis Arboretum, Esperance. $2,000 for the summer salary of a botanist-educator.

Landmark Society of the Niagara Frontier, Buffalo. $10,000 for research and writing for a publication on the architecture and neighborhoods of Buffalo.

The Landmark Society of Western New York, Rochester. $16,900 for staff supplementation with a part-time library aide; fee for an architectural historical surveyor; administrative expenses for a preservation conference; photography for an exhibition on Monroe County architecture; slides for an educational outreach program; flood relief; aid for an intern in preservation.

Landmarks Preservation Fund see Cultural Council Foundation.

Lewis County Historical Society, Lowville. $1,750 for cataloging the collection at Constable Hall, a restored Georgian manor house.

The Long Island Historical Society, Brooklyn. $9,000 for staff supplementation with a research assistant in black history; specialist’s salary for a study of the Puerto Rican on Long Island.

Los Amigos de El Museo del Barrio, New York City. $25,000 for operating expenses for an arts workshop program.

Joe and Emily Lowe Art Center, Syracuse University. $9,000 to develop two traveling exhibitions from material in the collection.

The Emily Lowe Gallery, Hofstra University, Hempstead. $7,535 for the salary of an assistant to the director.

Madison County Historical Society, Oneida. $11,585 for the salaries of a director and a secretary; preparation of five audiovisual programs on traditional crafts.

Memorial Art Gallery of the University of Rochester. $105,500 for the salary of a coordinator of neighborhood services, an education department secretary, a school art lecturer; staff supplementation with a curator of exhibitions; exhibition, lecture, and education programs; operating expenses to keep the museum open one evening weekly; a visiting artist program; the Allofus Art Workshop, a community art center offering free instruction by professional artists for adults and children; rewriting and supplementing labels for the permanent installation; developing orientation slide shows for visitors; operating expenses.

Mendon Ponds Visitor Center, Monroe County Parks Department, Rochester. $2,000 for the fee of an artist-preparator to repair exhibitions.

The Metropolitan Museum of Art, New York City. $280,200 for the salaries of an assistant for community programs, an assistant for high school programs, and an assistant for public education; salaries in five departments—prints and photographs, Far Eastern art, office services, the Junior Museum, and the Costume Institute; educational exhibitions to be circulated in the boroughs of New York City and throughout New York State; a museum workshop program; an international training program for New York State museum personnel conducted in cooperation with the International Council of Museums; aid for five fellowships in museum education.*

MUSE see The Brooklyn Children’s Museum.

Museum of American Folk Art, New York City. $10,000 for the second of five exhibitions related to New York State’s celebration of the U. S. Bicentennial.

The Museum of Modern Art, New York City. $210,000 for salaries in the departments of regis-
tration and conservation and in the library; the salary of a librarian cataloger in the film department; curatorial and security salaries; operation and maintenance of the building.*

*Museum of the American Indian, Heye Foundation, New York City. $15,000 for the salaries of docents; a traveling exhibition of Amerindian pottery; education materials; color slides for loan kits for schools.

*Museum of the City of New York. $97,576 for salaries of curators of decorative arts, costume, toys, and a manager and an assistant manager of community relations; staff supplementation with a curator of portraits and prints and a photo librarian; New York State Association of Museums program expenses including a publication consultant; operating expenses.

*Museum of the Hudson Highlands, Cornwall-on-Hudson. $21,950 for the salary of an education assistant; materials for museum exhibits and school programs; two seminars for directors of small New York State science museums; aid for a staff intern and expenses.

*Museums Collaborative, New York City. $50,000 for the salaries of administrative personnel.

*Nassau County Museum, Syosset. $35,000 for salaries for the education program at Old Bethpage Village Restoration; an exhibits workshop service for Long Island institutions.

*The New York Botanical Garden, Bronx. $110,000 for an environmental education program; a survey of visitors; operating expenses for a Plant Information Office; exhibits; education services; environmental studies development.

*New York Cultural Center, New York City. $8,000 for staff supplementation with a curator.

*New York Zoological Society, Bronx. $192,600 for the salaries of an assistant curator of education, a film librarian, an assistant curator of exhibits, and two instructors at the Bronx Zoo; salaries of three zoology instructors and a graphic artist at the New York Aquarium; operating expenses.

*North Shore Junior Science Museum, Roslyn. $7,500 for staff supplementation with a director.

*Old Water Mill Museum, Water Mill. $1,200 for a colonial crafts program.

*Oneida Historical Society, Utica. $35,700 for the salary of an education coordinator; an educational services program; administration of the Regional Conference of Historical Agencies; aid for a summer intern; operating expenses.

*Oswego County Historical Society, Oswego. $3,500 for planning and installation of exhibits and design of traveling displays.

*The Oyster Bay Historical Society. $1,665 for the salary of a librarian to catalog an historic reference collection; photocopying historic documents.

*Oysterponds Historical Society, Orient. $940 for an education program.

*The Parrish Art Museum, Southampton. $13,000 for staff supplementation with an education curator and registrar assistance; acquisition and cataloging expenses for an art reference library.*

*Potsdam Public Museum. $7,200 for craft workshops and educational services.

*Putnam County Historical Society, Cold Spring. $2,500 for staff supplementation with a staff assistant.

*Queens Botanical Garden Society. $30,000 for salaries for a coordinator of a guide program and a children's garden program, and part-time assistants.

*Queens Council on the Arts. $2,000 for staff supplementation with a director, an assistant director, and a secretary; an exhibition on local architecture
based on a survey conducted by the Queens Historical Society.*

Queens Historical Society. $8,000 for an historical survey of the architecture of Queens County.

Railway Historical Society of Northern New York, Brownville. $3,500 for the salary of an administrative assistant.

Rensselaer County Historical Society, Troy. $10,100 for the salary of a curator-registrar; conservation of a work in the collection; aid for a museum intern.

Rensselaer County Junior Museum, Troy. $15,000 for museum displays and exhibition services; an ecology slide program.

Rensselaerville Historical Society. $700 for a feasibility study of restoration of a gristmill.

Roberson Center for the Arts and Sciences, Binghamton. $29,750 for the salary of a curator of art; staff supplementation with a curator of history; three exhibitions—The Duck and the Decoy, Animals in Stone, and Time, Nature and the Arts; traveling school exhibits; operating expenses.*

Rochester Museum and Science Center. $48,553 for the salaries of an environmental designer and a coordinator of volunteers; a survey of visitors and prospective visitors; aid for three training fellowships and a college intern.*

Rome Historical Society. $3,282 for the salary of a staff assistant at the Fort Stanwix Museum; map restoration.

The Roslyn Landmark Society. $1,000 for a preservation workshop; promotion of an annual house tour.

Sag Harbor Historic Preservation Commission. $5,000 for a survey of the architectural heritage of Sag Harbor.

Sayville Historical Society. $350 for the salaries of junior hostesses to conduct guided tours in historic buildings.

Schenectady County Historical Society, Schenectady. $8,500 for the salary of a director; two workshop seminars for local historical organizations.

The Schenectady Museum. $34,450 for the salaries of a curator of exhibits and a curator of science and the planetarium; a regional art exhibition; exhibit materials; operating expenses.

The Schomburg Collection of Black History, Literature and Art, New York City. $15,000 for restoration of paintings by black American artists.*

Seneca Falls Historical Society. $7,000 for the salary of a director; staff supplementation with a part-time assistant to the director.

Setauket Environmental Center. $1,350 for an education program for children conducted in a local shopping center.

The Shaker Museum Foundation, Old Chatham. $1,500 for a photographic study of the life of extant Shakers and circulation to local schools.

Shelter Island Historical Society. $200 for an oral history taping project.

Society for the Preservation of Long Island Antiquities, Setauket. $10,000 for a survey of historic Long Island architecture; compilation of a preservation-restoration register and maintenance of a register service.

South Street Seaport Museum, New York City. $45,000 for the salaries of a program director and a display assistant; operating expenses.

Southeast Museum Association, Brewster. $6,160 for the salaries of an administrator and guides at historic sites.

Staten Island Historical Society. $5,000 for the salary of an assistant to the director.

Staten Island Institute of Arts and Sciences. $38,000 for administrative salaries; operating expenses.

Store Front Museum, Queens. $12,000 for staff supplementation with instructors; a museum exhibit program.*
The Studio Museum in Harlem, New York City. $100,000 for the salaries of an assistant director, an executive secretary, a secretary for an “emerging black artists” exhibition program, and an artist-coordinator for the printmaking workshop; fees for consultation in financial analysis and development; operating expenses.

Suffolk County Historical Society, Riverhead. $1,850 for a cultural history program for children.

Suffolk Museum and Carriage House, Stony Brook. $7,500 for staff supplementation with an education director.

Thousand Islands Museum, Clayton. $6,000 for the salary of a dean for the craft school.

Trotting Horse Museum, Goshen. $6,750 for the salary of an exhibits technician.

Ukrainian Museum, New York City. $1,500 for research, evaluation, and conservation of the collection in preparation for an exhibition.

Visual Studies Workshop, Rochester. $11,625 for the salaries of a coordinator and part-time assistant coordinator of an historic photography conservation program.*

Wallkill Public Library. $500 for editing a local history manuscript for publication.

Wayne County Historical Society, Lyons. $7,500 for the salary of a curator-school coordinator; general expenses.

Wayne County Pomona Grange Craft Fair Committee, Lyons. $250 for tent rental for a craft fair.

Whitney Museum of American Art, New York City. $75,000 for salaries for instructors in an Independent Study Program; security, maintenance, and cleaning fees for a full exhibition and public service schedule; general expenses.*

Wildcliff Natural Science Center, New Rochelle. $9,000 for staff supplementation with a director.

Yivo Institute for Jewish Research, New York City. $15,000 for cataloging photographs pertaining to Russian Jewry; the development of slide and filmstrip programs for community groups, schools, and universities.

Young Filmmaker’s Foundation, New York City. $5,000 for operating expenses and equipment for the Media Equipment Resource Center (MERC).*

Community Projects assisted in 1972-73

A.I.R., New York City. $4,000 for administrative and operating expenses for workshops, discussions, and lectures on women and the arts.*

Ad Hoc Women Artists Committee, New York City. $5,000 for maintenance of the Women’s Art Registry.

Adirondack Lakes Center for the Arts, Blue Mountain Lake. $12,000 for administrative expenses, instructors’ fees, and materials for classes in pottery, metalworking, photography, woodworking, design, painting, and drawing.

Albany Public Library. $4,000 for artists’ fees for an Artists in Action program for libraries, and for the compilation of a directory of artists in the Albany area.

American International Sculptor’s Symposiums, New York City. $4,250 for administrative expenses for a statewide slide-lecture program for colleges and other prospective sponsors of sculpture symposiums, and for promoting production programs for sculpture in public places.

Apeiron Workshops, Millerton. $6,500 for administrative expenses, instructors’ fees, and materials for photography classes for residents of the Millerton area.

The Architects’ Technical Assistance Center, New York City. $24,000 for the salary of an architectural director, administrative expenses for an education
Community Projects in the Visual Arts

and information service for architects and community groups, production of a newsletter, and program expenses for a one-day conference on common problems faced by local planning groups.

Art Forms Creative Center, Levittown. $3,500 for the salary of a director, visual arts demonstrations, and workshops.*

The Artists Technical Research Institute, New York City. $5,000 for administrative and operating expenses for research on artists’ materials, publication of a quarterly bulletin, and providing information on artists’ materials upon request.

Arts and Humanities Council of the St. Lawrence Valley, Potsdam. $1,000 for circulating five exhibitions to colleges, libraries, and museums.*

The Arts Guild of Old Forge. $10,000 for the salary of a director, instructors’ fees and operating expenses for classes, and an exhibitions program.*

Arts Resources, New York City. $43,800 for administrative expenses and artists’ fees for the Visiting Artists Program, slide-tape documentation of artists participating in the Visiting Artists program, artists’ and critics’ fees for the Art Scene program, and production of an exhibit portfolio of Hans Namuth’s photographs of artists. A geographical listing of Visiting Artists’ appearances appears on page 149.

Ashford Hollow Foundation for the Visual and Performing Arts, Buffalo. $4,000 for the salary of a part-time supervisor and operating costs of a foundry used by sculptors.

Bedford Art Center, Bedford Hills. $2,000 for clerical assistance.

Brooklyn Arts and Culture Association (BACA). $8,000 for the salary of a director and administrative expenses for Project Proof’s photography workshops in libraries, drug centers, and community houses.*

Catskill Art Society, Hurleyville. $4,000 for administrative expenses, supplies, and instructors’ salaries for arts programming at the Sullivan County Museum.

The Central New York Chapter of the American Institute of Architects, Camillus. $4,500 for administrative expenses for Man/Build, a Syracuse-based community development program helping low-income groups plan their own communities.

Children’s Arts and Science Workshops, New York City. $3,500 for administrative costs and instructors’ fees.*

City of Fulton. $9,000 for administrative and operating expenses for visual arts activities at the Fulton Teen Center.

City Walls, New York City. $4,000 for administrative expenses and artists’ fees for assisting community and nonprofit organizations to plan outdoor murals.

Cityarts Workshop see Cultural Council Foundation.

Clinton-Essex Counties Council on the Arts, Plattsburgh. $430 for production costs of an exhibition of work by artists and craftsmen from Clinton and Essex Counties.*

Colton Hepburn Library. $500 for summer classes for children.

Committee for the Visual Arts, New York City. $50,000 for administrative and operating expenses for Artists Space, which shows the work of unaffiliated artists; an artists-in-residence program for upstate communities; and an emergency materials program for artists who have been invited to show in nonprofit institutions.

Community Education Collaborative, East Setauket. $5,440 for fees for visual artists-in-residence in open-classroom schools.*

Community Environments, New York City. $12,500 for administrative and operating expenses for summer workshops in medieval crafts at the Cloisters and for a culminating festival, and for workshops at schools.

Opposite: The Clearwater, operated by the Hudson River Sloop Restoration, Cold Spring.
Community Projects in the Visual Arts

Community Planning Assistance Center of Western New York, Buffalo. $10,000 for clerical costs and the salary of an advocacy planner for regional development efforts.

Conselyea Street Block Association Education Action Center, Brooklyn. $3,500 for instructors' fees and materials for visual arts workshops.

Cooper Union School of Art and Architecture, New York City. $4,000 for student-instructors' fees, materials, and operating expenses for an architectural program for children conducted at the Village Community School, and for completing a film about the program.

Cornell Plantations, Ithaca. $1,600 for production costs of the Cornell University-Cornell Plantations Fall-In festival, in which the university community and the general public participated.

Crown Heights Community Cultural Program, Brooklyn. $1,000 for supplies for ceramics classes for children.

Cultural Council Foundation, New York City. $10,000 for administrative salaries and materials for Cityarts Workshop classes in mural painting for Lower East Side residents.*

Earville Opera House. $14,000 for the salary of a director and administrative expenses, instructors' fees for classes, and production costs of exhibitions.*

The Educational Alliance, New York City. $5,000 for the salary of a darkroom technician, instructors' fees for photography classes for teen-agers, and production costs of exhibitions at the Photography Institute.

Educational Exhibitors, Roslyn Heights. $2,500 for administrative and production expenses for circulating exhibitions to Long Island schools and libraries.

The Elder Craftsmen, New York City. $5,000 for the salaries of field representatives for a crafts program for older citizens in New York City.

Fine Arts Workshop, New York City. $1,000 for instructors' fees and operating expenses for classes for talented children from minority groups.*

Floating Foundation of Photography, New York City. $15,000 for operating costs of a photography gallery located on a boat which docks at various ports and initiates community photography programs.*

Fund for Alternatives in Education, New York City. $3,000 for fees for artists-in-residence working as instructors in workshops for schoolchildren.*

Haiti Gallery—Rochester Afro-American Cultural Center. $11,000 for administrative salaries, instructors' fees and materials for classes, and for a membership drive.

Hudson River Sloop Restoration, Cold Spring. $20,000 for the salary of an education director, operating costs of the sloop Clearwater, and administrative expenses.*

The Institute for Architecture and Urban Studies, New York City. $10,000 for salaries and administrative expenses for the second phase of a demonstration study of old industrial buildings and their potential as community assets.

Katonah Gallery. $13,750 for the salary of a gallery administrator, a docent program, and an artists-in-schools program.

Kenan Center, Lockport. $18,000 for the salaries of a director, a program associate, and a secretary-receptionist; and for operating expenses for exhibitions and classes, and the Hundred American Craftsmen festival.*

Kirkland Art Center, Clinton. $13,950 for the salaries of a director and a secretary, and for operating expenses for art classes at the Neighborhood Center in Utica.

Live Arts see Regional Economic Community Action Program.

Loafers, The Homebakers Association, New York City. $5,000 for operating expenses for breadmak-
ing sessions at museums and community centers and participation in a breadmaking festival at the New York State Fair.

Lockport Environmental Improvement Committee. $5,000 for instructors’ fees and materials for workshops on the architecture and urban planning of Lockport.

Long Island Craftsmen’s Guild, Great Neck. $2,500 for administrative expenses and craftsmen’s fees for a craftsmen-in-the-schools program in Long Island high schools.

Media Bus, Lanesville. $3,500 for operating costs of mobile video workshops organized by the Videofreex for architects and historians.*

Media for the Urban Environment, Brooklyn. $15,000 for production costs of multimedia presentations and workshops on the automobile and pollution in schools and community centers in and out of New York City.

Minority Photographers, New York City. $2,000 for operating costs of workshop-seminars and a newsletter.

Mombaccus Art Center, Accord. $2,500 for operating and promotion expenses.

Monroe County Library System, Rochester. $7,000 for the salary of a coordinator and artists’ fees for a visiting artists program for member libraries in a five-county area.*

The Municipal Art Society of New York, New York City. $31,500 for the salaries of two program directors and operating and administrative expenses for an environmental sculpture program administered by the Public Arts Council, audiovisual documentation of a changing Brooklyn neighborhood, and production costs of a conference for small visual arts organizations.

National Organization for Women (NOW), New York City. $2,000 for research and photography for an exhibit portfolio illustrating the problems of contemporary women.

New York State Craftsmen, Ithaca. $5,950 for operating costs of community craft workshops in metal-working techniques on State University campuses and a crafts seminar program in New York City.

North Utica Arts and Crafts Center, Utica. $800 for operating expenses.

Oswego Art Guild. $2,000 for instructors’ fees and materials for ceramics classes.

The Parks Council, New York City. $10,000 for administrative expenses and teachers’ salaries for an environmental program for schoolchildren at the Jamaica Bay Wildlife Refuge.

Parsons School of Design, New York City. $5,000 for a survey of the arts resources of Parsons, Pratt Institute, and Cooper Union, with the aim of defining areas for possible cooperation and eliminating duplicate efforts.

Patterson Library, Westfield. $12,500 for administrative salaries and operating expenses for an art gallery, exhibitions, and classes.

Pratt Graphics Center, New York City. $4,370 for production costs of two exhibitions presented at the Center and throughout the State.

James Prendergast Library Association, Jamestown. $14,059 for the salaries of an art gallery curator and a gallery assistant, and for production costs of exhibitions.

Printmaking Workshop, New York City. $22,500 for administrative and operating expenses for outreach workshops for children and summer workshops at The Printshop.

Regional Economic Community Action Program (RECAP), Live Arts, Middletown. $2,000 for instructors’ salaries and materials for classes for children.*

Rensselaer County Council for the Arts, Troy. $1,000 for operating costs of children’s art workshops.*

The Rockland Foundation, West Nyack. $7,000 for
administrative expenses, instructors' fees, and materials for coordinated art classes at community centers in Rockland County. This organization was subsequently called Rockland Center for the Arts.

Rome Art and Community Center. $7,000 for the salary of a pottery instructor, and for craft workshops.*

The Rye Art Center. $500 for instructors' fees and materials for mobile summer workshops.*

St. Albans Cultural and Recreational Center, Queens. $2,000 for operating expenses and supplies for classes.*

Saratoga Arts Workshop, Saratoga Springs. $7,500 for operating expenses, instructors' fees, and materials.

Scarsdale Studio Workshop for Art. $6,500 for operating expenses for classes, and for an education program for disadvantaged children.

The Schomburg Collection of Black History, Literature and Art, New York City. $10,000 for research and production expenses for an exhibit portfolio of photographs from 1900 to 1929, selected from the Harlem on My Mind exhibition.*

Sculpture in the Environment (SITE), New York City. $3,200 for production expenses for an arts and crafts fair and four newsletters about cultural activities in a seven-county area.

Studio Workshop, New York City. $3,000 for instructors' fees and supplies for classes for children with learning disabilities from low-income families.

Synechia Arts Center, Florida. $12,000 for the salary of a director and administrative expenses.

Touchstone Center for Children, New York City. $6,000 for administrative expenses and supplies for the Hospital Experience Program.

Troy Public Library. $7,500 for the salary of a fine arts curator.*

Union Betterment Association for the Arts, Brooklyn. $3,000 for administrative and operating expenses for visual arts classes and programs for teen-agers.

James Van DerZee Institute, New York City. $10,000 for the salary of the director and operating expenses for exhibition and publication programs.

Visual Studies Workshop, Rochester. $7,000 for operating costs of children's classes in perceptual studies and production costs of two traveling exhibitions.*

Wantagh 7-12 Association. $8,500 for artists' fees for an artists-in-residence program which brings painters and sculptors to the schools and opens their studios to the community.*

West Bronx Art League. $3,000 for administrative expenses and supplies for art classes.

Westbeth Graphics Workshop, New York City. $1,600 for production costs of an exhibition of prints for circulation to cultural institutions and colleges throughout the State.

Whiz Bang Quick City, New York City. $3,000 for supplies and promotion expenses for the construction of an instant city with the help of students of New York State architectural schools.
Women's Art Registry see Ad Hoc Women Artists Committee.

Women's Interart Center, New York City. $19,000 for the salary of a director, and for administrative and operating expenses for classes and exhibitions.*

Woodstock Artists Association. $6,000 for the salary of a gallery coordinator, exhibitions, and lectures.

Young Filmmaker's Foundation, New York City. $5,000 for operating expenses and equipment for the Media Equipment Resource Center (MERC).*

Arts Service Organizations assistance in 1972-73

Albany League of Arts. $4,000 for administrative expenses.*

American Dance Guild, New York City. $5,000 for management expenses to promote dance education in New York State through services for teachers including publication of Dance Scope, a semi-annual magazine, and a monthly newsletter.

Arts and Humanities Council of the St. Lawrence Valley, Potsdam. $6,000 for administrative expenses.*

Artservices, New York City. $10,000 for management services for New York State dance companies and other performing arts groups.

Arts/Worth, New York City. $39,400 for publication of a study of public attitudes toward the arts, Arts and the People, conducted by the National Research Center of the Arts. This organization was subsequently called the American Council for the Arts in Education.

Association of American Dance Companies, New York City. $20,000 for management services to directly benefit their New York State constituents.*

The Bronx Council on the Arts. $35,000, in part matching funds, for administrative expenses.*

Brooklyn Arts and Culture Association (BACA). $35,000, in part matching funds, for administrative expenses.*

Central New York Community Arts Council, Utica. $4,000 for administrative expenses.

Chemung Valley Arts Council, Corning. $5,500 for administrative expenses;* and $8,535 for flood relief of sums ranging between $100 and $3,150 awarded to nine arts agencies in Chemung and Steuben Counties—Big Flats Historical Society; Dyke Street Museum, Wellsville; Elmira Community Concert Association; Elmira-Corning Civic Ballet; Elmira Little Theatre; Corning Branch, American Association of University Women; National Soaring Museum, Big Flats; Soundings '72 Festival, Corning; and Friends of Steele Memorial Library, Elmira.

Corporation of Yaddo, Saratoga Springs. $2,500 for the costs of an artist's residency.

Council for the Arts in Westchester, White Plains. $14,800, in part matching funds, for administrative expenses.*

Creative Artists Public Service Program (CAPS), New York City. $600,000 for financial assistance to individual New York State artists to create new work and participate in public service activities. From a total of 2,874 applicants 142 artists received fellowships enabling them to execute projects in twelve disciplines. The amounts awarded ranged from $1,500 to $5,000, the average amount being $2,700. The artists are: working in choreography, Beverly Brown, Patricia Catterson, Jean Erdman, Beverly Fletcher, Micki Goodman, Miriam Greaves, Katherine Litz, Elina Mooney, Jennifer Muller, Michael Peters, Luis Rivera, Kei Takei, Morton Winston, and Mel Wong; working in fiction, Harold Brodkey, Edward Dahlberg, Ivan Gold, Hannah Green, Johanna Kaplan, Louise Meriwether, and Ursule Molinaro; working in film, Deborah Dickson, Ed Emshwiller, Linda Feferman, Ernie Gehr, Larry Gottheim, Alexis Krasilovsky, Leroy Lucas, Frank Mouris, Joel Sucher and Steven Fischler,
Arts Service Organizations


Cultural Council Foundation, New York City. $27,000 for administrative expenses for new programs to deal with difficulties common to New York City arts groups, and for aid for four interns in arts administration in New York City.*

Dance Notation Bureau, New York City. $12,500 for management expenses for documenting dance composition in Labanotation, maintaining a Labanotation library, and assisting New York State companies in reconstruction of dance works.

Directional Concepts Dance Theatre Foundation, New York City. $10,000 for management services for New York State dance companies and other performing arts groups.

East End Arts and Humanities Council, Riverhead. $7,000 for administrative expenses.

Educational Foundation of the New York Board of Trade, New York City. $25,000 for administrative expenses for a program to stimulate corporate support of arts projects, and for technical assistance for the business sector from artists.

The Foundation Center, New York City. $12,000 for computerization and analysis of information about New York State foundation grants of $10,000 and under awarded to arts organizations during 1971.

Foundation for the Community of Artists, New York City. $20,000 for administrative expenses for the National Art Workers Community advocacy program for visual arts including a monthly Art Workers Newsletter.

Foundation for the Extension and Development of the American Professional Theatre, New York City. $2,500 for administrative expenses to improve professional theatre management practices.

Greater Middletown Arts Council. $11,500 for administrative expenses.*

H.I. Enterprises, New York City. $5,000 for management services for New York State dance companies and other performing arts groups.

Harlem Cultural Council, New York City. $17,500 for administrative expenses.*

Huntington Arts Council. $18,000 for administrative expenses.
International Theatre Institute of the United States, New York City. $8,000 for administrative expenses for an international theatre information service.

The MacDowell Colony, Peterborough, New Hampshire. $20,000 matching funds for administrative salaries and expenses for development of an artists' residential facility at the former home of Edna St. Vincent Millay in Austerlitz, N.Y.

Monroe County Metropolitan Arts Resources Committee, Rochester. $17,500 for administrative expenses.

National Art Workers Community see Foundation for the Community of Artists.

New York Foundation for the Arts, New York City. $384,890 for administrative expenses for three programs initiated and formerly administered by the Council, and for use as seed grants to newly organized arts groups. The Council-initiated programs are the Touring Program, for which the Foundation provided participating artists' fees (see pages 40 and 148); Exhibitions, for which it provided production costs (see pages 54 and 151); and Technical Assistance, for which it provided advisors' fees (see pages 59 and 152). The Foundation also served as an agent for funds awarded for arts programs and activities in New York State by private foundations, other government agencies, and individuals. In addition, it administered the National Endowment for the Arts Artists-in-Schools Program. Since its inception two years ago, the Foundation's revolving loan fund has issued sixty-five short-term cash advances to arts organizations awaiting announced grants. Its community information service program offered publicity assistance to small arts organizations and worked with the media to improve arts coverage.

New York State Community Theatre Association, Schenectady. $7,600 for administrative expenses for a membership program.

Off-Off Broadway Alliance, New York City. $5,000 for administrative expenses for audience development.*

Opportunity Resources for the Performing Arts, New York City. $5,000 for administrative expenses for a liaison service between qualified individuals and arts organizations seeking employees.

Performing Arts Association of New York State, Saratoga Springs. $14,200 for administrative expenses for a coalition of performing arts groups.

Queens Council on the Arts. $17,000, in part matching funds, for administrative expenses.*

Rensselaer County Council for the Arts, Troy. $6,500, in part matching funds, for administrative expenses.*

Smithtown Township Arts Council. $5,000, in part matching funds, for administrative expenses.

Staten Island Council on the Arts. $24,000, in part matching funds, for administrative expenses.

The Elaine Summers Experimental Intermedia Foundation, New York City. $10,000 for management services for dance, film, video, and music groups which contribute to each other's productions.*

Technical Assistance Group, New York City. $16,000 for management expenses for a production advisory service for dance companies.

United States Institute for Theatre Technology, New York City. $4,000 for administrative expenses for a conference dealing with such matters as scenic projection, use of plastics, arts administration, and jobs for theatre technicians.

Upper Catskill Community Council of the Arts, Oneonta. $5,000 for administrative expenses.

Video Exchange, New York City. $5,200 for the salary of a coordinator of a program which provides performing arts groups with performance and rehearsal space with videotape facilities.*

Volunteer Lawyers for the Arts, New York City. $20,000 for administrative expenses for a program for free legal assistance for artists and arts groups, and for expansion of a publication program.
This section names the communities in which cultural activities were sponsored with assistance from Council programs in 1972-73. It provides the names of groups or institutions acting as sponsors in each community, and indicates which performers, speakers, or exhibitions were sponsored.

Assistance is shown in the following order: Film Speakers Bureau, Poets and Writers, The Composer in Performance, Touring Program, Visiting Artists, Exhibitions, and Technical Assistance.

### FILM AND VIDEOTAPE RENTALS ASSISTED IN 1972-73 BY THE FILM AND VIDEO BUREAU

- **Albany** Movies in the Parks; N.Y.S. Art Teachers Assoc.
- **Ancram** The Gotham Light Opera Guild
- **Annandale-on-Hudson** Bard College
- **Baldwin** South Shore YM-YWHA
- **Binghamton** Movies in the Parks
- **Brewster** Amazing Grace Media
- **Buffalo** Movies in the Parks
- **East Meadow** Movies in the Parks
- **Greenvale** C. W. Post College
- **Hempstead** Hofstra University
- **Huntington** Holy Family Diocesan High School
- **Irvington** Irvington High School
- **Ithaca** Movies in the Parks
- **Mamaroneck** Movies in the Parks
- **Massapequa** Professional Artist Guild of Long Island
- **New Rochelle** New Rochelle Senior High School
- **New York City** Columbia University; Elisabeth Irwin High School; Intercat '73; McBurney Branch YMCA; The New School for Social Research; New York Cultural Center
- **Potsdam** Cinema Ten
- **Rochester** George Eastman House; Movies in the Parks
- **Rockville Centre** Molloy College
- **Stony Brook** Movies in the Parks
- **Wilson** Wilson Festival of the Arts

### SPEAKERS' APPEARANCES ARRANGED AND ASSISTED IN 1972-73 BY THE FILM AND VIDEO BUREAU

- **Albany** Albany Academy for Girls (Michael Rutherford); Albany Public Library (Maya Angelou, Tina Howe); State University of New York (Robert Duncan, John Hollander, Kenneth Irby, Robert Kelly, Paul C. Metcalf, Gary Snyder)
- **Alfred** Alfred University (Morton Marcus)
- **Amherst** Outriders Poetry in the Schools Program at Park School (Carl Dennis)
- **Annandale-on-Hudson** Bard College (Thomas Kinsella, George Quasha)

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Opposite: Detail of textile shown in *The Museum of Modern Art's African Textiles and Decorative Arts.*
Poets and Writers appearances

Ardsley Ardsley High School (Harold Bond)
Binghamton MacArthur School (Barry Targan); State University of New York (David Antin, Jerome Rothenberg, Charles Simic, Diane Wakoski); West Junior High School (Barry Targan)
Brewster The Green Chimneys School (Dick Lourie)
Briarcliff Manor Scarborough School (Dan Masterson)
Brockport State University College (John Ashbery, Lawrence Ferlinghetti, Donald Hall, Denise Levertov, Isaac Bashevis Singer, Gary Snyder, Mark Strand)
Bronx Community School 211 (Art Berger); The Horace Mann School (Michael Goldman, Honor Moore, David Shapiro); West Bronx Senior Citizens' Arts Society (Ruth Lisa Schechter)
Bronxville Sarah Lawrence College (Ishmael Reed); Yonkers P.S. 8 (Myra Klahr)
Brooklyn Boys High School (Ileany Menkiti); Brooklyn College of the City University of New York (Robert Bly, Philip Levine, Anne Waldman); City University of New York Library Association and Brooklyn College of the City University of New York (Mai Swenson); Coniption, Inc. at Brooklyn Rehabilitation Center (Jay Mason), at Brooklyn State Hospital (Mercedes, Peter Newton); Packer Collegiate Institute (Erica Jong); Shantih Magazine at Brooklyn College of the City University of New York (Ileany Menkiti, Sol Yuurick); St. Ann's Episcopal School (Harris Dulaney)
Buffalo Canisius College (Diane DiPrima, Robert Duncan, Irving Feldman, Lee Harwood, James Tate); D'Youville College (Dan Masterson); Outriders Poetry in the Schools Program at The Nichols School (John Logan); Rosary Hill College (John Hollander, John Logan), State University of New York (Julie Bovasso, Rosalyn Drexler, Megan Terry, Jean-Claude Van Itallie)
Canton St. Lawrence University (Gordon Weaver)
Carmel Carmel Senior High School (Saul Maloff)
Cazenovia Cazenovia College (John Batki, Robert Conley, Dean Deter, Rich Jorgensen, Mark Ross)
Cedarhurst Lawrence Senior High School (Nathan Whiting)
Centerport Harborfields Central School District (Richard Lewis)
Clinton Kirkland College (Louise Gluck, Naomi Lazar, Stanley Plumly)
Cortland State University College Transition Workshop (William Bronk, Spencer Holst, Mark McCloskey, Toby Olson, Joel Oppenheimer); The Ella Van Hoesen Campus School (Dan Masterson, Barry Targan)
Dix Hills Half Hollow Hills Community Library (Peter Kane Dufault)
Dobbs Ferry Mercy College (Denise Levertov)
East Hampton Guild Hall (June Jordan)
East Islip East Islip Public Library (Aaron Kramer, Richard Lewis)
Endwell Maine-Endwell Senior High School (Barry Targan)
Flushing The Academy of American Poets and Queens Borough Public Library System (Jack Anderson, Kathleen Norris, Adrienne Rich); Queens College of the City University of New York (Michael Harper, Richard Howard, Galway Kinnell, John Logan, Charles Simic, May Swenson, C. K. Williams)
Geneseo Geneseo Valley Council on the Arts at Geneseo Central School (Jarold Ramsey); State University College at Geneseo (Eve Merriam)
Great Neck Great Neck North Junior High School (Kenneth Koch); Great Neck Public Library (Michael Benedikt, Brian Swann, Harriet Zinnes); Great Neck South Junior High School (Menke Katz, Harriet Zinnes)
Greenlawn Harborfields Public Library (David Ignatow)
Greenvale C. W. Post College (John Matthias, Nancy Willard)
Guilford A. V. Farnsworth Middle School (Michael Rutherford)
Hamilton Colgate University (William Pitt Root)
Harrison Pleasant Ridge School (Siv Cedering Fox)
Hartsdale Everett Webb School (Tom Weatherly)
Hastings-on-Hudson Farragut Middle School (Myra Klahr)
Hempstead Emily Lowe Gallery (Carter Ratcliff, Peter Schjeldahl, Tony Towle, Anne Waldman); Hofstra University Upward Bound Program (Sidney Goldfarb, Jesus Papoleto Melendez, Pedro Pietri, Lorenzo Thomas)
Hoosick Hoosac School (Louis Hammer)
Houghton Houghton College (Chad Walsh)
Huntington Friends World College (Sandy McIntosh, Ron Padgett); Huntington Public Library (Kenneth Koch)
Ilion Periwinkle Productions at Barringer Road Elementary School (Dick Lourie)
Islip The Islip Public Library (Eve Merriam)
Ithaca Cornell University (Peter Klappert, Howard McCord, Stanley Plumly, Adrienne Rich, Charles Simic); Risley College of Cornell University (Margaret Atwood, Siv Cedering Fox, Linda Pastan); The Tin Flower School Program at Ithaca High School (Dick Lourie), at Markles Flats Junior High School (Dick Lourie)
Jamaica York College of the City University of New York
York (June Jordan, Alfred Kazin, Marge Piercy, Alice Walker)

Katonah Katonah Village Improvement Society and Village Library (Michael Benedikt, Dick Gallup, Clarence Major, Maureen Owen, Harris Schiff, Tony Towle)

Lake Mohonk New York State Teachers of English (Galway Kinnell)

Larchmont Hommocks School (Charles Levedosky)

Lawrence Peninsula Public Library (Eve Merriam)

Liberty New York State Educational Communications Association (Mary Ellen Solt)

Long Beach Long Beach Senior High School (Constance Berkeley); Long Beach Public Library (D. H. Melham, Eve Merriam, Piri Thomas)

Long Island City LaGuardia Community College (Edgar Paeiwonsky-Conde, Adrienne Rich, David Rosenberg, Judith Johnson Sherwin, Barry Wallenstein)

Loudonville Siena College (Robert Creeley, Denise Levertov, Muriel Rukeyser)

Mahopac Mid-Hudson School Study Council at Mahopac High School (Eve Merriam)

Manhasset Manhasset High School (Dick Gallup)

Middletown Middletown Senior High School (Dan Masterson); Orange County Community College (Anthony Burgess, Dan Masterson, Murray Schisgal, Harvey Shapiro)

Mohegan Lake Lakeland Middle School (Verta Mae Grosvenor)

Mount Vernon Mount Vernon YMHA (Dick Lourie)

New Hyde Park The Herricks Public School District at Shelter Rock Junior High School (Raymond Patterson)

New Paltz Mid-Hudson School Study Council at Duzine Elementary School (Eve Merriam), at New Paltz Senior High School (Eve Merriam); State University College (David Antin, Fielding Dawson, Theodore Enslin, Clayton Eshleman, Janine Pommy-Vega)

New Rochelle William B. Ward Elementary School (Terry Stokes); Washington School Educational Support Center (Myra Klahr, Miguel Ortiz, Terry Stokes)

New York City The Academy of American Poets at the Donnell Library Center (C. G. Hanzlicek, Calvin C. Hernton, Carolyn Kizer, Marge Piercy); The Academy of American Poets at the Guggenheim Museum (Howard Nemerov); The Academy of American Poets and the Parks, Recreation and Cultural Affairs Administration of the City of New York (Michael Benedikt, Bill Knott, Lillian Morrison, William Packard, Ron Padgett, M. L. Rosenthal, Judith Johnson Sherwin, Mark Van Doren, Nathan Whiting); The Bernard M. Baruch College of the City University of New York (Sandra Hochman); The City College of the City University of New York Elementary Education Department (Dan Cheyftz, Maxine Kumin, Ron Padgett); Columbia University (Robert Creeley, Clarence Major, J. D. Reed, Jerome Rothenberg); Columbia University School of the Arts (Hortense Calisher); Columbia University Teachers College (Elizabeth Janeway, John Logan, Luis E. Pinto); Coniption, Inc. at Goldwater Old People's Home (Yusef Iman), Manhattan State Hospital (Yusef Iman), and Tompkins Square Nursing Home (Ree Dragonette, Spencer Holst); Feminist Poetry Series at New York University (Jayne Cortez, Marjorie DeFazio, Margot de Silva, Ree Dragonette, Daniela Gioselfi, Marguerite Harris, Lucille Iverson, June Jordan, Audre Lorde, Elizabeth Marralino, Honor Moore, Rochelle Ratner, Muriel Rukeyser, Judith Johnson Sherwin, Karen Swenson); Finch College (Jean Valentine); The Graduate Center of the City University of New York (John Ashbery); Greenwich House (Barbara Holland, Herbert Krohn, Al Levine, Frank Lima, Audre Lorde, Tom Weatherly, Arnold Weinstein); Langton Hughes House of Kuumba (Imamu Amiri Baraka, Yusef Iman, Cheryl Solder); The Lenox School (Julie Bovasso); The Manhattan Theatre Club (Mae Jackson, Marge Piercy, Jerome Rothenberg, Muriel Rukeyser, Harriet Zinnes); The New School for Social Research (Howard Moss, Mark Strand, May Swenson); New York University (Gwendolyn Brooks, Robert Creeley, Nikki Giovanni, Fanny Howe, Erica Jong, Galway Kinnell, Judith Kroll, Denise Levertov, Audre Lorde, Clarence Major, Joel Oppenheimer, Dudley Randall, Adrienne Rich, Martin Steingesser, Derek Walcott, Alice Walker, Bill Zavatsky); Odyssey House (Colette Inez, Naomi Lazar, David Rosenthal, Norman Rosten, Ruth Lisa Schechter, Quincey Troupe); The People's Performing Company (Peter Copani); Gomer Rees Collection at The Cubiculo (Michael Benedikt, June Jordan, Willard Trask, Diane Wakoski); Theatre of Latin America (Jose-Angel Figueroa, Jesus Papoleto Melendez, Pedro Pietri); Whitney Museum of American Art (David Antin, Ted Berrigan, Gerard Malanga); 92nd Street YM and YWHA (George Barker, Robert Duncan, Robert Hass, Armand Schwerner)

North Babylon North Babylon Public Library (Maria Irene Fornes)

Oakdale Dowling College (Erica Jong, Naomi Lazar)

Old Westbury New York Institute of Technology (Sidney Goldfarb, Bernadette Mayer)

Oneonta State University College (Richard Howard)
Poets and Writers appearances, Composer in Performance appearances and visits

**Ossining**  Ann M. Dorner Middle School (Myra Klahr); Claremont School (Myra Klahr, Bill Zavatsky)
**Oswego**  State University College (Russell Atkins, John L'Heureux, Jean Valentine)
**Pearl River**  Lincoln Avenue School (Dick Lourie)
**Peekskill**  Mid-Hudson School Study Council at Peekskill High School (Dick Lourie)
**Pelham**  Hutchinson School (Bill Zavatsky)
**Perinton**  The Rochester Poetry Society at Fairport High School (Donald Hall)
**Plainview**  John F. Kennedy High School (Toby Olson)
**Plattsburgh**  State University College (Dick Higgins, Clarence Major, Lofton Mitchell, A. Doyle Moore, Mary Ellen Solt)
**Poughkeepsie**  Marist College (Carol Berge, Joel Oppenheimer); Oakwood School (Clarence Major); Vassar College (Allan Block, Michael Dennis Browne, Robert Duncan, John Logan, Sonia Sanchez, James Scully, Mark Strand)
**Purchase**  State University College (Richard Howard, Robert Kelly)
**Queens**  P.S. 21 (John T. McRae); School District 28 (Art Berger)
**Rhinebeck**  Mid-Hudson School Study Council at Rhinebeck Central School (Jack Gelber, Eve Merriam)
**Riverhead**  Centerville Conservatory, Riverhead YMCA (Robert Atkinson, Graham Everett, Tom Weatherly)
**Rochester**  New York State English Council (Galway Kinnell, Kenneth Koch, John Logan, Sonia Sanchez); Rochester Jewish Young Men's and Women's Association (Diane Wakoski); Rochester Poetry Society at Jefferson High School (Knute Skinner)
**Roslyn**  Roslyn Union Free District 3 (Ron Padgett)
**Rye**  The Milton School (Natalie Robins); Osborn School (Siv Cederling Fox)
**Saratoga Springs**  Northeast Modern Language Association (Richard Elman, Audre Lorde); Skidmore College (Galway Kinnell, Stanley Kunitz, M. L. Rosenthal)
**Scarsdale**  Mid-Westchester YM and YWHA (Julie Bovasso)
**Schenectady**  Schenectady County Community College (Sandra Hochman, Galway Kinnell, Leonard Melili); Union College (Ed Bullins, Laurence Josephs, Stephen Sandy)
**Selden**  New Lane Elementary School (David Axelrod, Graham Everett, Natalie Robins); Suffolk County Community College (Aaron Kramer, William Stafford, Diane Wakoski)

**Seneca Falls**  Eisenhower College (Jerome Rothenberg, Charles Simic)
**Shrub Oak**  John C. Hart Memorial Library (Peter Kane Dufault, Eve Merriam)
**Staten Island**  Coniption, Inc. at Staten Island Seaview Home (Daniella Gioselli, Spencer Holst)
**Stony Brook**  State University of New York (David Ignatow, Barry Wallenstein)
**Sysset**  Syosset Senior High School (Toby Olson, Armand Schwerner, Nathan Whiting); Syosset Woods Junior High School (Eve Merriam); Syosset Public Library (Hannah Green, Eve Merriam)
**Troy**  Rensselaer Polytechnic Institute (Peter Kane Dufault, Erica Jong)
**Utica**  Mohawk Valley Community College (Dan Masterson)
**Valley Stream**  Valley Stream Central High School (Dick Gallup, Eve Merriam)
**Wappingers Falls**  Mid-Hudson School Study Council at Wappingers Falls Central School (Audre Lorde, Dick Lourie, Lewis Warsh)
**Washingtonville**  Washingtonville Senior High School (Dan Masterson)
**West Islip**  West Islip Public Library (Richard Lewis, Dick Lourie)
**White Plains**  Church Street School (Myra Klahr); White Plains Senior High School (Doughty Long)
**Willow**  The Community, A Free School (Ree Dragonette, Joan Eskow, Vincent Gaeta, Allen Katzman, Richard Zarro)
**Woodstock**  The Woodstock Poetry Festival (Constance Berkeley, Ree Dragonette, Daniella Gioselli, Andrew Glaze, Spencer Holst, Muriel Rukersey, Jean Wrolson)
**Yonkers**  Elizabeth Seton College Library (June Jordan); The Hudson River Museum at Yonkers (Natalie Robins, Sandra Beth Williams)
**Yorktown Heights**  Brookside School (Bill Zavatsky); French Hill Elementary School (Dick Lourie)

**COMPOSER IN PERFORMANCE APPEARANCES SUPPORTED IN 1972-73**

**Albany**  State University of New York (John Cage, Elliott Carter, James Fulkerson, Petr Kotik, Salvatore Marirano, Frederic Rzewski, Sonic Arts Union)
**Annandale-on-Hudson**  Bard College (Leroy Jenkins)
**Brockport**  State University College (Morton Feldman and Lejaren Hiller)
Buffalo State University of New York (Morton Feldman and Lejaren Hiller)

Clinton Hamilton College (William Albright)

Croton-on-Hudson Unitarian Universalist Fellowship (John Cooper)

Earlville Earlville Opera House (Andrew Hill)

Greenvale C. W. Post College (José Serebrier)

Groton Tompkins-Cortland Community College (David Borden)

Ithaca Cornell University (Steve Reich)

Lake Placid Long Island String Festival Association (Karel Husa)

Mastic Beach Long Island String Festival Association (Karel Husa)

Millbrook Bennett College (Eric Salzman)

Mineola Long Island String Festival Association (Karel Husa)

Morrisville State University of New York Agricultural and Technical College at Morrisville (Andrew Hill)

New York City Center for Inter-American Relations (Roque Cordero and Juan Orrego-Salas); Composers and Choreographers Theatre (James Fulkerson); Dal-croze School of Music (José Serebrier); John Weber Gallery (Steve Reich); New York City Department of Parks, Recreation and Cultural Affairs (Philip Glass); The Orchestra of the City of New York (Jacob Druckman, Joel Spiegelman); St. Mark's Cinema (Leroy Jenkins); Town Hall and Center for New Music (Musica Elettronica Viva and World Band); Trinity Parish (Ned Rorem); Whitney Museum of American Art (Stanley Silverman)

Potsdam State University College, State University of New York University-wide Committee on the Arts, Student Composer's Festival (Earle Brown)

Poughkeepsie Poughkeepsie Ballet Theatre (Albert Barr)

Rochester Nazareth College of Rochester (David Borden); Rochester Philharmonic Orchestra (Karel Husa)

Rye Rye Junior-Senior High School (David Amram)

Saratoga Springs Skidmore College (Aaron Copland)

Syracuse American Guild of Organists (William Albright); Syracuse Friends of Chamber Music (Charles Wuorinen); Syracuse University (Andrew Hill)

Troy Rensselaer Polytechnic Institute (Joel Chadabe)

Utica Utica College (Louis Angelini)

Yonkers Hudson River Museum (John Cooper, Leroy Jenkins, Tom Johnson); Elizabeth Seton College (Jack Reilly)

COMPOSER IN PERFORMANCE VISITS TO SECONDARY SCHOOLS IN 1972-73

Albany Albany Academy (Karl Berger); Albany High School (Karl Berger)

Bayville Bayville Elementary School (Herbert Deutsch)

Bellmore John F. Kennedy High School (Herbert Deutsch)

Bethpage Central Boulevard Elementary School (Herbert Deutsch)

Bronx William Howard Taft High School (Emile Ellberger)

Brooklyn Erasmus Hall High School (Emile Ellberger)

Carmel Carmel Senior High School (David Moulton)

Center Dept. Centereach High School (Herbert Deutsch)

Dover Plains Dover Junior-Senior High School (Karl Berger)

Eastchester Eastchester Senior High School (David Moulton)

Elnora Shenendehowa Middle School (Philip Edelstein, William Novak)

Flushing Francis Lewis High School (Emile Ellberger)

Henrietta James E. Sperry High School (David Moulton)

Hoosick Hoosac School (Joel Chadabe)

Kingston Kingston Senior High School (Karl Berger); Ulster Academy (Karl Berger)

Margaretville Margaretville Central School (David Moulton)

Middletown Verardi Junior High School (David Moulton)

Mount Vernon Mount Vernon High School (Philip Edelstein)

New York City Hunter College High School (Emile Ellberger); New Lincoln School (Karl Berger, Carla Bley, Joel Chadabe)

Oceanside Oceanside Senior High School, for the Long Island Chapter of the American Orff-Schulwerk Association (Karl Berger)

Old Westbury The Wheatley School (Frederic Rzewski)

Orchard Park Orchard Park Central School (Dennis Kahle)

Pine Plains Stissing Mountain Junior-Senior High School (Karl Berger)

Port Washington Paul D. Schreiber High School (Philip Edelstein)

Poughkeepsie Arlington Senior High School (Karl Berger); Poughkeepsie High School (Karl Berger); St. George's School (David Moulton)
Composer in Performance visits, Touring Program performances, Visiting Artists appearances

Saranac Lake  Saranac Lake High School (Philip Edelstein)
Stuyvesant  Blue Heaven Farms (Philip Edelstein, William Novak)
Valley Stream  Valley Stream Central Memorial Junior High School (Herbert Deutsch)
White Plains  Westchester Conservatory, for the Westchester Music Teachers Association (Frederic Rzewski)
Youngstown  Lewiston-Porter Junior High School (David Gibson)

COMPOSER IN PERFORMANCE SECONDARY SCHOOL STUDIO VISITS IN 1972-73

Albany  Visits to the electronic music studio at the State University of New York were made by student groups from Albany Academy, the Arts Center on Maryrose Campus, Blue Heaven Farms, Cobleskill Central School, East Greenbush Junior High School, Guilderland High School, Loudonville Cub Scouts, Niskayuna Senior High School, Sacred Heart of Mary School, Shaker Road Elementary School, Shenendehowa High School, Shenendehowa Middle School, St. Francis School, Troy High School.

Binghamton  Visits to the electronic music studio at the State University of New York were made by student groups from Harpur Pre-school, Harpursville Central School, Owego Central Elementary School, Susquehanna Valley Home Campus School.

Hempstead  Visits to the electronic music studio at Hofstra University were made by student groups from Nesakake Junior High School.

New York City  A visit to the Columbia-Princeton electronic music studio was made by a student group from Paul D. Schreiber High School.

Red Hook  A visit to the electronic music studio at DondiSound was made by a student group from Lincoln Junior-Senior High School.

TOURING PROGRAM PERFORMANCES IN 1972-73

Albany  Our Lady of Angels School (Capital Artists Resident Opera Company)
Amagansett  Amagansett Historical Society (American Brass Quintet, George Adams Jazz Quintet)
Annandale-on-Hudson  Bard College (Ballet Hispanico of New York, Gil Evans Orchestra, Roswell Rudd Primordial Group)
Baldwinsville  Baldwinsville Committee of the Syracuse Symphony Guild (Syracuse Symphony Orchestra)
Bay Shore  Bay Shore Chapter for Orchestra Da Camera (Orchestra Da Camera Opera Company)
Bronx  Joint Council of Cultural Services of Manhattan College and College of Mount St. Vincent (The National Shakespeare Company)
Bronxville  Sarah Lawrence College (The New York Pro Arte Chamber Orchestra)
Buffalo  Association for Jazz Performance (Buffalo Jazz Ensemble); Buffalo Chamber Music Society (pianists Jaime and Ruth Laredo, Beaux Arts Trio of New York, Tokyo String Quartet, New York Woodwind Quintet, Guarneri String Quartet); Canisius College (The National Shakespeare Company); St. Joseph's Collegiate Institute (Berklee Lab Band)
Canandaigua  Canandaigua Lively Arts Council (Turnau Opera Players, Rochester Philharmonic Orchestra)
Carmel  Putnam Student Music Union (Dizzy Gillespie and Orchestra, New World Consort, pianist George Pappastavrou)
Cazenovia  Cazenovia Symphony and Performing Arts Guild (Syracuse Symphony Orchestra)
Cooperstown  Women's Club of Cooperstown (Bedford Madrigal Choir)
Corning  The Corning Museum of Glass (The National Shakespeare Company)
Dobbs Ferry  Dobbs Ferry Centennial (American Waterways Wind Orchestra)
Ellenville  Ellenville-Fallsburg Arts Council ("The Effect of Gamma Rays on Man-in-the-Moon Marigolds")
Elmira  Elmira College (Siobhan McKenna)
Far Rockaway  Rockaway Music and Arts Council (Duke Ellington and Orchestra, duo-pianists Whitemore and Lowe, violinist Miriam Fried)
Flushing  Forest Hills Advisory Council (Queens Symphony Orchestra)
Freeport  Freeport Community Concert Association (Ciro and His Ballet Espanol, Angelicum Orchestra of Milan)
Gaspport  Zion Lutheran Church (NOW Theatre Repertory Company)
Hamilton  Colgate University (Composers String Quartet, The Waverly Consort, flutist Julius Baker)
Hempstead  Town of Hempstead (New Chamber Orchestra, National Chorale, Long Island String Trio)
Huntington  Township Theatre Group (Vinnie Burrows: “Walk Together Children”)
Ithaca  Cornell University (Cincinnati Symphony Orchestra, Merce Cunningham and Dance Company)
Jamaica  130th Street Better Block Association (Dinizulu African Dancers)
Jamestown  Jamestown Concert Association
Jericho  Mid-Island Concert Association (Indianapolis Symphony Orchestra)
Keeseville  Kiwanis Club of Keeseville (pianist James Fields)
Loon Lake  Loon Lake Festivals (Metropolitan Opera Studio, Jose Limon Dance Company, cellist Janos Starker, The Gary Burton Quartet)
Lyons  Lyons Community Center (Brickler Puppet Show)
New York City  Paula Cooper Gallery (Mabou Mines); The John R. Jakobson Foundation (Mabou Mines); St. Peter's Lutheran Church (Max Roach Quintet); Studio Rivbea (New York Musicians Jazz Festival); YM and YWHA of Washington Heights and Inwood (Nygaard Chamber Ensemble)
Ogdensburg  Ogdensburg Performing Arts Festival (Pete Seeger, Jose Limon Dance Company, Metropolitan Opera Studio)
Oneida  Oneida Area Arts Council (Alvin Ailey City Center Dance Theater); Oneida Indian Society (Syracuse Symphony Rock Ensemble)
Owego  Tioga County Center for the Performing Arts (Guy Lombardo and His Royal Canadians)
Pawling  Pawling Fine Arts Council (Turnau Opera Players)
Pleasantville  Hudson Valley Arts Center Concerts in the Courtyard (Shakespeare in Concert, harpsichordist Michael May, New World Brass Quintet, flutist Harold Jones and harpist Pearl Chertock, The Western Wind, flutist Phyllis Bhol and oboist Susan Stewart, and harpsichordist Edward Brewer)
Poughkeepsie  Vassar College (Topeng—The Masked Dance Theater of Bali)
Pound Ridge  Katonah-Lewisboro Arts Council (The Eastern Brass Quintet, Larry Richardson Dance Company)
Rome  Rome Community Concert Association (pianist David Bar-Ilan); Rome Council on History and the Arts (Syracuse Symphony Orchestra)
Roslyn  Maropo Chapter for Orchestra Da Camera (Orchestra Da Camera Opera Company)
Saranac Lake  Essex-Franklin Lyceum (Merce Cunningham and Dance Company, Cantilena Chamber Players, Syracuse Symphony Orchestra)
Spring Valley  Temple Beth El (Brooklyn Philharmonia)
Staten Island  Wagner College (Blue Mountain Paper Parade)
Syracuse  Lemoyne College (Syracuse Ballet Theatre); New Music Ensemble (Oberlin New Directions Ensemble, Concord String Quartet); Syracuse Friends of Chamber Music (Cologne Chamber Orchestra, Guarneri String Quartet)
Troy  Pinewoods Center for the Retarded (Capital Artists Resident Opera Company); Rensselaer Polytechnic Institute (American Theatre Productions: “Story Theatre”)
Upton  Brookhaven National Laboratories (Vaghy String Quartet, Toulouse Chamber Orchestra)
Utica  Chamber Music Society of Utica (The Fine Arts Quartet); Civic Musical Society of Utica (cellist Janos Starker)
Woodbury  Town of Oyster Bay, Cultural and Performing Arts Division (Long Island Youth Orchestra with Eglevsky Ballet Company, Newport Jazz All Stars, Destine Afro-Haitian Dance Company, Lyric Theatre of New York, Bhaskar and Shala, American Concert Band)
Woodstock  Woodstock Chamber of Commerce (Turnau Opera Players)
Yonkers  Yonkers Coordinating Committee on the Arts (American Waterways Wind Orchestra)
Yorktown Heights  Association for the Performing Arts (The Goldovsky Grand Opera Theater)

VISITING ARTISTS APPEARANCES IN 1972-73

Accord  Mombaccus Art Center (Leslie Krimms)
Albany  State University of New York (Leland Bell, Robert Ebendorf, Paul Georges, Harry Holl, Paul Resika)
Alfred  State University College of Ceramics (Steina and Woody Vasulka)
Annandale-on-Hudson  Bard College (Richard S. Field, Lucy R. Lippard, Raymond Parker)
Visiting Artists appearances, Exhibition circulation

Armonk Byram Hills High School (Robert Kaupelis)
Binghamton State University of New York (Al Di Lauro, John Grillo, Philip Pearlstein, Salvatore Romano, Sidney Simon)
Bronxville Sarah Lawrence College (Lawrence Alloway, Amy Baker, Richard Demarco, Royce Dendler, Hollis Frampton, Malcolm Morley, Robert Reed, Joel Shapiro)
Brooklyn Brooklyn College of the City University of New York (Harold Rosenberg, Therese Schwartz, Robert Smithson, Marcia Tucker); The Brooklyn Museum Art School (David Diao, Friedel Dzubas, Mary Frank, Donald Judd, Doug Ohlson, Raymond Parker); Pratt Institute (Lynda Benglis, Mel Bochner, Allan D'Arcangelo, Virginia Gunter, David Jacobs, Robert Pincus-Witten, Dorothea Rockburne, William Wegman)
Buffalo State University of New York (Duayne Hatchett)
Catskill Catskill Public Library (Ira Schneider)
Corning Chemung Valley Arts Council (Nell Znamierowska)

Hastings-on-Hudson Hastings Public Schools (Maude Boltz, Claire Moore, Patsy Norvell, Barbara Zucker)
Hempstead Hofstra University (Jason Seley, James Wines)
Hoosick Hoosac School (Yvonne Rainer)
Hudson Hudson Area Association Library (Steven Kolpan)
Huntington Huntington Township Art League (Stephen Antonakos, Raymond Parker, Mel Pekarsky, Sylvia Stone)
Ithaca Cornell University (Nancy Azara, Leland Bell, David Diao, Colin Greenly, Robert Gwathmey, Charlotte Moorman, Nam June Paik, James Wines)
Katonah Katonah Gallery (Alan Cober, Michael Coe, Marylee Handville, David Hupert, Robert Kaupelis, Boddan Oyska, Michael Spexarth, Theodore Stebbins, Jr.)

Kingston Kingston Area Library (Ken Marsh)

Lincolndale Somers Senior High School (Anthony Toney)

Lockport Kenan Center (Rachel bas-Cohain, Kazuko, Brenda Miller)

Middletown Orange County Community College (Frederick Wardy)

Mineola Mineola Arts Center (Robert Wiegand)

New Paltz Elting Memorial Library (Steven Kolpan)

New York City Barnard College (Richard Kostelanetz); The City College of the City University of New York (Clarence Bunch, Angiola Churchill, Eliot Elision, Alvin Loving, Therese Schwartz); Columbia University (John Giorno, Alex Katz, Malcolm Morley); Columbia University Teachers College (Irvn Kaufman, Max Koizlff, Tania); Cooper Union (George Chaikin, Helen Frankenthaler, A. Kopp, Sherman Lee, Norbert Lynton, Ian McHarg, Odette, Marcel Ophuls, Victor S. Pritchett, Dorothea Rockburne, Richard Wollheim); El Museo del Barrio (Frederico Aquino, Nitza Breitman, Irvine MacManus, Carlos Osorio, Carmen Puigdollers, Marcos Ramirez, Rafael Tufto, Maria Uyehara, Thomas Vega); John Jay College of Criminal Justice of the City University of New York (Carman Moore, Phill Niblock, John Ford Noonan, Norman Pritchard, Barry Schwartz); National Association of Women Artists (Cindy Nemser); The New School for Social Research (Richard Nonas, Jenny Snider, Richard Staub); New York Institute of Technology (Gabriel Laderman, Lucy R. Lippard, Salvatore Romano); New York University (Alice Baber, Shridhar Bapat, Manuel da Costa Cabral, Ann Gillen, Leon Golub, Klaus Kertess, Richard Kostelanetz, Howard Kottler, Antoni Miralda, Charlotte Moorman, Gianni Pettena); School of Visual Arts (Judy Chicago, Flo Kennedy, Eve Leoff, Esther Newton); St. Johns University (Caroline Keck, Philip Pearlstein, Pulsa, Ladislas Segy, Esteban Vicente); Wagner College (Therese Schwartz); Whitney Museum of American Art (Trisha Brown, Constance De Jong, Robert Morris, Keith Sonnier); Women's Interart Center (Claire Moore, Marilyn Perlman)

Old Westbury State University College (Patricia Mainardi)

Oneonta Hartwick College (Robert Smithson); State University College (Robert Smithson, George Sugarman, Carol Summers)

Potsdam State University College (John Catterall,
Charles Harbutt, David Hupert, Robert Murray, Clayton Pond

**Poughkeepsie** Vassar College (Robert Smithson)

**Purchase** State University College (Richard Artschwager, Alice Baber, Mary Frank, Lila Katzen, John Torreano, Lynton Wells)

**Rochester** Rochester Museum (Leon Golub); Visual Studies Workshop (David Cort, Hollis Frampton, Pulsa)

**Saratoga Springs** Skidmore College (Lucy R. Lippard, Raymond Parker)

**Staten Island** Richmond College of the City University of New York (Harmony Hammond, Yvonne Rainer)

**Syracuse** Syracuse University (Stephen Antonakos, Edward Avedesian, Friedel Dzubas, Audrey Flack, Davidson Gigliotti, Ivan Karp, Jason Seley, Sylvia Stone, Sidney Tillim, Christopher Williams)

**Troy** Rensselaer Polytechnic Institute (Yvonne Rainer, Stan VanDerBeek)

**Yonkers** The Hudson River Museum (Ruth Bowman, Seong Moy, Gabor Peterdi, John Ross, Andrew Stasik)

**EXHIBITION CIRCULATION IN 1972-73**

**Albany** Albany Academy (Erie Canal, 1817-1967)

**Alfred** State University of New York (Contemporary Law and Justice in the Original Print, Heian Art, Prizewinning American Prints)

**Amsterdam** The Greater Amsterdam School District (Prints and Poetry by Children of Japan)

**Annandale-on-Hudson** Bard College (Current Prints U.S.A.)

**Aurora** Wells College (Artists at Work)

**Binghamton** Jewish Community Center (Four Centuries of French Prints)

**Brookfield** Madison County Fair (Current Prints U.S.A.)

**Buffalo** Jewish Center of Greater Buffalo (Posters by Artists); State University College (The Black Experience in Prints)

**Canajoharie** Canajoharie Senior High School (Prints and Poetry by Children of Japan, The World of James Van DerZee)

**Cherry Valley** Cherry Valley Central School (Printmaking Children)

**Cincinnatus** Kellogg Free Library (Posters by Artists)

**Clinton** Hamilton and Kirkland Colleges (Avant-garde Dancers, Current Prints U.S.A.)

**Cooperstown** Cooperstown Elementary School (Printmaking Children)

**Elmira** Elmira College (Artists at Work)

**Farmingdale** State University College (Contemporary Miniature Prints, Posters by Artists, Monoprints)

**Fishers** Canaltown Associates (Erie Canal, 1817-1967)

**Flushing** Martin Luther High School (Monoprints)

**Frankfort** Frankfort-Schuyler Central School (Avant-garde Dancers)

**Grand Gorge** Grand Gorge Central School (Printmaking Children)

**Great Neck** Great Neck Library (Prints and Poetry by Children of Japan)

**Hicksville** Hicksville Free Public Library (Four Centuries of French Prints)

**Hurleyville** Catskill Art Society (Prizewinning American Prints)

**Ilion** Herkimer County Community College (Contemporary Law and Justice in the Original Print, The Destruction of Lower Manhattan, Posters by Artists, Prizewinning American Prints)

**Ithaca** Cornell University (Monoprints, Projected Art); Ithaca College (Artists at Work, Projected Art)

**Jamestown** James Prendergast Library Association (Four Centuries of French Prints)

**Jefferson** Jefferson Central School (Printmaking Children)

**Johnstown** Fulton-Montgomery Community College (The Black Experience in Prints, Projected Art)

**Laurens** Laurens Central School (Avant-garde Dancers, Current Prints U.S.A., Our Heroes: Past and Present)

**Levittown** Island Trees Senior High School (Contemporary Law and Justice in the Original Print, Erie Canal, 1817-1967)

**Lindenhurst** Lindenhurst Junior High School (Erie Canal, 1817-1967)

**Lockport** Kenan Center (Printmaking Children)

**Lowville** Lewis County Historical Society Museum (Printmaking Children, Prints and Poetry by Children of Japan)

**Milford** Milford Central School (Printmaking Children)

**Millbrook** Millbrook School (Avant-garde Dancers)

**Morris** Morris Central School (Printmaking Children)

**Mount Vernon** Mount Vernon Middle School (The World of James Van DerZee)

**New York City** The City College of the City University of New York (The Black Experience in Prints); The Collegiate School (Printmaking Children); Grand Street Settlement (The Black Experience in Prints, The Destruction of Lower Manhattan); The Port of New York
Exhibition circulation, Technical Assistance

Authority (Current Prints U.S.A., Monoprints); James Van DerZee Institute (The World of James Van DerZee)
Niagara University Niagara University (Prizewinning American Prints)
Old Forge The Arts Guild of Old Forge (Printmaking Children)
Oswego State University College (The Destruction of Lower Manhattan, Monoprints)
Owego Tioga County Historical Society (Erie Canal)
Peekskill Walter Panas High School (Posters by Artists)
Peru Peru Junior-Senior High School (Floyd Gunnison)
Plattsburgh State University College (Four Centuries of French Prints)
Poplar Ridge Southern Cayuga Central School (Erie Canal, 1817-1967)
Rochester The Harley School (Printmaking Children, The World of James Van DerZee); University of Rochester (Artists at Work, Projected Art)
Saranac Lake North Country Community College (Projected Art)
Snyder The Park School of Buffalo (Contemporary Law and Justice in the Original Print, Our Heroes: Past and Present, Prints and Poetry by Children of Japan)
Sparkill St. Thomas Aquinas College (Floyd Gunnison, Printmaking Children)
Springfield Springfield Elementary School (Printmaking Children)
Stamford Stamford Central School (Printmaking Children)
Staten Island Staten Island Community College (Our Heroes: Past and Present, Prints and Poetry by Children of Japan); Staten Island Institute of Arts and Sciences Museum (The Black Experience in Prints); Wagner College (Artists at Work, Projected Art)
Tannersville Hunter Tannersville Central School (Printmaking Children)
Tarrytown Marymount College (The Black Experience in Prints, Contemporary Law and Justice in the Original Print, The World of James Van DerZee); Warner Library (The Black Experience in Prints, Monoprints)
Troy Rensselaer County Historical Society (The Black Experience in Prints, Four Centuries of French Prints); Rensselaer Polytechnic Institute (Contemporary Law and Justice in the Original Print, Erie Canal, 1817-1967, Prizewinning American Prints, Projected Art, Two Contemporary French Printmakers)
Union Springs Union Springs Middle School (Floyd Gunnison)

Valhalla Valhalla Junior-Senior High School (The Black Experience in Prints, Current Prints U.S.A.); Westchester Community College (Current Prints U.S.A., Posters by Artists)
Wappingers Falls Wappingers Falls Junior High School (Erie Canal, 1817-1967)
Yonkers Elizabeth Seton College (Artists at Work); Sprain Brook Public Library (Avant-garde Dancers)

PROJECTS AND ACTIVITIES AIDED BY TECHNICAL ASSISTANCE IN 1972-73.

Albany Albany League of Arts (community relations, music programming, development of arts council); The Arts Center on Marylrose Campus (program planning for the Suzuki Violin Department); New York State Office of Parks and Recreation (program planning and management for Niagara Frontier Performing Arts Center)
Alder Creek Pratt House (adaptive use of an historic building as a cultural center)
Alfred College of Ceramics at Alfred University (organizing gallery space)
Auburn Cayuga County Action Program (videotaping a crafts conference, organizing a crafts fair and crafts demonstrations); Cayuga Museum of History and Art (organizing a crafts fair); New York State Crafts Committee (videotape production, organizing for nonprofit status)
Batavia Holland Land Office Museum (evaluating buildings for nomination for National Register of Historic Places)
Binghamton Foundation for the Arts in Binghamton (promotion and ticket sales for a concert series)
Bridgehampton Choral Society of the Hamptons and South Fork Chamber Orchestra (incorporation, organizing for nonprofit status)
Brockport Brockport Resident Dance Company (graphics)
Bronx The Bronx Museum of the Arts (programming an artists-in-residence project, exhibiting sculpture, programming a music series, exhibit installation); The Bronx Opera Company (stage techniques, crew training); New York Zoological Society (preparation of a publication, programming, development); The Riverdale Neighborhood House (film editing)
Brooklyn Brooklyn Botanic Garden (programming, development); Brooklyn Lyric Opera Association (fund raising); Brooklyn Philharmonia (programming); Brooklyn Public Library (film screening and lectures); Cultural Alternatives Network (planning and development); The East Educational and Cultural Center (workshop activities for an African celebration); The Everyman Company (fund raising, budget preparation); Italian Historical Society of America (development of an arts program, community involvement); Media for the Urban Environment (programming); Opera Renaissance Guild (administrative procedures, community support); Ukrainian Opera Ensemble (fund raising, developing community interest)

Buffalo Albright-Knox Art Gallery (identifying and dating sculpture); Charles Burchfield Center (accessioning, cataloging, publication of Burchfield’s journals); Committee on the Arts in Western New York (organizing a fund raising seminar); The Company of Man (management); Great Lakes Association for the Dance (accounting); Landmark Society of the Niagara Frontier (urban rehabilitation workshop); Maud Gordon Holmes Arboretum (developing civic support); Rooftop Players Visual and Performing Arts Centre (budgeting, accounting, finding an artistic director and a suitable location)

Canandaigua Ontario County Historical Society (planning exhibition and storage areas, conservation)

Canton St. Lawrence County Historical Association (architectural renovation)

Center Moriches Moriches Bay Historical Society (restoration of an historic building)

Cold Spring Cold Spring Planning Board (establishing an historic district)

Cooperstown The Farmers’ Museum (preparation of a publication)

Corning Chemung Valley Arts Council (programming, administration)

Craryville Touring Concert Opera Company (public relations)

Crown Point The Penfield Foundation (crafts show, craftspeople-in-residence, water mill technology)

Earlville Earlville Opera House (operating a summer dance camp, fiscal management, development, publicity)

East Hampton Guild Hall (registration, handling, and packaging of art works)

Elizabethtown Adirondack Mountain Craftsmen (organizing a crafts fair)

Elmira Elmira-Corning Civic Ballet (reorganizing governing board, fund raising, management, development of community support)

Farmingdale New York State Speech Association (panel discussion on educational theatre)

Fayetteville Syracuse Musical Drama Company (lighting)

Fishkill Fishkill Historical Society (restoration and preservation of eighteenth-century houses)

Flushing Hall of Science of the City of New York (programming); New York Free Music Committee (formulating contract for performers at outdoor concerts); Middle Village Summer Theatre (bookkeeping); Queens Botanical Garden Society (programming and development); Queens Historical Society (architectural survey); Queens Playhouse (budget planning, fund raising, programming)

Fulton Fulton Teen Center (development of cultural activities)

Geneseo Genesee Valley Council on the Arts (architectural preservation)

Glens Falls Glens Falls Historical Association (evaluation and display of a doll collection)

Gorham Marcus Witman Historical Society (programming, general operation, cataloging, fund raising)

Granville Pember Library and Museum (program development, cataloging and preservation of natural history collection)

Great Neck Long Island Craftsmen’s Guild (fund raising)

Hamilton Colgate University Department of Fine Arts (architectural preservation)

Hempstead Town of Hempstead (organizing environmental art program)

Hicksville The Gregory Museum (general operation, program planning)

Hinckley Northwood Performing Arts Center (acoustics, theatrical space requirements)

Homer Landmark Society of Cortland (publication on historic architecture)

Hudson Hendrick Hudson Chapter of the D.A.R. (museum display)

Huntington Coordinated Assistance in Resource Development (publications workshop); Huntington Symphony Orchestra Society (expansion, fund raising, programming, community service)

Huntington Station Performing Arts Foundation of Huntington Township (planning for multiple set productions, costume inventory)

Ithaca DeWitt Historical Society of Tompkins County
(adaptive use of Clinton House); New York State Craftsmen (planning a crafts exposition and Craft Week in New York City)
Jamaica Queens Council on the Arts (restoration of Flushing Town Hall)
Lanesville Media Bus (preparation of a publication)
Latham Capital Artists Resident Opera Company (design and construction of portable outdoor stage, publicity)
Liverpool Regional Conference of Historical Agencies (fund raising)
Lockport Kenan Center (training arts director)
Lowville Trinity Church (restoration of steeple)
Lyons Lyons Community Center (performing arts programming, fund raising, publicity, historic restoration)
Middletown Greater Middletown Arts Council (lighting, security, and installation for an art gallery)
Monroe Old Museum Village of Smith's Clove (membership program, identification and preservation of carriages and wagons, public relations, preparation of applications for assistance)
Monticello Periwinkle Productions (adding dance to productions for elementary school children)
New Hartford Junior League of Utica Committee on Environment (formation of a landmark preservation society)
New Paltz Ulster County Historical Society (appraisal of the collection); State University College (exhibition design, catalog preparation)
New Rochelle Wildcliff Natural Science Center (architectural evaluation for landmark status, building renovation, fund raising)
New York City After Dinner Opera Company (fund raising, design of promotion materials); American Symphony Orchestra (preparation of applications for assistance); Andora Hodgin's Total Theater for Youth (program development, fund raising); The Architects' Technical Assistance Center (fiscal management); Artistry is Here To Stay (management, fund raising); Artists Workshop (fund raising); Associated Councils of the Arts (videotape preparation for conference); The Bridge Collective (promotion, booking techniques); Center for New Music (fund raising); The Children's Art Workshop (fund raising, preparation of applications for assistance, general operation, programming); Children's Ballet Theatre (fund raising); Circle in the Square (development); The City College of the City University of New York (planning a curriculum for community arts education); Cloud (public relations); Collective Black Artists (publicity, fund raising); Committee for the Visual Arts (organizing gallery space); The Composer in Performance (computerization of mailing list); Cooper Union School of Art and Architecture (programming study of architecture for children); Cosmopolitan Young Peoples Symphony Orchestra (fund raising); The Costume Collection (planning a brochure, promotion); The Courtyard Playhouse Foundation (organization and development); Creative Artists Public Service Program (participation in a conference on using artists in national parks); CSC Repertory (fund raising, promotion, public relations, audience development); Countee Cullen Branch Library (exhibition installation); Dance Theater Workshop (preparation of application for assistance); The Daniel Nagrin Theatre and Film Dance Foundation (bookkeeping methods, sound system); The Dolphin Company (applying for copyrights, budget planning); Dorian Woodwind Quintet Foundation (administration, programming); Electronic Arts Intermix (program development, fiscal management); The Ensemble Studio Theatre (fund raising); Film Library Information Council (use of cable TV and videotape for public information, planning audiovisual and video presentations); Film and Video Bureau (publication of a directory of New York State video resources, planning a video exhibition center and a conference on public access cable TV, cable TV arts programming, evaluation of amateur radio bands for television broadcast, evaluation of the use of museum space by video artists, videotape editing); The Fourth Street Community Printmaking Workshop (program planning, fund raising, community relations); Frederic Rzewski Concert Program (production planning); Gallery of Music in Our Time (fiscal management, fund raising); Genesis II Gallery of African Art (design of modules for traveling exhibitions, programming, public relations); Glenn Brooks Third World Movements Dance Company (preparation of applications for assistance); Greenhouse Dance Ensemble (management, fund raising); Group Creativity Project (fund raising); Housing Authority Symphony Orchestra (preparation of application for assistance); Institute for Art and Urban Resources (planning a conference on the administration of small art centers, graphic design and editorial preparation for a post-conference publication); The Institute of the American Musical (fund raising); Intermedia Institute (fund raising, assembly and care of a mechanical orchestra); International Play Group (planning and publication of a catalog); Irish Players (budget preparation, fund raising, public rela-
Theatre for Children (fund raising); The Schomburg (management, booking research); The Performing Dance Foundation (costume programming); The Light Opera of Manhattan (fiscal reorganization, audience development, administration); New York Light Ensemble (obtaining performance space); Michael Carver Foundation of Art (fund raising, organizing for nonprofit status); The Municipal Art Society of New York (publications program, art preservation); Museum at Large (organizing for nonprofit status); National Choral Council (organizing an association of choral groups); New Repertory Company (administration, preparation of applications for assistance); New World Consort (fund raising); New York Center for World Game Studies (evaluation of cybernetics workshop); New York City Central Labor Council, AFL-CIO (planning an arts program for labor unions); The New York Film Council (eligibility for funding, use of American Film Institute resources, programming conference on the effect of public funding on filmmaking); The New York Kanteori (preparation of application for assistance); New York Light Ensemble (management, booking concerts); New York Lyric Opera Company (fund raising); New York Philharmonic (sound amplification at outdoor concerts); New York Theater Ensemble (publicity, fund raising); New York University (choreography of African dances); Ninth Annual Avant Garde Festival (research for an historic tableau); Off-Off Broadway Alliance (fund raising workshop); Olatunji Center of African Culture (bookkeeping methods, preparation of applications for assistance); The Orchestra of the City of New York (fund raising); Painters’ Theatre Company (programming, fund raising, preparation of application for assistance); Pepsi Bethel Authentic Jazz Dance Theatre (costume research); The Performing Dance Foundation (management); Poets and Writers (evaluation of the Albany Dial-A-Poem system); Primitive Theatre (fund raising, promotion, administration); Quog (bookkeeping methods); The Raindance Foundation (disseminating information about video); Riverside Chamber Ensemble (audience development, programming); The Riverside Institute for Dance Exploration (promotion); Roundabout Theatre Company (fund raising); Saturday Theatre for Children (fund raising); The Schomburg Collection of Black History, Literature and Art (restoration and storage of paintings); Sculpture Center (fund raising); Self Help Occupations for Women (fund raising, program planning, community relations, promotion); The Shadow Box Theatre (locating a permanent home, fund raising, administration); Si-Yo Music Society Foundation (fund raising); South Street Seaport Museum (preparation of a report on the history and real estate holdings of the Museum, authentication of antique fabrics to be reproduced for the Bicentennial); The Spring Street Company (development of theatre space, fund raising, publicity); Studio Rivbea (office management, fund raising); Studio Workshop (fund raising, development); Stuyvesant Community Opera (production research); Symphony of the New World (preparation of applications for assistance); Theater in the Street (fiscal organization, fund raising); Tuesday Night Sea Chanty Concerts (development, fund raising, preparation of application for assistance); University of the Streets (coordination of upstate concerts); West 71st Street Block Association (planning a mural); Workshop of the Players Art Foundation (fund raising); Women’s Interart Center (design and reorganization of gallery space)

Newtonville Town of Colonie (evaluation of an historic house for adaptive use)
Niagara Falls The Niagara Council of the Arts (program planning, library renovation, administrative organization, exhibit design, lighting, security)
Norwich Chenango County Historical Society (wool and flax processing); Gallery Association of New York State (general operation, exhibit production, preparation of a publication); South Central Resource, Conservation and Development Committee’s Arts and Crafts Committee (organizing an arts festival)
Ogdensburg The Craft Workshop (organizing workshops in batik, Indian basket making, and macrame)
Oneida Madison County Historical Society (crafts documentation and archive maintenance)
Oneonta Oneonta Symphony Orchestra (reorganization); Upper Susquehanna Historical Society (evaluation of Wilcox Homestead for adaptive use)
Ontario Town of Ontario Historical Society (identification of landmarks, preparing papers on Ontario Heritage Square for National Register of Historic Places)
Owego Tioga County Chamber of Commerce (enlisting business support for arts program)
Oyster Bay Town of Oyster Bay (historic districts); Theodore Roosevelt Association (programming)
Technical Assistance

Peekskill  Peekskill Area Chamber of Commerce (exploring relationship between local business and cultural programs)
Pomona  Camerata di Musica (program planning)
Port Jefferson  Slavic Center (fiscal management)
Port Jervis  Neversink Valley Area Museum (development of a history program related to the restoration of the Delaware and Hudson Canal at Cuddebackville)
Port Washington  Cows Neck Peninsula Historical Society (lecture-demonstrations)
Potsdam  Arts and Humanities Council of the St. Lawrence Valley (evaluation of civic center for adaptive use as an arts center, development of community theatre); Northern Adirondack Craft Guild (developing a crafts cooperative, organizing for nonprofit status); Potsdam Public Museum (lecture design, museum expansion)
Poughkeepsie  Dutchess County Council on the Arts (development of arts calendar for local newspaper, development of a business-government-arts coalition for an arts center); Mid-Hudson Libraries (administration of a series of video lecture-demonstrations)
Remsen  Northwood Performing Arts School (artist-in-residence program)
Richfield Springs  Otsego-Herkimer Community Center (program planning, fund raising)
Riverhead  East End Arts and Humanities Council (coordinating an arts calendar, development)
Rochester  Arts Council of Rochester (restoration and use of Cook's Opera House complex); Genesee Valley Arts Foundation (establishing a resident professional theatre company); International Museum of Photography at George Eastman House (computerized cataloging, fund raising); The Landmark Society of Western New York (evaluation of historic district in the town of Clarkson); Memorial Art Gallery of the University of Rochester (docent training, exhibit design); Rochester Shakespeare Theatre (architectural conversion, administrative organization, educational programming, fund raising); University of Rochester Summer Theatre (theatrical lighting)
Roosevelt  United Cerebral Palsy Association of Nassau County (pottery production)
Roslyn  The Roslyn Landmark Society (preparation of a tour guide)
Roxbury  United Methodist Church (planning a crafts fair)
Sag Harbor  Sag Harbor Historic Preservation Commission (architectural survey)
Saratoga Springs  Saratoga Arts Workshop (administrative organization, programming, fund raising)
Schenectady  Schenectady County Historical Society (library classification)
Schoharie  Schoharie Colonial Heritage Association (organization of a crafts fair)
Seneca Falls  Seneca Community Players (audience development); Seneca County Landmarks (architectural evaluation)
Shrub Oak  Northern Westchester Symphony Orchestra Association (fund raising, reorganization)
Smithtown  Smithtown Township Arts Council (development of a business committee for programming, fund raising)
Southampton  The Parrish Art Museum (exhibit design and construction)
Spring Valley  Rockland Council on the Arts (administrative organization)
Staten Island  Staten Island Institute of Arts and Sciences (programming and design for Sailors Snug Harbor); Staten Island Lyric Opera (fund raising, program development, audience development)
Stony Brook  International Art of Jazz (programming a lecture-demonstration series)
Syracuse  Burnett Park Zoo (program planning, public relations); Cultural Resources Council (program development, fund raising); The Eye of the Day (organizing for nonprofit status); Immediate Theatre Ensemble (organizing for nonprofit status, contract development); Karamu Productions (drafting constitution and bylaws); Salt City Playhouse (actor-teacher contract development, adult workshop seminars, fund raising, formation of a community school for the performing arts and a theatre program for deaf children); Syracuse-Onondaga County Planning Agency (publication of a survey of historic architecture); Syracuse Symphony Orchestra (education program)
Tappan  New York Philomusica Chamber Ensemble (administration)
Tonawanda  The Historical Society of the Tonawandas (fund raising)
Troy  Troy Community Advisory Committee (restoring the Troy Music Hall, programming, fund raising); Lansingburgh Historical Society (publication on architecture); Rensselaer County Junior Museum (adaptive use of a firehouse); Troy Public Library (programming)
Utica  Central New York Community Arts Council (architectural preservation); Greater North Utica Arts and Crafts Center (architectural development)
Wallkill  Wallkill Public Library (editing local history publication)
Walton  Paperback Players (administrative reorganization)
Warrensburg  North Country Arts Center (reorganization)
Watkins Glen  The American Life Foundation (traveling exhibition)
White Plains  Fairview-Greenburgh Community Center Theatre (fund raising); Council for the Arts in Westchester (county art news coverage)
Williamson  Gates Hall Association (adaptive use of Gates Hall for theatre and community groups)
Woodstock  Woodstock Children's Theatre (fund raising, program planning, organizing a pilot school program)
Yonkers  Hamm & Clov Stage Company (fund raising, bookkeeping, locating a New York City performing space); The Hudson River Museum (restoration of a frieze)
Yorktown Heights  Town of Yorktown Museum (preservation and cataloging of doll house furniture)
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.
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"A State of Nature is one of a group of shaped or figured poems in an ancient genre (going back to Alexandrian times); mine were all worked out for the typewriter in characteristic silhouettes—star, key, bell, electric bulb, Etruscan cup, arrow, etc. The map-outline of my native state had ever since childhood been a compelling form for me, and as I brooded over my dummy-poem of typewriter x's filling its shape, I thought about its boundaries—Lake Ontario, Lake George, the Hudson, yes, making natural wiggles, but also the artificial surveyor's straight line below the Southern Tier. I had always thought about the tomahawk shape of New York, but the poem allowed me to meditate upon one aspect of the relation of language to landscape that the tomahawk called up. In the Northeastern U.S., so many of our place-names are Algonquian, and yet none of us are taught even a few basic roots of that language in order to make sense out of some of those names (as the English schoolchild learns that the 'chester' of his place-names came from the Roman soldiers' word for 'camp,' or as children in our own Southwest usually know a few words of Spanish to help de-mystify the sounds of place-naming with). The clever child may guess that an ending like -et or -ett might designate 'place at which' or the like; but, for the most part, our oldest and most natural phenomena have polysyllabic incantations for names. This became a crucial part of a poem about reading significance into nature. I'm sorry that, in my outline, the words 'a city' had to occupy Nassau and Suffolk, and no prophecy was intended."—John Hollander.
What might think that streak is
as peg too much like New York to be real. And like
the scattered lights of the great city, there a sense of what this young chunk sounds
in the light of history. Recalling the language spoken by
its speakers, how it affects only one's attitude and seems
to fill the natural names of only one's forest of
only the land that I can spell me live in a forest of
such murmurs with
no idea put in
tone in state
whose name
's. Please
't. City