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**New York State Council on the Arts Annual Report 1973-74**





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**New York State Council on the Arts**

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### **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. Funds disbursed to arts organizations 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 other program. The index will enable the reader to locate every instance of financial support awarded to an organization. In addition, it will show instances of the indirect assistance from Statewide Service Programs, listed on pages 135 to 154.
- 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, Bedford Historical Society). 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 1973-74 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: Detail of the opening measure of Morton Feldman's Instruments, a chamber work commissioned by the S.E.M. Ensemble, Buffalo, through the Council's Music Commission Program.*

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## Governor's Foreword

There is little doubt that New York State possesses the richest concentration of cultural resources in the entire country. In towns and villages as well as large cities throughout the State, our citizens are exploring and finding fulfillment in a wide variety of cultural activities. But despite the enormous enthusiasm and interest on the part of the people of New York State, as well as visitors from all over the world, the organizations which nurture this heritage find themselves engaged in an uphill struggle.

Almost daily our newspapers carry stories of how one or another of the State's venerable and nationally renowned institutions—symphonies, art museums, ballet and opera companies, theatre groups—face extinction or contraction because of fiscal pressures bearing down on them from all directions. Even with \$15 million to distribute in 1973–74, the Council on the Arts was able to absorb only 6 percent of the annual operating costs of the approximately 800 organizations it funded.

Clearly the question has become how much longer can this state of financial affairs continue without sad and irreversible consequences for the arts and the people of New York State. In this spirit I strongly recommended in my 1974–75 executive budget increased support of cultural institutions.

The Legislature responded affirmatively, and the increase—over twice the present appropriation—was enacted. This major step, it is hoped, will enable us to keep the artistic fields flourishing and flourishing throughout this uniquely endowed state.

A personal note: After taking office, when we were about to move into the Executive Mansion, my wife, Katharine, expressed a desire to present, in that historic building, a changing series of exhibitions drawn from treasures in the State's arts institutions. The Council on the Arts responded immediately, and within a few weeks arranged to install a delightful selection of works by eighteenth- and nineteenth-century artists from the Canajoharie Library collection. The numerous visitors to the Mansion have been able to enjoy this and succeeding exhibitions.

Malcolm Wilson

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*Governor Wilson at the opening of the exhibition of works from the Canajoharie Library, held at the Executive Mansion in Albany.*







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## Chairman's Review

While the Council on the Arts, as trustee of taxpayers' monies, is strictly bound by the letter of the law, we have also prided ourselves on generously fulfilling its spirit. In 1973-74, as in years past, the Council kept its attention focused not merely on setting necessary safeguards and strictures, but also on finding the broadest ways to carry out the legislation which calls on us to "provide maximum encouragement and assistance for the maintenance and development of the public availability of the cultural resources" of New York State. This approach has resulted in a general concern for vital needs in the arts long before these needs become translated into demands. One such need is for what has come to be called "basic support." Misunderstandings of this term unfortunately still abound, the most common of which being that the Council did not provide "basic support" in the past, but only funded "projects." In 1973-74, as in all the years since its first major appropriation in 1970-71, the Council clearly intended much of its funding to act, in effect, as basic support of arts organizations' overall activities. Although the exact term was not then used, and no official budget category for it had been designated as yet, what else but basic support is Council funding of a theatre's productions, a museum's exhibition program, a symphony's subscription concert season? To state the obvious: there is no such thing as a theatre without plays, a museum without exhibitions, or a symphony without concerts. Practically speaking, the monies given by the Council in support of such clearly spelled out but essential activities became basic support of the organization. The reasons for funding specific activities rather than simply handing out money are both simple and sound. The Council contracts with arts organizations to provide specific services—such as a Saturday morning series of children's films—for the taxpayers of the State. One of the advantages of the specific wording in our contracts is the accountability and control that it offers the Council and the taxpayers in making sure the funds go for the purposes intended.

The issue of basic support was underscored in 1973-74 in the guidelines for funding issued for the first time by the Performing Arts program. These were discussed in thirty-three statewide

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*One-room schoolhouse privately built on the lawn of the former Harmon Noble house in Essex, photographed by Richard J. Linke, photo-historian of the Adirondack Museum, as part of "The Adirondacks Re-viewed," a project documenting significant historic sites in the Adirondack Park. This project was funded by the newly created Architecture and Environmental Arts program.*

seminars to give applicants a clearer idea of what to expect. The guidelines, which set down in very specific terms the categories of funding each type of organization could apply for, made clear that the Council would give high priority to requests for assistance in paying artists' fees, a very "basic" expense of any performing arts group.

The Council's commitment to the broadest spirit of the law is but one of many reasons to avoid any kind of formula funding in the arts. The subtleties and sensitivities that are integral to the Council's process cannot fit into any formula, particularly one

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**"Practically speaking, the monies given by the Council in support of essential activities . . . become basic support of the organization."**

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which might be based on only a few factors, such as size of operating budget or accreditation status. No quantitative measures can substitute for qualitative judgment, the continual quality control that makes the Council's process so effective, and so widely emulated. Moreover, no formula could possibly balance the dozen or so fiscal and programmatic factors that go into any one decision. We believe the Council's record shows that its way of doing business gives the organizations—and the taxpayers—a far fairer and better deal than could any conceivable formula.

Because the Council has always kept its eye on fulfilling the broadest intent of the law, saving the State's financially pressed major visual and performing arts institutions has been one of its highest priorities ever since it received its first major appropriation. Faced with enormous fiscal and programmatic deficits, these institutions were in some cases in danger of going out of business, and, in many cases, of severely curtailing services and reducing staff. Besides being the pinnacle of the professional arts in the nation, this cluster of institutions is a key factor in the State's "culture industry," with operating costs estimated in excess of \$300 million annually and an annual payroll of over \$100 million. Most of them are resources of statewide—and national—significance, regardless of where they actually happen to be located. So, since 1970–71, substantially more than 50 percent of the Council's appropriation has gone to aid these organizations, without any prompting from official percentages or formulas.

In 1973–74, a record number of nonprofit arts organizations—

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*William Dansby as the Puppet Master in Dominick Argento's Postcard from Morocco, produced by the Eastern Opera Theatre in New York City.*







1,403 in all—requested assistance from the Council. Nearly 800 of them—42 percent of which are from outside New York City—shared in the Council's \$15 million in Local Assistance funds during the year.

The year 1973–74 was marked by a number of significant developments. The Council created an American music commissioning program which provided commissions to sixty-eight American composers to create works which will be performed by sixty-one New York State arts organizations within the next few years. Under the program, new works of jazz, chamber, choral, and orchestral music were made possible with \$200,000 in funding from the Council, matched by non-State sources. Another new development was the creation of an Architectural and Environmental Arts program within the Visual Arts program. This will help support private citizens' activities to preserve and regenerate both natural and man-made environments in communities throughout the state. In 1973–74, a joint survey was conducted by the Council and the New York State Bicentennial Commission to explore preliminary plans for the Bicentennial celebration. Groups throughout the State answered a variety of questions; the resulting information was fed into a national computerized data system, the

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**“The Council's commitment to the broadest spirit of the law is but one of the many reasons to avoid any kind of formula funding in the arts.”**

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Bicentennial Information Network (Bi-Net). One internal change was a transfer of the Arts Service Organizations program into a new division and a strengthening of its services to local arts councils, its chief constituency.

During 1973–74, many of the programs originally created and administered by the Council itself continued to carry out their various artistic missions under the aegis of independent organizations—a category called Statewide Service Programs.

The year was distinguished by the fullest cooperation with the National Endowment for the Arts, notably in the matching funds for the America the Beautiful Fund of New York, which provides seed monies to indigenous arts activities in the State's “isolated communities”—rural areas, Indian reservations, migrant worker camps, prisons, and hospitals. The Endowment also pro-

vide additional staff and grants funds for the Architecture and Environmental Arts program.

Finally, during this year, a great leader in the arts, former Governor Nelson Rockefeller, resigned from office. High among the accomplishments of his fifteen-year tenure was the establish-

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**“No quantitative measures can substitute for qualitative judgment, the quality control that makes the Council’s process so effective.”**

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ment of the nation’s first modern-day state arts council, which has been emulated by both the federal government and all the other states and has paved the way for a new and supportive relationship between the arts and government. Fortunately, he handed over the reins to another staunch advocate of the arts, Governor Malcolm Wilson. This transition greatly heartened the Council by dramatizing the full commitment of the State’s highest office to cultural affairs.

As time goes on, of course, there will be changes in the Council’s legislation and operations. But I am confident the agency will not be mired in the letter of the law at the expense of the broad and deep spirit which has characterized its actions during all fourteen years of its existence.

Seymour H. Knox







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## Executive Director's Statement

New York State is nothing if not diverse. The variety of its topography—from plains to rolling hills to lakes and mountains to long river valleys—is matched by a diversity of peoples and their settlements, from large cities to tiny villages. It contains the nation's megalopolis, a world city, but at the same time it has the second largest rural population in the United States. If New York were a nation, economically speaking, it would be the seventh largest in the world.

Recognition of the State's diversity is an obligation of its government. In the arts this requires a special recognition of, and sensitivity to, local and regional uniqueness, since the arts traditionally have been the means through which the unique qualities of a community or region are expressed. Currently this emphasis on locality takes many forms. It can be seen in the birth and maturing of local and regional arts councils, the emergence of more and more local arts organizations that meet State Council criteria, the increasing concern of legislators for their local arts constituencies; all are manifestations of the natural desire of a community to define its own priorities.

But the existence of diverse communities also raises issues of decision-making which good will and responsiveness alone cannot resolve. They depend on the answers to quite distinct questions: decision on what? for whom? on what terms? within what limits? Wisdom is not granted to people on the basis of where they sit, and decisions cannot be arbitrarily assigned to either the State or local level. Council staff members try to be in touch with, and responsive to, local situations, but being limited in numbers and in time available they cannot be all-wise. Sometimes it may happen that a Council project will backfire, and this fact will be concealed even from our eagle-eyed advisors, so that local people end up being far better informed than we are. More often, on the other hand, it may happen that someone at the State level, as the Council is, can rise above local conflicts and animosities to arrive at a more impartial judgment than any local body could. There is no hard-and-fast rule.

Of particular importance to the State Council, nonetheless, is the role played by local and regional arts councils. Here again

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*Community residents working on an excavation for the Albany Archeology Project, funded by the America the Beautiful Fund of New York's Isolated Communities program.*



there is no uniform pattern. None of them is quite like another. Some provide a wide variety of services to local artists and arts organizations; others concentrate on bringing to their locality concerts, exhibits, theatre or dance performances, and the like which would otherwise not be available. During the past decade their number have varied. At the moment of writing there are about eighty, but new ones are springing up every day. It is well

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**“... the arts traditionally have been the means through which the unique qualities of a community or region are expressed ...”**

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they should, for even with the most generous estimate of the geographic spread which a single arts council can cover, there are still counties in the State which are not served by a local or regional arts council.

The State Council itself, before the local councils began to grow and multiply, was directly concerned with problems resulting from regional imbalances. One solution adopted at the outset was to tour some of the State's distinguished performing groups to places where they were not normally seen or heard. Programs like Traveling Exhibitions, Poets and Writers, and the Film and Video Bureau followed in the logical course of things, all based on the principle of spreading around the rich resources concentrated in the cities.

At the same time, however, the Council recognized the poverty of this approach as an *exclusive* method of operating. There was a great deal going on everywhere in the State, more than anyone realized, since information about local activities rarely travels far outside the area immediately concerned. Often the need was not so much for money as for objective judgment and advice—the evaluation of proposed programs and the chance to consult with professionals, even on such simple-seeming matters as how to secure tax exemption, how to arrange for bulk-mailing privileges, how to plan promotion and publicity, how to start a fund drive, how to set about preserving a historic building. The Council's Technical Assistance program, its oldest, least expensive, and in the long run most effective, was set up to meet these demands.

Over the years, with a progressive increase in State funding, the philosophy of the Council has come to be one of balance, of

responding to economic problems in the arts as and where they occur, in local terms, in the light of local tradition and in proportion to local need. Beginning with the appropriation for 1970–71, the Legislature has required that geographic location be taken into account, which has meant in practice that greater consideration is given to an organization than might be otherwise, where its service to a region is unique or irreplaceable. The result has been a relatively even distribution of funds around the State, with one or two conspicuous but understandable exceptions. The first can be found in those counties where there is an unusually strong cultural history and a high concentration of large institutions in proportion to population; the second, in the mainly suburban counties where there is a long-held belief—an unwarranted one, as it happens, but widely entertained—that people depend on the center of the city for their cultural sustenance, with a resulting scarcity of institutions eligible under Council guidelines and, therefore, a relatively low level of Council funding.

Behind this Council policy of balanced distribution there lies another, and by no means less important, set of convictions. The Council was founded, and has grown and developed, in the belief that the arts are not a frill or an extra, but are a vital and functioning part—in whatever sense you choose to think of them: social, psychological, moral, economic—of a healthy society. If this is so, then it follows inevitably that an arts council must be

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**“Even with the most generous estimate of geographical spread, there are still counties which are not served by local arts councils.”**

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concerned, and deeply, with those points in time and space where the arts and their audience meet. If the arts are rooted in life, and in fact necessary to it, then they must also be rooted in people and places—that is, in communities.

But they must be rooted there in durable and defensible forms. In its judgments—especially in its refusals, the things it has consciously *not* done—the Council has had to draw hard lines. It has taken its stand on the mutually reinforcing criteria of public service and quality, and where these are lacking it has not been eager to offer support. For example, no one would seriously argue that public funds should go to organizations that exist not for the public, but for the enjoyment of their own members.



Equally, it cannot be maintained that a ballet performance in which the dancers cannot stay on their toes is any contribution to the art of the dance, or of any real service to its audience.

What, then, should be the ultimate allocation of responsibilities for the arts at the regional level? What kind of a local or

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**“Often the need was not so much for money as for objective judgment and advice—the chance to consult with professionals . . .”**

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regional arts authority should there be? How should it arrive at the characteristic priorities which are specific to its locality? And what, not least, should be the State’s policy? These questions will be of increasing concern, not only to the Council, the Governor, and the Legislature, but to the arts community at large, and they will be much debated. In many respects they open new and uncharted territory as far as the arts and government are concerned, and on the solutions found there much of moment to the future depends.

Eric Larrabee

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## Arts Service Organizations

Under this designation stands a disparate group of organizations whose primary concern is not making art, but assisting those who do. They are realistic and hard working, with a drive toward administrative professionalism which is helping lay to rest the outmoded notion that nonprofit arts organizations are ill-managed.

For example, Volunteer Lawyers for the Arts provides first-rate free legal services for arts organizations and individual artists who lack the means for even far less competent professional advice. The Cultural Council Foundation, in addition to its municipal arts advocacy program in New York City, assists in the fiscal management of dozens of the city's arts organizations, and is conducting an extensive exploration into the proper role of the State vis-à-vis the Bicentennial. The advocacy program of the Foundation for the Community of Artists—expressing itself through a revolutionary newsletter—has led it into such areas as artist-gallery and tenant-landlord disputes, copyright laws, health insurance, the financial appreciation of works of art after sale, and any number of other concerns vital to the welfare of visual artists everywhere. The Arts and Business Council, almost single-handedly, is systematically prying at the lids of corporate coffers to find funds for the arts.

Nevertheless, by far the largest number of organizations funded under this program were local and regional arts councils throughout the State, from Buffalo to Potsdam to the tip of Long Island. These organizations—which, incidentally, are adding to their number almost weekly—will very probably cover the entire State in the near future. They endeavor to bring art to audiences and audiences to art, through encouragement, information exchange, programming, presentation, technical assistance, collective commercial service agreements (such as printing or advertising), and a host of other services. At their best, these local councils inventory the resources of their communities, and publish these as well as newsletters, directories, calendars, and specialized information. They offer centralized office services, organize tours and busing, help with fund raising, locate and fill gaps in community programming, produce radio and television programs, dispense grants, give scholarships and awards, and run



workshops in management as well as in the arts. The Council is relying increasingly on the services, advice, and cooperation of this far-flung and continually expanding network, which will soon reach the backyard of every citizen in the State.

Also funded under Arts Service Organizations is the New York Foundation for the Arts, which works closely with the Council in a variety of ways. The foundation administers the Touring Program, Technical Assistance, a Special Programs seed grant program, and the Film and Video Bureau, all of which are described elsewhere in this report. In addition, the foundation has set up a revolving loan fund, which allows it to make interest-free loans of relatively small amounts to organizations with critical cash flow problems. It has also entered into a research project to explore the possibility of cooperative State agency activity in the arts, and it administers the Artists-in-Schools program of the National Endowment for the Arts.

The Arts Service Organizations program is also the primary source of support for the Creative Artists Public Service Program, which provides fellowships to individual artists in twelve disciplines. It is discussed in detail under Statewide Service Programs.

In 1973-74 the Council supported thirty-one arts service organizations with a total of \$1,592,140. An alphabetical listing of those receiving funds appears on page 61.

Gray MacArthur

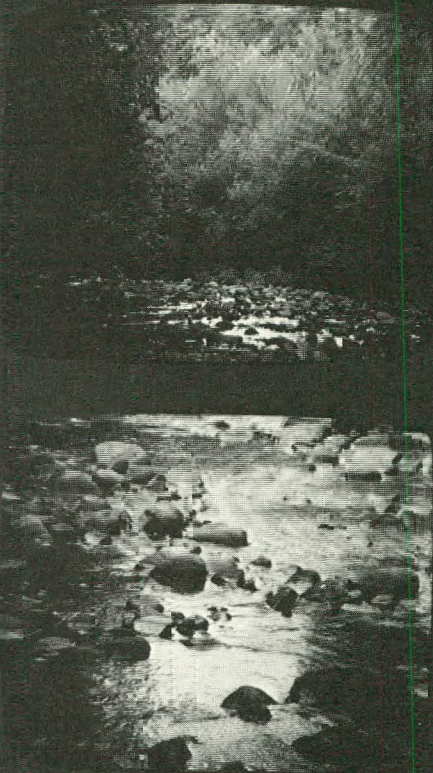
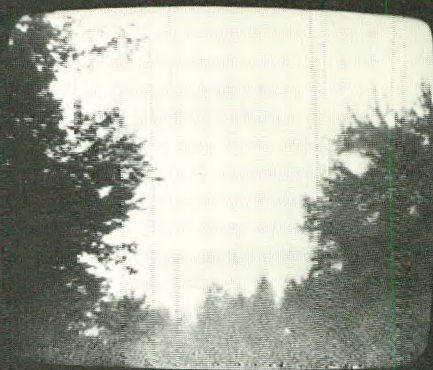
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*A jazz concert by the Mandolin Brothers on the Staten Island Ferry, sponsored by the Staten Island Council on the Arts.*











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## Film, TV/Media, Literature

Although economic and social forces placed constraints on many aspects of life in New York State in 1973–74, a healthy trend of growth persisted in film, television, and literary activities and in the size of their audiences.

Council support in these areas totaled \$1,419,525, an increase of only 1½ percent over the previous year, and well below the spiraling rate of inflation. Nevertheless, the funds made available from the Council were, in nearly all cases, sufficient to support a wide variety of organizations beyond mere survival.

The fruits of the Council's commitment and support are now perceptible not only in New York State, where unparalleled opportunities exist for work in film, video, and contemporary writing, but also throughout the country, where there is an awareness and admiration for the leadership the State has taken in its pattern of support. Visiting artists and critics from other countries now almost invariably put New York State on their American itineraries; and informal international ties with New York State film and video organizations are becoming commonplace.

The Council's Literature program distributed a total of \$330,525 to twenty-four organizations in 1973–74. The growth of their programs was both impressive and heartening in this era which is increasingly though incorrectly credited with "the demise of print." Approximately one-quarter of the total funds went directly into authors' pockets as fee money for a variety of services. The largest grant, \$106,000, which was 39 percent of the total, went to Poets and Writers, a statewide program providing public readings, workshops, or performances by poets and writers. Further discussion of this organization's activities can be found under Statewide Service Programs. In addition, 23 percent of the Literature funds went for educational programs such as the Teachers and Writers Collaborative's poets-in-the-schools program; 21 percent went toward support of small literary publications through funds to the Coordinating Council of Literary Magazines, aiding some fifty-eight magazines and small presses across the state; and 17 percent went toward increased services for writers and their communities through organizations such as the P.E.N. American Center, the Committee of Small Magazine Editors and Publishers

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*A series of off-screen images from Structure of Dry Fly Fishing, 1974, by Davidson Gigliotti of Media Bus in Lanesville.*



(COSMEP), and the Print Center. Of COSMEP's total membership one-fifth, or 110 magazines, are located in New York State. The number of publications printed at the Print Center in Brooklyn has doubled since last year. Some ninety-two issues came from this low-cost facility, and more than 100 editors benefited from consultations with the Center's administrator.

The Film program supported fifty-five organizations with a total of \$479,000. These funds were split between support for the exhibition of movies and the teaching of filmmaking in a variety of organizations and locales. In New York City, the Millennium Film Workshop, the Circle Film Forum and the New American Filmmakers Series at the Whitney Museum of American Art continued to provide exposure for the work of contemporary independent filmmakers. Formal study of this work was made more accessible to scholars through assistance given to the library of Anthology Film Archives. A grant to the Donnell Film Library of the New York Public Library enabled it to lease a beginning collection of avant-garde films which could serve as a model for libraries across the State that are interested in expanding their collections in this field.

A variety of outdoor film showings was made possible through grants to White Ox Films in Rochester, which screened a series of shorts and feature films in the Highland Bowl, and to Movies-in-the-Parks, which presented short films for children and adults in a dozen parks across the State.

Repertory cinema showings of theatrical films continued to attract moviegoers in the counties surrounding Rhinebeck, home of Upstate Films, Ltd. In 1973-74, close to 14,000 people attended these showings, an increase of more than 2,000 over the previous year despite the gasoline crisis. Media Study, Inc. in Buffalo expanded its impressive archive of interviews with contemporary filmmakers who visited the organization. Their one-man and one-woman shows drew audiences from throughout western New York. Media Study also held two important conferences, one on women filmmakers and the other on autobiography in contemporary film. Instruction in filmmaking and video production are also among the several programs offered by this community facility.

Instruction in the craft of filmmaking, far less accessible than classes in most of the other arts, was broadly supported by aid to many film workshops, such as the Nineteenth Ward Community Youth Project in Rochester, the Hornell Area Arts Council, the

Lake Placid Center for Music, Drama and Art, the Hudson River Museum, and the Women's Interart Center in New York City.

Other film related programs include: the Media Equipment Resource Center (MERC), which provides free loan of filmmaking and video equipment to artists and organizations; and the Film and Video Bureau, which sponsors film showings, exhibitions, and appearances of filmmakers and video artists. A more detailed discussion of these two groups' activities can be found under Statewide Service Programs.

The Council's TV/Media program made grants totaling \$610,000 to thirty-nine organizations. Four went to public television stations in Rochester, Syracuse, Schenectady and Garden City, and a fifth to the Television Laboratory of station WNET in New York City. Both the Syracuse and Rochester stations acquired video time-base correctors which will make possible the broadcasting of ½-inch videotapes produced by artists and community workshops, thus vastly enlarging the audiences for experimental and innovative work in portable television.

Video workshops continued to receive support, and their pioneering work is more and more seen as the model for developments in other states. These workshops dot the State from Manhattan to Lanesville to Woodstock to Binghamton to Ithaca to Syracuse to Rochester to Buffalo. At the Council's encouragement, representatives of the various facilities met this year at the Whitney Museum in New York City to compare their programs and discuss the possibility of forming a loose confederation and network of video workshops that would enable them to broaden the scope of their services. Many of the participants are contributors to *Video Resources in New York State*, published by the Council, which disseminates information, not available elsewhere, about video activities and services.

If it is possible yet to place video in an historical perspective, then two healthy trends become apparent. Increasing numbers of workshops are enabling people to *do*, not just watch, TV. And more and more video artists have outgrown their fascination with the medium's technical razzle-dazzle, and are creating strong works of simplicity and purity.

An alphabetical listing of organizations receiving Film, TV/Media, Literature funds in 1973-74 begins on page 63.

Peter Bradley







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## Performing Arts

The precarious state of the national economy is taking its toll on performing arts organizations. The question could undoubtedly be raised as to whether or not the seventies are paying the price for too rapid and over-optimistic cultural expansion in the sixties. But whatever the cause of the current situation, one thing is certain: government support has become essential to these organizations' survival.

Because the Council's total appropriation for 1973-74 remained the same, the funds available for Performing Arts—\$6,624,465—represented only a 5 percent increase over the previous year. Despite this small gain, however, a *pro forma* repeat of previous funding for programs under Performing Arts' jurisdiction was impossible due to the necessity for increased assistance to certain organizations.

In order to clarify specific requirements for funding requests, Performing Arts for the first time sent out written guidelines with the application forms. In addition, the staff traveled around the State to hold seminars with prospective applicants. These meetings resulted in applications which were more tightly organized and specifically aimed at the funding possibilities available.

A number of organizations received increased assistance: among them, the Lake Placid Association for Music, Drama and Art; the Albany Symphony Orchestra; the Rochester Philharmonic Orchestra; the Island Orchestra Society; the Circle in the Square theatre; and the Studio Arena theatre in Buffalo. Such increases, however, made it essential to retrench elsewhere. This called for a reevaluation of policy objectives and a reexamination of the effectiveness of previous funding.

When the Performing Arts program was first established in 1970 it was difficult to predict which organizations would ultimately make best use of State assistance. But after three years it was possible to assess comparative effectiveness and to make recommendations that inevitably resulted in a consolidation of the program's funding. In a year when the increase in organizations' operating costs greatly exceeded the increase in program monies, it was decided that concentrated support was more practical than the broader-based approach of previous years.

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Patricia McBride and Helgi Tomasson in *The Dybbuk Variations*, a new work with score by Leonard Bernstein and choreography by Jerome Robbins for the New York City Ballet.



School-related activities were among those most affected by this decision. The guidelines and seminars had discussed this eventuality; nevertheless, the reality was a difficult experience for all concerned.

Although the number of Performing Arts applications received in 1973–74 was about the same as the previous year, a greater percentage came from theatres. In 1973–74 eighty-six theatre organizations received a total of \$1,550,955 in financial support. Whenever possible, priority was given to requests for actors' salaries; approximately 40 percent of the monies allocated to theatre went for payrolls.

The theatre program also assisted some interesting efforts to develop new dramatic techniques. The International Theatre Institute of the United States received aid from the Council to support the International Centre of Theatre Research, directed by the English stage director Peter Brook. Mr. Brook conducted a series of workshops in Brooklyn in association with the Brooklyn Academy of Music, providing theatre professionals with the opportunity to work with a very exciting group of actors and actresses. Since many of the activities were held in neighborhood halls and on the streets, the impact of Brook's visit was felt throughout the community.

A phrase which has recently come into vogue in the theatre is "mobility of material," referring to the movement of a play from one producer to another, or from one theatre to another. In some cases a play produced for a limited run by a nonprofit theatre, often with the assistance of the Council, can be transferred by a license agreement to a commercial producer for an extended run. Alternatively, a nonprofit theatre will shift its own production, for example moving from Off-Off Broadway to a more visible Off Broadway or Broadway theatre. The advantages of this mobility are primarily economic; an extended run is especially beneficial to the playwright, and a larger playhouse, regularly filled, rewards everyone connected with the production. In addition, a larger theatre often draws the attention of the media, which helps the playwright, designer, and nonprofit producer with the financing of productions to follow. Examples of both types of movement abound. Of the first type, change from nonprofit to commercial auspices, the production most frequently cited is *Hair*, first produced by Joseph Papp at the New York Shakespeare Festival, then moved to Broadway by Michael But-

ler. In 1973–74, the musical *Candide*, originally produced by the Chelsea Theatre Center, moved to Broadway where it was produced by its director Hal Prince. Productions which changed locale were numerous: the Negro Ensemble Company moved its prize-winning production of Douglas Turner Ward's *The River Niger* to Broadway; while Off-Off Broadway the Circle Theater Company's production of *The Hot L Baltimore* by Lanford Wilson moved to an Off Broadway run with the assistance of Broadway producers Kermit Bloomgarden and Roger Ailes; and upstate the Studio Arena of Buffalo's *Funny Face* by George and Ira Gershwin was presented in Washington, D.C.

The Theatre Development Fund (TDF) is an example of how good research and planning can lead to creative solutions of problems. Several years ago, during interviews about problems in the performing arts for the Rockefeller Panel Report *The Performing Arts: Problems and Prospects*, the Broadway producer Richard Barr, among others, suggested that a nonprofit corporation be started to aid fine quality commercial productions which might otherwise have a limited chance of success on Broadway. The result of this suggestion is a Subsidy Ticket Assistance program to aid the commercial theatre. The method by which support is given is a ticket voucher system. TDF, subsidized by public and private sources, purchases large blocks of seats before a show opens, and then resells the seats at a cut rate to an audience with limited means. Eligible ticket purchasers are notified through extensive mailing lists drawn from such sources as union membership rolls. In this way, TDF helps to broaden the theatre-going audience, thus providing a healthier environment for commercial and nonprofit theatres alike.

TDF's successful participation in the theatre has led to the development of other similar marketing devices, including a half price ticket booth for the sale of Broadway tickets and low price ticket programs for dance and Off-Off Broadway performances.

Probably the most promising statewide development in theatre has been the growing strength of groups outside New York City. A sign of the maturity and stability of these theatres is their ability to undertake changes in direction, and yet still maintain an active and lively schedule. The most prosperous of these are the Studio Arena in Buffalo, the Rochester Shakespeare Theatre, and the Syracuse Stage. Other communities would do well to look to these examples before starting their own theatres.



Many of the problems confronting dance were underlined this past season by the strike at the New York City Ballet. This was a "first," though undoubtedly not the last. Wages of dancers, and indeed of performers in general, lag far behind those of other professionals. This inequity makes dancers, in effect, the real subsidizers of the dance companies; the strike was evidence that dancers are no longer willing to accept this situation. A career as a dancer is not only a legitimate form of artistic expression, but also an essential contribution to our cultural growth. It was with this need in mind that the Council again considered salaries among the highest priorities for funding.

A major difficulty of the Council in spreading its dance assistance statewide is the heavy concentration of activity in New York City. This is a national problem as well; no other state has as many professional ballet and modern dance companies as New York, and with few exceptions they are located in New York City. There are, however, a growing number of successful companies outside the city: among them Garth Fagan's *Bottom of the Bucket*, *But . . .* Dance Theatre in Rochester, James Payton's Brockport Resident Dance Company, and Sharon Bouck's Potsdam Chamber Dance Ensemble. Nevertheless, the Council seeks to develop additional good quality dance outside the metropolitan area. It is a difficult task, however. A dance company's requirements are many and complex. Aside from the requisite choreographers, dancers, musicians, scenery designers, and, of course, a theatre, a dance company's success depends on a tough-minded and committed board, competent management, friendly local banks, and a good training program. Is it possible to pull all these together to create for dance the equivalent of the Tri-Cities Opera in Binghamton, the Studio Arena Theatre in Buffalo, or the Rochester Philharmonic Orchestra? It is an expensive and arduous job, but it is being encouraged wherever there is enough local interest.

Eighty dance organizations received a total of \$1,367,641 in 1973-74. In addition to support for salaries, the program helped to underwrite production expenses for the staging of a number of new works among them: *Coppelia* by George Balanchine, *The Trust: Five Quartets*, *an American Landscape* by William Dunas, *Three Essays* by Lar Lubovitch, *The Dybbuk* by Jerome Robbins, *The Platform* by Paul Sanasardo, *Ecuatorial* by Anna Sokolow, *Untitled Quartet* by Paul Taylor, and *In the Beginnings* by Twyla

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Yolande Bavan as Alice, Rick Salome as the Mock Turtle, and Clayton Berry as the Grif-fen perform Lewis Carroll's Alice in Wonderland at the Rochester Shakespeare Theatre.







Tharp. The Dance program also supported the revival of three works by Martha Graham: *Deaths and Entrances*, *Letter to the World*, and *Night Journey*.

Among music organizations, the problem of strikes appeared again; the musicians and management of the New York Philharmonic disagreed on terms of a new contract and the orchestra went out on strike for ten weeks. Labor disputes continued to plague other music organizations as well. Both the City Center Joffrey Ballet and the New York City Opera were hit by strikes, and a walkout was narrowly averted at the Buffalo Philharmonic Orchestra.

Financial problems have become increasingly serious. The Suffolk Symphonic Society was forced to cancel the end of its season, and several other music organizations are on the verge of collapse. In response to this situation, the majority of music funding went to applicants' highest priorities: usually—as with Dance and Theatre—paying musicians. In 1973–74 Music disbursed a total of \$2,561,004 to 180 organizations.

The Music program was able to initiate a new project in 1973–74; up to \$5,000 in matching funds was offered for the commissioning of a work of music. Funds are to cover the composer's fee, and copying and reproduction expenses. The program received far more requests than it could grant; \$200,000 was finally awarded to sixty-one organizations for sixty-eight new works (some organizations commissioned more than one). Few of these will be performed this year, since the composers have just begun work; but we can look forward to major presentations of new music in a year or so. Their performance should coincide with the Bicentennial celebrations.

Besides funding “producing” companies, Performing Arts also handles requests from “Presenting Organizations,” nonprofit sponsors such as the City Center of Music and Drama in New York City, or the Lake Placid Association for Music, Drama and Art. These organizations arrange and finance the presentation of performances by touring companies or summer appearances of resident companies, such as the New York City Ballet at the Saratoga Performing Arts Center. They are valuable assets to both the community and the performers, since they function as the local risk-takers—raising the money, arranging transportation, and handling publicity. In 1973–74 fifty-nine presenting organizations were funded with a total of \$1,144,865.

The Composer in Performance, which suspended operations in 1973 because of administrative difficulties, will now be managed for the Council by the American Music Center. This program provides part of composers' fees for local organizations which engage composers to perform or direct performances of their own music and to talk about their compositions. The program will be active again in 1974-75.

Other Performing Arts programs include the Touring Program, which provides financial assistance to small nonprofit organizations wishing to sponsor performances by professional companies; and the Costume Collection, which rents costumes to nonprofit performing groups in the State at well below commercial rates. Further discussion of these two programs may be found under Statewide Service Programs.

An alphabetical listing of performing arts organizations receiving funds in 1973-74 appears on page 71.

Lewis L. Lloyd







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## Special Programs

In 1973–74, Special Programs once again proved its basic premise—that out of minority consciousness major art can grow. This consciousness may be cultivated by groups dedicated to one or another of the traditional artistic disciplines or by parts of groups dedicated to an ostensibly “nonart” purpose, such as the cultural arm of a social action agency. The creative achievement which can spring from the latter is exemplified by the history of a series of Special Programs grants, which culminated during 1973–74 in the widespread success of a play on the brutality of prison life, *Short Eyes*, and the subsequent recognition of its playwright, Miguel Pinero; of its director, Marvin Camillo; and of the company which performed it, The Family.

This history began in 1970–71. The Special Programs staff was anxious to develop arts programming in Westchester’s scattered minority communities, and supported the salary of Marvin Camillo to work as a ghetto arts consultant through the Council for the Arts in Westchester. At the same time, the Council was helping to fund a theatre program of the White Plains Community Action Program, the seedbed from which the Street Theatre blossomed. These two developments led to a joint effort to bring a theatre workshop to the Ossining Correctional Facility, the success of which led Mr. Camillo to begin a similar workshop at the men’s prison at Bedford Hills. It was there that inmates with artistic promise received theatrical training, leading to the formation of the theatre company The Family. From the same pool of hitherto untapped inmate talent came Miguel Pinero and his play *Short Eyes*, which has since received international acclaim.

Minority consciousness is, of course, expressed by the existence of many cultural organizations serving the black, Hispanic, Asian-American and Native American communities. These groups provide an alternative for artists without access to traditional cultural resources and private funding sources. They also preserve, explore, and transmit the rich heritage of these cultures, as well as encourage the creation of contemporary works evolving from traditional roots.

Particular note should be made of the many different directions this minority expression can take. For example, among the

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A scene from the original production of Miguel Pinero’s *Short Eyes*, a dramatic presentation of prison life performed at the Theatre of the Riverside Church in New York City.



theatre companies supported by Special Programs in 1973–74 one finds programs designed to preserve traditional African culture; groups focusing on African Ritualistic Theatre; contemporary productions springing from the “black humor” so essential to black survival; groups concentrating on black musical theatre and black classical theatre; and experiments in total theatre. Hispanic theatre is equally varied. There are Spanish-speaking theatre companies presenting Spanish classics, translations of European classics, contemporary South American plays, and plays reflecting the current Hispanic-American experience.

If part of the definition of minority status includes lack of access to the cultural mainstream, then people who are confined to institutions or live in “isolated communities” can also be thought of as minorities, though not in the usual sense of color or ethnic origin. It was this premise which led to Special Programs’ creation and continuing support of the Isolated Communities program, now administered by the America the Beautiful Fund of New York with matching monies from the National Endowment for the Arts. It is discussed in detail under Statewide Service Programs.

In 1973–74 Special Programs funded 112 organizations with a total of \$1,468,100. Over half of these were performing arts groups; the remainder, with the exception of four film/TV projects and two arts service organizations, were evenly divided between visual arts and multi-arts community programs. An alphabetical listing of organizations receiving funds in 1973–74 begins on page 104.

Harold Youngblood

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## Visual Arts

Visual Arts encompasses three programs: Architecture and Environmental Arts, Visual Arts Services (formerly called Community Projects in the Visual Arts), and Museum Aid.

Architecture and Environmental Arts has completed its first year of funding; thirty-eight organizations received a total of \$328,400. Several of these had been funded previously through Visual Arts Services and Museum Aid, but growing pressure on the Council to be more active in providing expertise in this field called for the creation of a separate division to handle applications from preservation, architecture, and environmental education organizations. The process of redesign and preservation requires studies, planning, documentation, and education, and support for these projects is badly needed. The program staff feels it can be particularly helpful to local organizations, providing them, in the form of expertise, surveys, and professional personnel, with the tools to accomplish their objectives. Funds to the Catskill Center for Conservation and Development in Shokan, for example, will make possible an economic study of a mill at East Meredith and a survey of its collection of nineteenth-century machinery. If the mill can become a self-supporting museum facility, a landmark will be preserved while at the same time serving a useful function. The Lakeshore Association for the Arts in Dunkirk is conducting an architectural survey of the region's historic buildings, which will result in an exhibition and a catalog. The Parks Council in New York City received funds for classes in wetland conservation to be held at the Jamaica Wildlife Refuge.

Through funds to the Landmark Society of Western New York, the Architecture and Environmental Arts program also supported several statewide services. The first provided administrative assistance to establish the Preservation League of New York State, intended to foster interest in historic, architectural, and environmental preservation. One of its first activities was the organization, with the help of Council funds, of a statewide preservation conference which took place in Rochester in April 1974. Over 350 people from all over the State attended. Another program, entitled "Unique New York," awarded twenty-one small individual fellowships for the execution of innovative environmental preser-



vation ideas. These projects included refurbishment of an old lock, creation of a stone wall association, replanting the banks of the Bronx River, and conversion of an old gas station into a community center.

Community Projects in the Visual Arts, in its fourth year of existence, supported 105 organizations with a total of \$684,823. The program is committed both to educating and encouraging an audience for the visual arts and to providing facilities and opportunities which serve professional artists. This latter emphasis is relatively new; due to this increased involvement with professional organizations, the program has been renamed Visual Arts Services.

The creation of a work of art is essentially a private activity, and those who engage in it are by nature solitary individuals. Unlike the performing arts, their work requires no collective effort or public dialogue for its realization. Therefore, relatively few visual artists' organizations exist outside the commercial gallery system. Nevertheless, the artist's greatest cry is for exposure. In an attempt to find more ways to aid visual artists, Visual Arts Services broke with previous policy and funded several artists' cooperatives with general support, among them the Bowery Gallery and 55 Mercer in New York City. It also aided several crafts cooperatives such as the Pottery Coop in Rochester and the Adirondack Mountain Craftsman Association in Keeseville.

Other noncommercial exhibition facilities which the program funded include such New York City organizations as 112 Greene Street, the Humanist Center of the Cultural Alternatives Network, and Artists Space (administered by the Committee for the Visual Arts) as well as the Institute for Art and Urban Resources, which finds inexpensive or free studios and exhibition space for artists in New York City. Additional funds to the referral service of the Creative Artists Public Service Program will enable it to expand the service to include CAPS finalists as well as fellowship winners. The service maintains a slide file of these artists' work, and makes it available to community art centers, architectural firms and businesses that are interested in exhibiting, commissioning, or purchasing works of art.

The program continued its aid to instructional programs in community art centers and school-serving organizations, funding many photography, crafts, printmaking, painting, drawing, and sculpture workshops. Great emphasis was placed on professional

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*A visual statement of change in 20th-century Millerton, made by the Local Visual History Education Project, sponsored by the Apeiron Workshops in Millerton.*





instruction, with instructors' fees given high priority. In this way the workshops can not only offer high quality classes, but also provide teaching opportunities and income for the artists.

In addition to workshops, grants to art and community centers included administrative and exhibition expenses, enabling the centers to hold frequent exhibitions of regional artists' and craftsmen's work. Grants to organizations like the Community Education Collaborative fund artist-in-residence programs in schools.

The program responded to two other important needs. One was documentation of visual artists and their activities. Cable Arts Foundation received aid for a documentary film on four New York State artists living and working in both urban and rural situations. The New York Studio School is doing a video documentation of New York painters and sculptors from the 1930s through the 1960s, and photographer Peter Moore, under the auspices of Finch College, is doing a photographic and audio-visual documentation of 1960s experimental performance art.

The other was the problem of placing arts administrators and other talented individuals in visual arts organizations, a problem which stems not so much from a paucity either of people or available jobs, as from a lack of reliable channels through which they can be put in touch with each other. Opportunity Resources for the Performing Arts, which has been providing this service for performing arts organizations, will conduct a study to determine how it can extend its activities to visual arts organizations.

In addition Visual Arts Services continued its support of the Visiting Artists program, administered by the Committee for the Visual Arts. The program is described in detail under Statewide Service Programs.

Whereas Architecture and Environmental Arts and Visual Arts Services can be concerned with community issues and objectives, the Museum Aid program has had to concentrate most of its funds and attention on the problems of established institutions caught in an inflationary squeeze which often diminishes their services and even threatens their collapse. Since 1970, when the Council's budget leaped from \$2 million to \$20 million, Museum Aid's function has become increasingly that of providing not only basic support but in many cases sustaining large amounts of funding. This year, from a total of \$2,878,557 almost \$1.5 million went for salaries. The program also provided for other vital expenses, such as guards and maintenance at the Whitney and Guggenheim

Museums in New York City and significant parts of the exhibition budgets at the Memorial Art Gallery, Everson Museum, and Albright-Knox Art Gallery, all upstate. Without these additional funds, the museums would not have been able to offer their present lively schedule of changing exhibitions.

Of the 146 organizations funded by the Museum Aid program, there were thirty-nine art museums and art-related organizations, fifteen science museums (including botanic gardens and zoos), thirty-two history museums, forty-six historical societies, and thirteen general museums, such as the Hudson River Museum in Yonkers and the Roberson Center for the Arts and Sciences in Binghamton. Of the organizations receiving funds in 1973–74, approximately 41 percent had operating budgets of \$25,000 or less; 24 percent from \$25,000 to \$100,000; 22 percent from \$100,000 to \$500,000; 7 percent from \$500,000 to \$1 million; and 8 percent over \$1 million.

Funds also went to organizations which serve museums—Museums Collaborative, the Regional Conference of Historical Agencies, Media Equipment Resource Center (MERC), and the Gallery Association of New York State. The activities of MERC and the Gallery Association are discussed further under Statewide Service Programs.

The Museum Aid program has played an important formative role with newer museums, which look to the Council to get under way. In New York City these include the Studio Museum in Harlem, as well as several borough museums such as the Bronx Museum of the Arts and the Jacques Marchais Center for Tibetan Art on Staten Island. Upstate, the program gave encouragement grants to the new Black American Museum and Cultural Center in Niagara Falls and the National Soaring Museum in Elmira.

The program responded to topical issues with several special projects. Requests for video projects appeared on many applications, particularly from art museums. To explore its possible use in museum programming, the Everson Museum of Art in Syracuse held a video conference in April 1974 for art museums in New York State. And the New York State Association of Museums organized two seminars, one upstate and one in New York City, to explore the legal problems of employer-employee relations in cultural institutions, where widespread rumblings of unionization have forced administrations to review their policies and obligations to their professional staffs.



The program's commitment to services with statewide coverage remained firm and active. Its longstanding Museum Workshop Program, coordinated by the Metropolitan Museum of Art, was again extremely well attended, accommodating over 100 people from museums and historical societies across the state. In addition to its behind-the-scenes sessions at the Metropolitan and other city museums, the workshop program experimented successfully with a week of visits to museums in Rochester. Participants found their experience in Rochester so rewarding that the program plans to include it again in next year's schedule. A welcome outgrowth of these workshops, which have been in existence since 1966, has been the creation of a network of professional working relationships among museum people all over the State.

The Visual Arts department received 426 applications in 1973-74, funding 289 of these with a total of \$3,891,780. It processed over 100 more applications than last year. Its constituency is highly varied, handling a great range of organizations from large urban museums to visual arts workshops in rural libraries.

Ultimately, visual arts organizations are a means of giving people the sensibility of artists, if not the talents and skills, and a curator's or architect's feeling for and understanding of human artifacts, if not his scholarship or design abilities. Not everyone chooses this kind of personal enrichment, but it is the goal of the Visual Arts program, as well as the organizations it serves, that in remote as well as in urban regions the choice be there.

An alphabetical listing of visual arts organizations receiving funds in 1973-74 appears on page 112.

Lucy Kostelanetz

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*A Medieval Festival held at the Cloisters, in New York City, as part of a program of workshops in medieval crafts sponsored by Community Environments.*











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## Statewide Service Programs

Of the many organizations which the Council serves, there are a number to which it bears a special relationship. They deal with the Council—and the Council deals with them—in ways that significantly distinguish them from the vast majority of nonprofit cultural organizations in the State. For one thing, they are in many instances offspring of the Council's own activities. Some, such as Technical Assistance, the Film and Video Bureau, Poets and Writers, or the Touring Program, began as Council programs. Others, such as the Creative Artists Public Service Program, the Costume Collection, or the Media Equipment Resource Center, are, if not offspring of the Council, at least children whose birth the Council attended as midwife or godparent. All were perceived by the Council as essential to fill particular needs, and have been sufficiently successful to establish themselves independently with their own integrity of purpose. There is an exceptional interchange of advice and information between the Council and their boards and professional staffs. Further, the Council is often their preponderant source of support; they are funded from the Local Assistance budget through the appropriate Council program.

Administrative structure varies; for some the Statewide Service Program is their sole activity, others come under the wing of larger organizations. But they were all established to offer particular services to communities and arts organizations throughout the State, services which were not available elsewhere. They are identified and described below, in order to emphasize their unique circumstances.

**The Costume Collection**, formerly an independent organization managed for the Council, is currently being administered by the Theatre Development Fund. It consists of over 48,000 costumes donated by such organizations as the Metropolitan Opera, the Columbia University Drama Department, and various Broadway shows. Nonprofit performing groups throughout the State and elsewhere that do not have the facilities for making their own costumes and cannot afford commercial rental services, may rent them at well below commercial rates. In many cases this enables them to stage productions that they would otherwise be unable

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*Into the Streets, an exhibition of color photographs documenting outdoor wall murals by the Cityarts Workshop and related student works, shown here at the Fine Arts Center Gallery at the State University College at Oneonta and circulated by the Gallery Association of New York State.*



to present. The fees, which start at \$5, operate on a sliding price scale determined by the size of the audience and the number of performances. In 1973–74 the collection provided costumes for 167 productions by 113 organizations in New York State.

The **Creative Artists Public Service Program (CAPS)**, an independent organization, is designed to serve both the artist and the public by giving assistance to individual artists for the creation of new work, and by bringing them and their work into contact with a wider audience. Fellowships are given in the fields of choreography, fiction writing, film, graphics, multimedia, music composition, painting, photography, and video. In 1973–74 CAPS also administered six fellowships in xerography, with funds provided by the Xerox Corporation.

Fellowship recipients perform community-oriented services throughout the State such as lectures, demonstrations, workshops, open rehearsals, readings, performances, or donations of finished art works. Services performed by 1973–74 fellowship recipients included an outdoor concert dedicated to Duke Ellington, given at Bronx Community College by Valerie Capers and six other musicians; construction of two outdoor sculptures at Storm King Art Center, Mountainville, by Rosemarie Castoro; a series of weekly photography workshops for mental patients at Roosevelt Hospital in New York City, conducted by Dorothy Glouster; and a correspondence project between playwright Ken Brown and an inmate/writer at the Eastern Correctional Facility, Napanoch, in which Brown reads and evaluates the inmate's manuscripts and offers him counseling and advice.

CAPS prolongs its service to artists beyond the term of the fellowships through a number of exposure projects—among them traveling film and video festivals, performances, circulating exhibitions, and portfolios. It also operates the Visual Arts Referral Service, a photo file of the works of winners and finalists which is made available to museums, local arts councils, architects, city planners, businesses, and others interested in the purchase and exhibition of contemporary art.

From the nearly 10,000 applications received since the program began in 1970, CAPS has awarded a total of 505 fellowships ranging from \$1,500 to \$5,000, with an average of \$3,000. In 1973–74, 3,766 applications were submitted; 166 artists received grants. The recipients are listed on page 135.

The **Film and Video Bureau**, administered for the Council by the New York Foundation for the Arts, offers financial assistance for a variety of film and video services. It provides matching funds of up to \$150 for lectures by film experts, and partial fees for video artists who demonstrate and talk about their work. It also provides matching funds, up to \$300, for rental fees for community film societies, public libraries, schools, art centers, and other non-profit organizations which offer film series. In 1973–74 the Film and Video Bureau supported rentals for eleven film series, as well as sixty speakers' appearances. A geographical listing of activities sponsored appears on page 136.

The **Gallery Association of New York State**, begun in 1972, was designed to stimulate sharing of exhibition materials and curatorial resources among nonprofit groups presenting visual arts to State residents. Since its inception, the organization has been expanding rapidly to offer a greater variety of exhibitions and related services, including insurance and art transportation, to its 125 members. Membership is open to all nonprofit and public visual arts exhibitors in the State at an annual fee of \$30. Organizations range from small community art centers to large city museums.

In 1973–74 the Gallery Association sponsored thirty-nine traveling exhibitions, organized by member groups. Subjects spanned three and a half centuries of American artistic development, from a multimedia documentary of American glassmaking since Jamestown to an exhibition of Stephen Antonakos' neon sculpture; in addition, many exhibitions were of international scope. Rental fees for these exhibitions range from \$40 to \$500 per month.

The Gallery Association's insurance program, originally instituted to cover its rental exhibitions, is an open-ended all-risk fine arts policy; and, as such, it provides coverage during all storage, transit, and exhibition periods. The cost of this insurance is included in the exhibition rental fee. However, member organizations may now purchase additional insurance to cover their own exhibitions and media equipment at costs substantially below commercial rates. During 1973–74 this policy provided for over \$5 million worth of coverage.

The Art Transporter, instituted in 1973, is another exhibition-related service. Its primary function is to move Gallery Association



traveling exhibitions, and, like insurance, is included in the exhibition rental fee. However, the two trucks and their driver/art handlers are available to members for their own use on a first-come-first-served basis. Of the total transits in 1973–74, 56 percent were for Gallery Association exhibitions; the remaining 44 percent were for members.

In 1973 the Council phased out its Exhibitions program, transferring many of the exhibitions to the Gallery Association. These are now being circulated in addition to the association's previous offerings. A listing of all exhibitions offered in 1973–74 appears on page 136.

The **Isolated Communities** program, administered by the America the Beautiful Fund of New York with funds from the Council and the National Endowment for the Arts, gives small seed grants to aid the growth of local arts activities in New York State. This funding is aimed at helping community-based projects in small towns and villages, hospitals, Indian reservations, and migrant worker camps—communities which lack the resources to start or develop arts programs. Emphasis is placed on the preservation of the local heritage and encouragement of indigenous cultural activities; typical projects include native crafts workshops and festivals, folk music and theatre presentations, and preservation of historic landmarks. In 1973–74 the Isolated Communities program supported 108 projects in ninety-one towns, in both upstate New York and on Long Island. In addition, it provided over 100 instances of technical assistance for problems ranging from workshop programming to restoration to development of documentary films and video programs. A geographical listing of 1973–74 recipients appears on page 138.

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*An example of Iroquois Indian crafts, this bird appeared in an exhibition of Iroquois and native American art that traveled to reservations and galleries throughout the State. The exhibition was directed by Peter Jemison and sponsored by the Isolated Communities program of the America the Beautiful Fund of New York.*

The **Media Equipment Resource Center (MERC)**, established in 1971, is a film, video, and sound equipment loan service administered by the Young Filmmakers Foundation. MERC provides New York State artists and arts organizations with the free loan of Super 8mm and 16mm film, video, and sound equipment. Recipients may use MERC's in-house post-production facilities for film and video editing, sound transfers, and screenings. MERC has recently built a studio for film or video productions in its new space at 4 Rivington Street. Though the use of equipment is free, a refundable deposit or proof of insurance coverage is required







and there is a small service fee for use of the studio.

Recipients include both individual artists and nonprofit organizations. Recipients may borrow equipment on a short term basis, usually less than a week, for production and presentation. Organizations which run filmmaking workshops may borrow Super 8mm or 16mm equipment for longer periods of time, usually from three to six months.

A study of the 576 MERC recipients served in three years shows that 38 percent are individual artists and the remaining 62 percent are organizations. Over this three-year period, MERC has provided equipment and services valued at close to \$1 million to a diverse group of New York State residents in twenty-four counties. In 1973–74, MERC provided services valued at \$355,954 to 347 recipient groups and artists.

**Poets and Writers**, an independent organization which was formerly the Council's only literature program, offers supplementary fee money for readings and workshops by poets, playwrights, and fiction writers. It also provides advice on which poets might be suitable, available, or within the price range of a sponsoring organization. Fees generally range from \$25 to \$250, and are usually matched by the sponsor. In 1973–74 audiences for readings at libraries, community centers, colleges, and universities across the State more than tripled from the previous year, totalling approximately 53,000 people. The program distributed fees to 337 different writers, exactly 100 more than last year. The 209 local sponsors raised over \$70,000 in matching fee money.

The program's poets-in-the-schools division strengthened the effect of its program by granting matching funds only to those schools which agreed to schedule the poet at least four times with the same three classes during the year, thus abandoning one-time visits. This system worked so well that the number of writing workshops in schools rose from 480 in 1972–73 to 1,411 in 1973–74. The total number of days spent by poets in schools rose from 160 to 396, and the readings reached over 30,000 students and teachers. The demand for school programs resulted in the formation of a new organization, New York State Poets-in-the-Schools, which will supervise most such programs in 1974–75. It will be supported by the National Endowment for the Arts, the U.S. Office of Education, and the Noble Foundation of New York City, in addition to the Council.

A geographical listing of activities sponsored by Poets and Writers appears on page 143.

The **Technical Assistance** program, administered for the Council by the New York Foundation for the Arts, provides professional advisory services by expert consultants to State arts organizations faced with projects or problems which their own staffs cannot handle. The average Technical Assistance assignment is completed in one to three days, but a few extended assignments are made each year if the problem is of such complexity that more time is required. Aid is not restricted to "technical" difficulties as such; the program offers advice and guidance on fund raising, administration, promotion, audience development, programming, exhibition techniques, community relations, cataloging, architectural evaluation and preservation, accounting, budgeting, and legal matters. A number of advisors and consultants have been used on an extended basis to help both the organizations and the Council with program review and planning. Technical Assistance is assigned by the Council program under which an organization would normally apply for funds. In 1973-74, 181 organizations in seventy-five communities received assistance. A geographical listing of recipients appears on page 149.

The **Touring Program**, administered for the Council by the New York Foundation for the Arts, provides financial assistance for most nonprofit organizations that wish to sponsor performances by professional companies. The program supports the difference between expenses (artists' fees and production costs) and income (ticket sales, contributions, etc.). Priority is given to organizations which demonstrate an ability to raise substantial funds on their own and sustain or increase attendance from season to season. Performances must either be part of a series of events or clearly lead to the establishment of such a series. Since the Touring Program began in 1962, it has been able to reduce its support of programs from 50 percent to an average of 20 percent. In 1973-74 the total deficit underwritten by the program was \$83,900; sponsoring organizations in forty-three communities raised \$394,620 for 115 performances which reached an estimated audience of 110,000 people. A geographical listing of the program's activities appears on page 152.



The **Visiting Artists** program, administered by the Committee for the Visual Arts, enables New York State cultural and educational organizations to invite distinguished artists and art critics to talk about their work. It provides half of the speaker's fee of \$150, as well as up to \$50 for travel expenses. The program provides a unique opportunity for art students and others interested in the visual arts to take part in informal discussions. The program acts as a coordinator between speakers and sponsors. In 1973–74 fifty-six organizations sponsored a total of 140 artists' and critics' lectures.

Visiting Artists also administers the Art Scene program, which arranges visits to artists' studios for student groups, in cooperation with University-wide Programs in the Arts of the State University of New York. Among those who met with students this year were Mel Bochner, Gary Bower, Ronald Clark, James Cobb, Agnes Denes, David Diao, Philip Glass, Peter Grass, Klaus Kertess, James Monte, Donna Nelson, Georges Noel, Richard Nonas, Yvonne Rainer, Bruce Rubin, Vincent Smith, Kenneth Snelson, Sylvia Stone, and Elon Wingate. Students from the following colleges and universities participated: Corning Community College, Hobart and William Smith Colleges, Jefferson County Community College, Manhattanville College, New York City Community College, Niagara Community College, Orange County Community College, Queensborough Community College, St. Thomas Aquinas College, State University Colleges at Brockport, Cortland, Fredonia, Geneseo, New Paltz, Old Westbury, Oneonta, Oswego, Plattsburgh, Potsdam, and Purchase, State University of New York at Albany and Stony Brook, State University College of Ceramics at Alfred, Staten Island Community College, Syracuse University, and Ulster County Community College.

A geographical listing of participants in the Visiting Artists program appears on page 153.

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## Arts Resources

The Council's Arts Resources division, created in 1970, continues to function as the central service branch of the Council, responsible for helping arts organizations in ways other than granting them funds, yet equally as vital to their existence. Chief among its non-monetary services is the provision of information of all sorts, in various formats.

As the financial straits of arts organizations in New York State worsen and as increased public funding attempts to respond to their needs, information becomes increasingly valuable. Wide availability of statistics is of critical importance, particularly on the economics of the arts—a subject on which the public is remarkably ill-informed. A survey conducted recently by the National Research Center of the Arts for the Associated Councils of the Arts reported that 56 percent of the American public thought that cultural institutions “break even or make money,” and an even more alarming 71 percent thought that actors earn more than most salaried people. Dispelling such misconceptions is essential if increased funding from private as well as public sources for the arts is to be encouraged.

Development of data is largely the function of the division's Application Service Section, while its dissemination is carried out by the public information and publications staff and the Information Center. Solid facts on government's role in the arts help to answer the thousands of questions that flow to the Council from many directions—the media, legislative and governmental offices, public and private funding sources, arts organizations themselves, the Council staff, and the public at large.

The Information Center either answers questions about the arts in New York State directly or makes the appropriate outside referrals. Often the first point of contact with the Council for both artists and arts organizations, the center itself houses a small library of books, pamphlets, reports, and files. It is open to the public during the Council's normal office hours. Many of the questions directed to the center concern fund raising, an area to which it pays special attention. In 1973–74 the center, with funds from the Civil Service Employees Association, began a series of Council staff training seminars on non-State funding, which



included a session with staff members of the National Endowment for the Arts. Another meeting was devoted to the Foundation Center as an information and service source.

Arts Resources continues to work closely with arts service organizations, even though the granting of funds to such groups was officially transferred from this division to the office of the Assistant Director for Administration in 1973–74. For example, Arts Resources arranged for free distribution to local arts councils and New York State libraries of the softcover version of the second edition of *Volunteer Lawyers for the Arts' Visual Artist and the Law* in an effort to place it within reach of the artists who could best benefit from its use.

Arts Resources maintains close ties with other Council divisions regarding grants for publications and information services. In 1973–74, such projects (detailed in other sections of this report) included funds for the Cultural Council Foundation's handbook *New York City Resources for Arts and Artists*, a directory of city government services and resources available to individual artists and arts organizations. Through Council support to the American Council for the Arts in Education, a third major State arts survey—*The New York Cultural Consumer*—was undertaken by the National Research Center of the Arts, an affiliate of Louis Harris Associates, Inc. Following two previous studies—on the arts as an industry (*A Study of the Non-Profit Arts and Cultural Industry of New York State*) and on public attitudes toward the arts (*Arts and the People*)—the latest study surveyed arts audiences in the State. All three studies have been instrumental in making the case for increased aid to the arts in New York State, setting the pattern for similar studies on both the national and state levels. Arts Resources continues to advise arts organizations directly on individual publications and public relations problems.

In 1973–74, the Council provided major support for the Publishing Center for Cultural Resources, designed to aid nonprofit arts organizations by offering services in planning, production, and promotion of publications. In its first half year of operation the Publishing Center assisted in the planning of a wide variety of publications, among them a multivolume *Guide to Historic Preservation* for the New York State Historical Association, an illustrated catalog of more than 10,000 photographs of Central European Jewish communities for YIVO, and a study of *The Early History of Kingston and Ulster County* for the Ulster County His-

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A staff member stitching a book binding at the Print Center, a low-cost printing facility in Brooklyn for nonprofit literary and arts magazines.







torical Society. It arranged for the production and manufacture of the newsletter and a descriptive brochure for Volunteer Lawyers for the Arts, a poster for the Unique New York competition of the Preservation League of New York State, a reprint of *Late Egyptian and Coptic Art* for the Brooklyn Museum, and a comprehensive survey of *Americans and the Arts* for Associated Councils of the Arts. It is distributing publications sponsored by such organizations as the American Council for the Arts in Education, Committee for the Visual Arts, Cultural Council Foundation, New York State Craftsmen, New York State Association of Museums, Poets and Writers, and the Schomburg Center of the New York Public Library.

Council publications, which are produced by the Arts Resources division, have frequently been cited for excellence of design and the presentation of complicated information in a readable form. The Council's annual report is 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 a model for architectural preservation publications 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, and 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* (\$4.95), *The Nineteenth-century Architecture of Saratoga Springs* (\$3.50).

Other books about regional architecture which were dependent in part on Council support: *Architecture Worth Saving in Pittsford, Elegant Village* (\$3.50), *Landmarks of Rochester and*

*Monroe County* (cloth, \$15.50; paper, \$6.50), *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 were dependent on Council support: *Art in New York State*—catalog of “The River: Places and People” exhibition at the 1964 New York World’s Fair (\$1.00), *Arts and the People: A Survey of Public Attitudes and Participation in the Arts and Culture in New York State* (\$5.00), *The Binghamton Commission on Architecture and Urban Design: The First Three Years* (\$2.00), *Exploring the Arts: A Handbook for Trade Union Program Planners* (\$1.00), *New York City Resources for Arts and Artists* (\$2.00), *The New York Cultural Consumer* (\$5.00), *A Report on Professional Salaries in New York State Museums* (\$3.00), *A Study of the Non-profit Arts and Cultural Industry of New York State* (\$4.00), *Video Resources in New York State* (\$3.00).

Information on the following publications of the Temporary New York State Commission on Cultural Resources is also available from the Arts Resources office: *Arts and the Schools: Patterns for Better Education*, *Brooklyn and the Arts: A Community View*, *Cultural Resource Development: Planning Survey and Analysis*, *Cultural Resources Development: The Promise of Technology—An Inquiry into Programming*, *New York’s Culture Industry*, *State Financial Assistance to Cultural Resources*.

Arts Resources also administers the New York State Award, established in 1966, which enables the Council to recognize those individuals and organizations that significantly contribute to material beauty and artistic life in New York State, independent of Council funding. Award winners are chosen by a panel of knowledgeable citizens from around the State after careful research by Council staff members. Recipients of the Award are presented with an original work of art at a ceremony held each May. In the past eight years a total of eighty-six awards have been given.

The New York State Award has in general been intended to recognize the imagination and energies of individuals at work behind each arts endeavor, but the reasons for giving the awards are varied. Often an individual is recognized for pure accomplishment in a given field. Yet the panel has also felt it important to acknowledge the accomplishments made possible by citizen groups, local government, or corporations, as well as the familiar







performing and visual arts organizations. Achievements of a lifetime have been honored, but occasionally a fledgling effort is helped to grow through recognition by the Governor and the award.

In 1973 the award winners were presented with a stainless steel kinetic sculpture by George Rickey at a ceremony held at the American Place Theatre in New York City. An award poster by David Diaó was commissioned and produced by List Art Posters, and distributed by the Council to publicize the award.

The recipients of the New York State Award for 1973 and the reasons for their selection are listed below:

*The Alvin Ailey City Center Dance Theater*, New York City, for a unique synthesis of elements of modern dance by a multiracial company.

*County of Orange*, for an imaginative approach to the design and execution of a government office complex in Goshen.

*Kenan Center*, Lockport, for an exemplary program involving a broad variety of art forms and serving a wide community.

*La Mama Experimental Theatre Club and Ellen Stewart*, New York City, for emerging and surviving as a vital force in the development and presentation of new artists and their works, and for enlarging the dimensions of theatrical experience.

*New York Zoological Society*, Bronx, for innovative design and collaborative perseverance in the realization of the World of Birds at the Bronx Zoo.

*Theatre Development Fund*, New York City, for service to both the performing arts and the public through support of ticket sales and the development of new audiences.

*Martha Graham*, for her original and enduring contribution, on a level of incomparable genius, to twentieth-century American dance.

Ellen Thurston

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*The County of Orange won a 1973 New York State Award for the Orange County Government Center in Goshen, designed by architect Paul Rudolph.*



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## Fiscal Management

When the Council's Local Assistance budget was increased ten-fold in 1970-71, it was quickly concluded that additional accountability must accompany increased funding. As a result, a new staff section was created to evaluate the fiscal and managerial operations and projections of applicant organizations.

Over the past four years, this section has evolved into a thoroughly professional pre-audit analysis unit, though it lacks some of the post-audit abilities becoming increasingly necessary. As it is presently organized, staff members are located in the relevant program offices, where they work with the program staff, but not under its authority. This autonomy assures that no application can proceed through the steps leading to funding without independent fiscal analysis and approval. While the program staff is, then, primarily concerned with aesthetic criteria, the fiscal staff assesses such matters as tax returns, balance sheets, endowment funds, cost projections, organization and project budgets, and the relation of earned to unearned income. These labors, which extend far beyond mere bookkeeping, spring from the myriad of laws, regulations, procedures, and policies deriving from the Council's yearly appropriation act, its enabling legislation, and various State regulatory agencies. Thus the fiscal staff is involved in functions which are crucial to Council procedure, and which provide a basis for much of its funding policy.

Operating under the premise that total organizational resources are relevant even to an ancillary project, the Council may well be among the first public bodies to consider thorough analysis of financial need as crucial to the awarding of funds to any program. In this spirit, panels and sub-committees of the Council are informed on fiscal as well as aesthetic matters; both are taken into consideration before funding decisions are made.

The Council hopes to increase its fiscal analytical capabilities, although already its staff has contributed greatly to safeguarding public funds and upgrading applicants' accounting procedures. The Council is fortunate to have a fiscal staff whose previous experience has often been with arts organizations.

Gray MacArthur

# Financial Statement

Receipts and disbursements of funds, three-year period ended March 31, 1974

	1971-72	1972-73	1973-74
<b>Funds received</b>			
New York State			
State Purposes appropriation	\$ 1,423,000	\$ 1,325,000	\$ 1,445,000
Local Assistance appropriation	13,000,000	15,000,000 <sup>1</sup>	15,000,000
Total New York State appropriations	\$14,423,000	\$16,325,000	\$16,445,000
U.S. Government			
National Endowment for the Arts grants	101,320	127,250	156,000
<b>Total funds received</b>	\$14,524,320	\$16,452,250	\$16,601,000
<b>Funds expended</b>			
Personal Service	\$ 852,924	\$ 980,026	\$ 1,086,788 <sup>2</sup>
Maintenance and Operation	487,461 <sup>3</sup>	306,701 <sup>4</sup>	364,141 <sup>5</sup>
Total administrative cost	\$ 1,340,385	\$ 1,286,727	\$ 1,450,929
Grants, Aids, and Subsidies			
Arts Service Organizations <sup>6</sup>	1,339,750	1,532,625	1,592,140
Film, TV/Media, Literature	1,268,955	1,402,632	1,419,525
Performing Arts	5,302,474	6,258,730	6,624,465
Special Programs	1,701,291 <sup>7</sup>	1,814,723 <sup>7</sup>	1,598,100 <sup>8</sup>
Visual Arts	3,425,179	4,078,903	3,911,780 <sup>9</sup>
Total Grants, Aids, and Subsidies	\$13,037,649	\$15,087,613	\$15,146,010
<b>Total funds expended</b>	\$14,378,034	\$16,374,340	\$16,596,939
State Purposes funds reclaimed by State	82,615 <sup>10</sup>	38,273	71
Local Assistance funds reclaimed by State	63,671	39,637	3,990
<b>Total funds reclaimed by State</b>	\$ 146,286	\$ 77,910	\$ 4,061
<b>Total funds expended and reclaimed</b>	\$14,524,320	\$16,452,250	\$16,601,000

<sup>1</sup>Includes \$2,000,000 appropriated by the Legislature in January 1973 as a deficiency supplement to its 1972-73 appropriation.

<sup>2</sup>Includes \$6,000 National Endowment for the Arts funds for Architecture and Environmental Arts.

<sup>3</sup>Includes \$182,276 of 1970-71 encumbrances.

<sup>4</sup>Includes \$20,484 of 1971-72 encumbrances.

<sup>5</sup>Includes \$15,335 of 1972-73 encumbrances.

<sup>6</sup>Includes all Technical Assistance expenditures. In 1971-72 and 1972-73 also includes all funds granted the New York Foundation for the Arts. The 1973-74 figure includes funds granted the New York Foundation for the Arts for administration and Technical Assistance only.

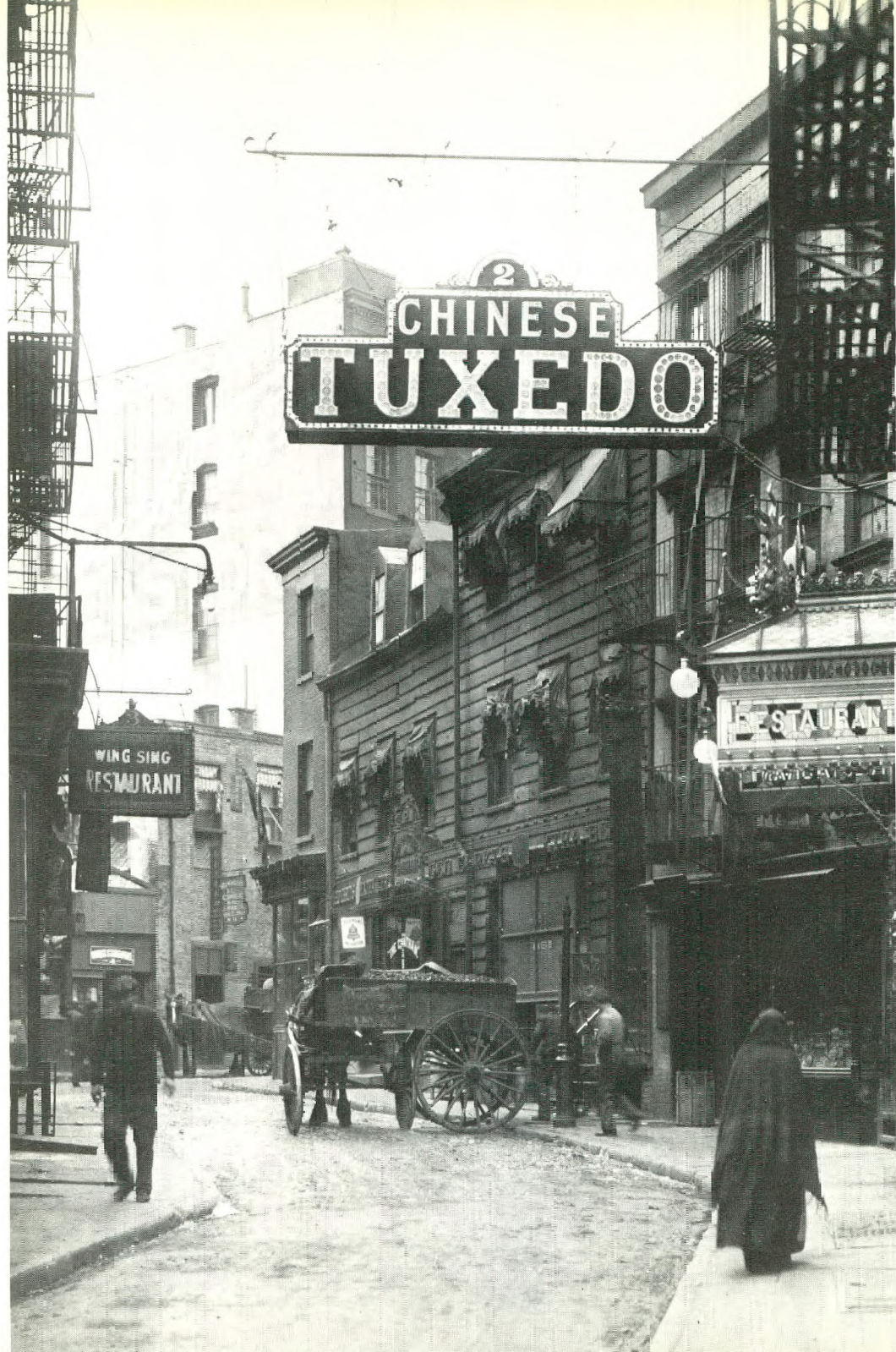
<sup>7</sup>Includes all expenditures from National Endowment for the Arts grant.

<sup>8</sup>Includes \$130,000 National Endowment for the Arts funds for Isolated Communities.

<sup>9</sup>Includes \$20,000 National Endowment for the Arts funds for Architecture and Environmental Arts.

<sup>10</sup>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.







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## Alphabetical Listings of Assistance from Council Programs in 1973-74

This section lists the organizations which received direct financial support from each Council program in 1973-74. 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 1973-74.

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: Arts Service Organizations, Film, TV/Media, Literature, Dance, Music, Theatre, Presenting Organizations, Special Programs, Architecture and Environmental Arts, Museum Aid, and Visual Arts Services.

### Arts Service Organizations assisted in 1973-74

*Albany League of Arts.* \$8,500 for administrative salaries and for production expenses for an arts leadership conference.

*American Council for the Arts in Education,* New York City. \$82,425 for production expenses for studies, conducted by the National Research Center of the Arts, of public attitudes toward the arts (*Arts and the People*) and the preferences and habits of arts audiences (*The New York Cultural Consumer*). This organization was previously called Arts/Worth.

*Arts and Business Council of New York City.* \$10,000 for administrative expenses for a program

to stimulate corporate involvement in and financial contribution to arts organizations in New York State. This organization was previously called Educational Foundation of the New York Board of Trade.

*Arts and Humanities Council of the St. Lawrence Valley,* Potsdam. \$8,300, in part matching funds, for administrative salaries and operating expenses; for costs of compiling an inventory of cultural resources in Franklin, Jefferson, Lewis, and St. Lawrence counties; for production costs of a conference on rural arts development; and for bus rental for bringing culturally deprived rural residents to urban arts events.\*

*Arts Council of Rochester.* \$14,000 for administrative salaries in support of arts service activities in Monroe and surrounding counties.

*Arts Development Services,* Buffalo. \$12,500 for administrative salaries and operating expenses for this new arts service organization in Erie County.

*The Bronx Council on the Arts.* \$40,000 for administrative salaries and operating expenses in support of arts service activities.\*

*Brooklyn Arts and Culture Association (BACA).* \$40,000 for administrative salaries, operating expenses, and scholarships.\*

*Central New York Community Arts Council,* Utica. \$8,000 for administrative expenses in support of arts service activities in Herkimer and Oneida counties.

*Chemung Valley Arts Council,* Corning. \$6,500 for administrative salaries in support of arts service activities in Chemung and Steuben counties.\*

*Council for the Arts in Westchester,* White Plains. \$15,000 for administrative salaries.\*

*Creative Artists Program Service (CAPS),* New York City. \$700,000 for a program of financial assistance to individual New York State artists to create new

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*Reprint of an old photograph of Chinatown for the Chinatown Historical Society, a program of the Basement Workshop.*



work and participate in public service activities. A detailed description of the CAPS program appears under Statewide Service Programs. A complete listing of fellowship recipients appears on page 135.\*

*Cultural Council Foundation*, New York City. \$53,000 for administrative salaries and operating expenses for a program of fiscal services to New York City arts organizations; for production expenses for a New York City arts resources handbook; and for research on Bicentennial arts programs in New York State.\*

*Dutchess County Council on the Arts*, Poughkeepsie. \$700 for administrative expenses for arts service activities.

*East End Arts and Humanities Council*, Riverhead. \$5,000 for the salary of an executive director.\*

*Foundation for the Community of Artists*, New York City. \$20,000, in part matching funds, for administrative expenses for an advocacy program for visual artists, including the monthly newsletter *Art Workers News*.

*Greater Middletown Arts Council*. \$7,500 for administrative expenses for arts service activities in the Middletown area.\*

*Harlem Cultural Council*, New York City. \$17,500 for administrative salaries and operating expenses for arts service activities.\*

*Hornell Area Arts Council*. \$5,000 for administrative expenses for arts service activities.\*

*Huntington Arts Council*. \$18,000 for administrative salaries and operating expenses for arts service activities in the Huntington Township area.

*National Art Workers Community* see *Foundation for the Community of Artists*.

*New York Foundation for the Arts*, New York City. \$344,865 for administrative salaries and operating

expenses; fees and travel expenses for Technical Assistance consultants and a coordinator of State agency arts activities; production and distribution of arts-related informational publications; matching funds for the administration of the National Endowment for the Arts' Artists-in-Schools program. The foundation's activities include the administration of the Council's Film and Video Bureau, Technical Assistance program, and Touring Program, all of which are discussed in detail under Statewide Service Programs. It also provides a revolving loan fund for nonprofit arts organizations.\*

*The Niagara Council of the Arts*, Niagara Falls. \$10,000 for administrative salaries for arts service activities in the Niagara Falls area, including programs in the newly established Niagara Center for Creative Arts.\*

*Publishing Center for Cultural Resources*, New York City. \$43,350 for administrative salaries and operating expenses to assist New York State nonprofit cultural organizations in their publishing activities by establishing a revolving fund to make interest-free loans for book manufacture, offering low-cost book production and distribution services, and acting as liaison with commercial publishers.\*

*Rensselaer County Council for the Arts*, Troy. \$4,750 for administrative salaries and operating expenses for arts service activities.\*

*Rockland Council on the Arts*, Spring Valley. \$5,000 for administrative expenses for arts service activities.

*Smithtown Township Arts Council*. \$10,000 for administrative salaries for arts service activities.

*Queens Council on the Arts*. \$39,250 for administrative salaries and operating expenses for arts service activities.\*

*Staten Island Council on the Arts*. \$25,000 for administrative salaries and operating expenses for arts service activities.\*

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*Upper Catskill Community Council of the Arts, Oneonta.* \$8,000 for administrative salaries and operating expenses for arts service activities in Chenango, Delaware, Otsego, and Schoharie counties.

*Volunteer Lawyers for the Arts, New York City.* \$25,000 for administrative salaries and operating expenses for a program of free legal assistance for artists and arts groups, and for publications on legal matters that concern the arts community.

*Women's Interart Center, New York City.* \$5,000 for administrative expenses in support of instruction in the arts and fund raising activities.\*

#### **Film assistance in 1973-74**

*Albany Public Library.* \$8,400 for salaries of a coordinator and two part-time assistants and production expenses for a year-round film and media workshop for students in the Albany area; and for consultants' fees and production expenses for the completion of the *Film Literature Index*.

*Anthology Film Archives* see Film Art Fund.

*Avanza, New York City.* \$2,000 for production expenses and the salaries of a director and a coordinator for a ten-week 8mm film project on the creation of play sculpture.\*

*Brooklyn Arts and Culture Association (BACA).* \$3,800 for operating expenses for Project Proof filmmaking workshops and for the salary of a film festival director.\*

*Carroll Gardens Association, Brooklyn.* \$9,000 for instructors' salaries and operating and production expenses for a film workshop for residents of the Carroll Gardens and Red Hook sections of Brooklyn.

*Chautauqua-Cattaraugus Library System, Jamestown.* \$10,000 for the salary of a film curator.

*Circle Film Forum, New York City.* \$13,000 for ad-

ministrative salaries and film rentals for a program to acquaint general audiences with noncommercial films and give exposure to films rarely screened in commercial theatres. This organization was subsequently called The Moving Image.

*Community Education Collaborative, East Setauket.* \$3,840 for the salary of filmmaker-in-residence Karl Epstein to conduct a workshop involving residents of the Shoreham-Wading River area in the production of a 16mm film.\*

*Cornell University, Cornell Cinema, Ithaca.* \$2,000 for film rentals for a silent film series for the university and the Ithaca community.\*

*Council for the Arts in Westchester, White Plains.* \$500 for film rentals for a summer outdoor program for families residing in the urban renewal and low-income area of White Plains.\*

*Educational Film Library Association, New York City.* \$12,200 for administrative salaries for the Information Service, and for operating expenses and the salary of a coordinator for the annual American Film Festival of educational and other nontheatrical films.

*Film Art Fund, New York City.* \$10,000 for the salary of a projectionist, and for film rentals for the study center at Anthology Film Archives.

*Film Culture Non Profit Corporation, New York City.* \$4,000 for production expenses for an updated edition of the Film-makers' Cooperative catalog of independent films.

*Film Repertory Center, Niagara University.* \$3,000 for film rentals, lecturers' fees, and publicity expenses for four film festivals.

*The Film Society of Lincoln Center, New York City.* \$25,000 for production expenses for the Eleventh New York Film Festival; and for filmmakers' fees and production expenses for four free programs of short films in New York City parks.

*The Film Workshop of Westchester.* \$2,000 for operating and production expenses for duplica-



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## Film

tion and distribution of selected short films by independent filmmakers.

*Free Movies*, New York City. \$13,000 for salaries and film rentals for eighteen screenings of Movies in the Park in Albany, Buffalo, Rochester, and Syracuse; and for filmmakers' fees and general operating expenses for a program of eighteen free film screenings for children in Albany, New York City, Rochester, and Syracuse, held in a portable screening facility called the Red Balloon.

*Friends of the Lakeview Library*, Rockville Centre. \$1,200 for film rentals for a community film series.\*

*Greater Middletown Arts Council*. \$1,000 for film rentals for a silent film festival and a children's film series.\*

*The Solomon R. Guggenheim Museum*, New York City. \$6,000 for the salary of a filmmaker/instructor and production costs for master classes for advanced filmmaking students.\*

*Hamilton-Madison House*, New York City. \$1,500 for the salary of a filmmaker/instructor for a young people's workshop.\*

*Henry Street Settlement*, New York City. \$28,300 for administrative salaries for a filmmaking workshop and a 16mm black and white film developing and printing service, and for the purchase of a film developer.\*

*Hornell Area Arts Council*. \$950 for production expenses and the salary of a film workshop instructor for a weekend conference on film for the residents of Hornell.\*

*The Hudson River Museum*, Yonkers. \$4,000 for the salary of a film instructor for young people.\*

*Langston Hughes Community Library and Cultural Center*, Queens. \$1,500 for film rentals and assistants' fees for an eight-week film series.\*

*The Institute of the American Musical*, New York City. \$3,000 for operating expenses for the pre-

servation of an archive of films on the American musical.

*International Animation Film Festival*, New York City. \$3,000 for a program offering reduced-price festival tickets to students, young filmmakers, and film scholars.

*Lake Placid Association for Music, Drama and Art*. \$2,400 for the salary of a filmmaker/instructor.\*

*Live Arts* see Regional Economic Community Action Program.

*The Loft Film and Theatre Center*, Bronxville. \$20,000 for administrative salaries and instructors' fees for filmmaking workshops for young people in Bronxville and Tuckahoe.

*Media Study*, Buffalo. \$30,000 for administrative expenses, artists' fees, and the cost of film and video equipment for workshops for individual artists and community groups.\*

*Millennium Film Workshop*, New York City. \$20,000 for the salaries of a director, assistant director, film assistants, instructors, and filmmakers' fees for a program that includes forty showings and lectures by independent filmmakers, as well as workshops and classes in all aspects of filmmaking.

*Movies on a Shoestring*, Rochester. \$950 for film rentals and for production expenses for the sixteenth annual film festival.

*The Moving Image* see Circle Film Forum.

*The Museum of Modern Art*, New York City. \$5,000 for the salary of a film cataloger/librarian.\*

*Narcotics Education Workshop of Westbury*. \$3,000 for the salary of a filmmaker/instructor.

*The National Center for Film Study*, Bronx. \$3,000 for production expenses, scholarships, and the salary of a director for a four-day workshop at Fordham University on the creative use of film in the classroom.

*The New York Film Council*, New York City. \$1,200 for filmmakers' fees and operating expenses for

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four showcase/lectures featuring independent filmmakers.

*New York Foundation for the Arts*, New York City. \$8,900 for the Film and Video Bureau program, which provides matching funds for rental of films and videotapes and fees for lectures on films, filmmaking, and video presented at schools, community centers, libraries, and museums throughout the State. For a detailed description of the Film and Video Bureau program, see *Statewide Service Programs*. A geographical listing of the Bureau's activities appears on page 136.\*

*New York Public Library, Astor, Lenox, and Tilden Foundations*, New York City. \$7,500 for the long-term leasing of independent filmmakers' films for the Donnell Film Library.\*

*Nineteenth Ward Community Association*, Rochester. \$7,615 for salaries and operating and production expenses for a multimedia workshop for children and young people in southwest Rochester.

*Ogdensburg Arts Festival*. \$400 for production expenses for a festival of film classics for children and adults.\*

*Queens Council on the Arts*. \$500 for operating expenses for a summer film series.\*

*Regional Economic Community Action Program, Live Arts (RECAP)*, Middletown. \$8,110 for instructors' salaries and operating and production expenses for year-round filmmaking workshops and a workshop for children of migrant farm workers.

*The Riverdale Neighborhood House*. \$750 for production expenses for an after-school filmmaking workshop.\*

*The T.P.—The Tower Playpen*, New York City. \$5,000 for production expenses for a 16mm color documentary film of the work of Peter Brook's International Centre of Theatre Research.\*

*Teachers and Writers Collaborative*, New York City. \$4,950 for the salary of an artist to conduct thirty weekly workshops on film and media for elementary school students in Manhattan.\*

*Theatre of Latin America*, New York City. \$1,500 for film rentals and operating expenses for a series of feature and documentary films from Latin America.\*

*Throgs Neck Media Workshop*, Bronx. \$1,500 for the salary of a director/instructor for a community film workshop.

*Upstate Films*, Rhinebeck. \$13,500 for operating expenses for a weekly film series and a children's Saturday film series for residents of the Mid-Hudson area.

*Visual Studies Workshop*, Rochester. \$8,000 for operating expenses for an outdoor community film series and for a free media resource center for artists and community groups.\*

*Wantagh 7-12 Association*. \$3,000, in part matching funds, for the fee of filmmaker-in-residence Ron Dilg.\*

*White Ox Films*, Rochester. \$8,000 for instructors' and administrative salaries, film rentals, and production expenses for an eight-week film workshop for young people, and for administrative salaries and film and equipment rentals for four free outdoor summer film showings at the Highland Bowl in Rochester.

*Whitney Museum of American Art*, New York City. \$5,000 for filmmakers' fees and operating expenses for the New American Filmmakers Series.\*

*Women Make Movies*, New York City. \$14,000 for the salaries of two directors and operating and production expenses for a 16mm film workshop for the Chelsea community.

*Women's Interart Center*, New York City. \$25,000 for administrative salaries and for instructors' salaries, operating expenses, and the cost of equipment for a year-round Super-8 film workshop and a year-round 16mm film workshop.\*

*Young Filmmaker's Foundation*, New York City. \$89,035 for salaries and operating expenses for a teacher training program; for administrative



salaries for film and video workshops for children on the Lower East Side and a community film and video news service; and for administrative salaries, operating expenses, and costs of equipment for the Media Equipment Resource Center (MERC) equipment loan program, which provides film and video equipment and services for artists and non-profit organizations. For a detailed description of MERC's activities see Statewide Service Programs.\*

*Youth Film Distribution Center*, New York City. \$9,000 for a director's salary and publicity expenses. This organization promotes and distributes films made by teenagers.

#### TV/Media assistance in 1973-74

*April Video Association*, Downsville. \$4,000 for operating expenses for community video programming in Delaware County.

*Cable Arts Foundation*, New York City. \$25,000 for administrative and operating expenses for arts programming for cable television in New York State, and for the continued distribution of *A for Art* throughout the State.\*

*Collaborations in Art, Science and Technology (CAST)*, Syracuse. \$16,500 for administrative and production expenses for collaborative projects in art, science, and technology.

*Fifi Corday Productions*, New York City. \$7,710 for production expenses for a series of videotapes produced by artists, and for experiments with video in rural environments.

*Cornell University, Herbert F. Johnson Museum of Art*, Ithaca. \$3,000 for costs of equipment for the creation of a video viewing facility for the exhibition of creative video works.\*

*Downtown Community Television Center*, New York City. \$15,000 for operating and production expenses and costs of equipment for a video resource center, workshops, and programming for artists and community groups.\*

*Educational Broadcasting Corporation (WNET-TV, Channel 13)*, New York City. \$54,800 for an artist-in-residence program for six New York State video artists to explore the television medium at the Television Laboratory; for production expenses and costs of equipment for the interface of a digital computer with the Paik-Abe video synthesizer; and for the cost of a time base corrector to be used for the broadcast or transfer of works created for television by creative staff producers, video artists, and artists from other disciplines.

*Educational Television Council of Central New York* see Public Broadcasting Council of Central New York.

*Electronic Arts Intermix*, New York City. \$62,900 for operating expenses and costs of equipment for five media programs: *Perception*, a technical research program to expand artists' utilization of television; the Tenth Annual Avant-Garde Festival of multimedia art; *Vasulka Video*, a research and media production program directed by Steina and Woody Vasulka; the *Kitchen*, a facility for presenting video and multimedia programs; and planning of *Open Circuits*, an international video conference at the Museum of Modern Art.\*

*Everson Museum of Art*, Syracuse. \$13,000 for production expenses for a series of ten four-week video exhibitions to be held at the museum.\*

*Experimental Television Center*, Binghamton. \$38,536 for administrative expenses and costs of equipment for a video resource center for artists and community groups throughout the State.

*The Farmers' Museum*, Cooperstown. \$3,000 for costs of equipment for a community cable project called "Cooperstown TV."\*

*Global Village Video Resource Center*, New York City. \$23,000 for operating expenses for a community video resource center for artists and community groups, and development of the television series "Video Pulse" for broadcast on public television.



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*High Rock Park Conservation Center* see Staten Island Institute of Arts and Sciences.

*Innervision Media Systems of Central New York*, Syracuse. \$26,000 for administrative and production expenses and artists' fees for twelve visiting artists from various disciplines for a program of experiments in television at the Synapse studio.

*Ithaca Video Project*. \$14,000 for operating expenses and costs of equipment for a free media facility and film and video workshops for artists and community groups.

*Long Island Educational Television Council* (WLIW-TV, Channel 21), Garden City. \$10,069 for the cost of a microwave system to facilitate production of experimental television programming by creative staff producers, video artists, and artists from other disciplines.

*Media Bus*, Lanesville. \$25,500 for operating expenses for mobile video workshops and a regional media resource center for artists and community groups in the Mid-Hudson area.\*

*Media Study, Inc.*, Buffalo. \$40,000 for administrative expenses, costs of equipment, and artists' fees for a free media facility for western New York State, including film, video, and multimedia workshops for individual artists and community groups.\*

*Mid-Hudson Libraries*, Poughkeepsie. \$2,500 for costs of equipment for a viewing facility for the exhibition of creative video works.

*Mohawk-Hudson Council on Educational Television* (WMHT-TV, Channel 17), Schenectady. \$10,065 for costs of equipment for an experimental television workshop for video artists and artists from other disciplines.

*Nassau Library System*, Garden City. \$2,500 for costs of equipment for a viewing facility for the exhibition of creative video works.

*New York Foundation for the Arts*, New York City. \$8,100 for the Film and Video Bureau program, which provides matching funds for rental of films

and videotapes and fees for lectures on films, filmmaking, and video presented at schools, community centers, libraries, and museums throughout the State. For a detailed description of the Film and Video Bureau program, see *Statewide Service Programs*. A geographical listing of the activities of the Bureau appears on page 136.\*

*New York Light Ensemble*, New York City. \$3,000 for operating expenses for three concerts of multimedia lightworks in New York State.

*New York Public Library, Astor, Lenox, and Tilden Foundations*, New York City. \$2,500 for costs of equipment for a viewing facility for the exhibition of creative video works.\*

*Open Channel*, New York City. \$6,000 for operating expenses for a program to distribute free information about public access cable television throughout New York State.

*Pablo Media Artists and Technicians*, New York City. \$1,500 for production expenses for a multimedia performance in upstate New York.

*Portable Channel*, Rochester. \$20,000 for operating and production expenses for a media equipment pool for artists and community organizations in Monroe County.

*Public Broadcasting Council of Central New York* (WCNY-TV, Channel 24), Syracuse. \$18,050 for the cost of a time base corrector to be used for the broadcast or transfer of works created for television by creative staff producers, video artists, and artists from other disciplines. This organization was formerly called Educational Television Council of Central New York.

*The Raindance Foundation*, Ruby. \$8,000 for administrative and production expenses for the video magazine *Radical Software*.

*Rochester Area Educational Television Association* (WXXI-TV, Channel 21). \$23,400 for artists' fees and production expenses for experimental video segments created for television by ten artists from New York State, and for the cost of a time base



corrector to be used for the broadcast or transfer of works created for television by creative staff producers, video artists, and artists from other disciplines.

*Staten Island Institute of Arts and Sciences*. \$3,000 for costs of equipment for a series of video workshops for artists and community groups in Staten Island at the High Rock Park Conservation Center.\*

*The Elaine Summers Experimental Intermedia Foundation*, New York City. \$28,950 for operating expenses for intermedia productions, including a multimedia performance in upstate New York by the Elaine Summers Film and Dance Company; experimental multimedia projects by Elaine Summers; creative videotaping of foundation productions; and a multimedia theatre event and a series of environments by Phill Niblock.\*

*Survival Arts Media*, New York City. \$21,460 for operating expenses for media workshops and programming for artists and community groups, and for research and development expenses for the installation of a master antenna system at Bellevue Hospital.

*The T.P.—The Tower Playpen*, New York City. \$15,000 for operating expenses for a series of experimental video workshop/seminars in New York State.\*

*Video Access Center*, New York City. \$5,960 for administrative salaries and costs of equipment for a community cable television viewing center and an experimental video workshop for artists.

*Visual Studies Workshop*, Rochester. \$14,500 for administrative salaries, artists' fees, and costs of equipment for a free media resource center for artists and community groups in the Rochester area.\*

*Westchester Library System*, White Plains. \$2,500 for costs of equipment for a video facility for the exhibition of creative video works.

*Women's Interart Center*, New York City. \$6,000 for operating expenses and costs of equipment for

video workshops for artists and community groups.\*

*Woodstock Community Video*. \$15,000 for operating expenses and costs of equipment for an experimental video facility for creative programming by artists in the Woodstock area.

*Young Filmmaker's Foundation*, New York City. \$10,000 for operating expenses and costs of equipment for continuing the operation of the Media Equipment Resource Center (MERC) equipment loan program, which provides film and video equipment and services for artists and nonprofit organizations. For a detailed description of MERC's activities see Statewide Service Programs.\*

#### Literature assistance in 1973–74

*The Academy of American Poets*, New York City. \$1,875 for administrative expenses and poets' fees for a program of sixteen writing workshops for high school students, held at the Donnell Library Center.

*American Translators Association*, New York City. \$500 for fees for literary translators to teach three seminars in translating.

*The Asia Society*, New York City. \$1,000 for fees for translators of Asian literature. This organization promotes the English translation, publication, and dissemination of Asian literature.

*The Book Organization* see The Jargon Society.

*Breakthrough Press*, New York City. \$500 for administrative expenses to continue a playscript publication program for playwrights.

*The Bronx Council on the Arts*. \$750 for poets' fees and publicity and administrative expenses for six readings and three workshops.\*

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*Women Make Movies* opens its new office and workshop location in the Chelsea Picture Station.







*Brooklyn Arts and Culture Association (BACA)*. \$500 for administrative and publicity expenses for eleven public poetry readings at the Brooklyn Museum.\*

*Buffalo Poets-in-the-Schools Program*. \$1,200 for administrative expenses for a poets-in-the-schools program in six schools in the Buffalo area.

*Center for Inter-American Relations*, New York City. \$1,000 for fees for translators of Latin American literature.\*

*Committee of Small Magazine Editors and Publishers (COSMEP)*, New York City. \$1,500 for administrative and bookkeeping expenses for an annual conference, publication of *COSMEP Newsletter*, and maintenance of a national listing of libraries and bookstores that buy literary magazines and books published by small literary presses.

*Coordinating Council of Literary Magazines (CCLM)*, New York City. \$73,500, in part matching funds, to continue administration of a program of grants, including funds designated for authors' payments, for small, noncommercial literary and arts magazines and small presses in New York State; and for administrative expenses for a pilot project to distribute ten of these literary magazines to New York State libraries. In 1973-74, the following 58 magazines and presses received assistance (all based in New York City unless otherwise noted parenthetically): literary magazines, *Adventures in Poetry*, *The Ant's Forefoot*, *Aphra*, *Ararat*, *Assembling* (Brooklyn), *The Blackbird Circle* (Cazenovia), *Center Magazine* (Woodstock), *Choice* (Binghamton), *Clown War* (Brooklyn), *Epoch* (Ithaca), *The Expatriate Review* (Staten Island), *Extensions*, *Fiction*, *Fiction International* (Canton), *For Now* (Brooklyn), *Gegenschein Quarterly* (Queens), *Gnosis* (Brooklyn), *The Greenfield Review* (Greenfield Center), *Hanging Loose* (Brooklyn), *La Huerta* (Lakeville), *Modern Poetry Studies* (Buffalo), *Mulch*, *New: American & Canadian Poetry* (Trumansburg), *Parnassus: Poetry in*

*Review*, *Penumbra*, *Prose*, *Rapport Magazine* (Buffalo), *Review*, *Shantih* (Brooklyn), *Telephone*, *Ting Pa*, *Unmuzzled Ox*, *Unnatural Acts*, *Vort*, *West End* (Bronx), *The World*, *The Zukunft*; arts magazines, *Avalanche*, *Ballet Review* (Brooklyn), *Cineaste Magazine*, *Dance Perspectives*, *Dance Scope*, *The Drama Review*, *The Feminist Art Journal* (Brooklyn), *Film Library Quarterly*; small presses, *Adventures in Poetry Press*, *Angel Hair Books*, *Buffalo Press*, *The Crossing Press* (Trumansburg), *The Greenfield Review Press* (Greenfield Center), *Ithaca House* (Ithaca), *Latitudes Press* (Brooklyn), *David Lewis, Inc.*, *Mulch Press*, *New Rivers Press*, *The Slow Loris Press* (Buffalo), *Stone-Marrow Press* (Newfield), *Telephone Books*.

*Council for the Arts in Westchester*, White Plains. \$5,000 for administrative expenses for 400 writing workshops by poets in twenty-five Westchester schools.\*

*The Cubiculo* see *The National Shakespeare Company*.

*Langston Hughes Community Library and Cultural Center*, Queens. \$2,500 for authors' fees, publicity, and administrative expenses for five public readings by minority authors.\*

*The Jargon Society*, Millerton. \$8,000 for administrative salaries for the planning of a Bookmobile which will promote and distribute publications of at least five small presses and ten arts and literary magazines, all in New York State. This organization was formerly known as *The Book Organization*.

*The Manhattan Theatre Club*, New York City. \$1,000 for poets' fees, publicity and administrative expenses for eight public poetry readings, involving twenty-seven poets.\*

*The National Shakespeare Company*, New York City. \$1,000 for five artists' fees and production expenses for multimedia poetry readings at the *Cubiculo*.\*

*P.E.N. American Center*, New York City. \$4,500 for



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publication of *Grants and Awards Available to American Writers*; for expenses for a counseling and reference service for authors; and for a program of correspondence with prisoners interested in writing.

*Poets and Writers*, New York City. \$106,000 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 Statewide Service Programs. A geographical listing of poets' and writers' appearances in 1973-74 appears on page 143.

*The Print Center*, Brooklyn. \$34,400 for administrative salaries and operating expenses for a low-cost printing facility for nonprofit literary and arts magazines where staff members from the magazines may contribute their time and labor to reduce production costs further.

*The Rochester Poetry Society*. \$16,500 for administrative expenses for the distribution of ten videotapes of poets, produced by the State University College at Brockport, to educational institutions in New York State; and for authors' fees and administrative expenses for the Rochester Poets-in-the-Schools program, including seventy-five writing workshops with students and teachers in six schools in the Rochester area.

*St. Marks Church In-the-Bowery Arts Projects*, New York City. \$14,600 for poets' and writers' fees and administrative expenses for twenty-six public poetry readings and over 100 free writing workshops.\*

*Teachers and Writers Collaborative*, New York City. \$53,500, in part matching funds, for administrative expenses and writers' fees for a writers-in-the-schools workshop program in eleven New York City schools.\*

*The Tenth Muse*, Brooklyn. \$500 for poets' fees and administrative expenses to initiate a program of forty workshops and readings in New York City public schools.

*Theatre of Latin America*, New York City. \$200 for administrative and publicity expenses for twelve readings by Spanish-speaking poets.\*

*Women's Interart Center*, New York City. \$500 for salaries and administrative expenses for fifteen sessions of a literary publication workshop resulting in the publication of *Sojourner*, a magazine of women's writing.\*

#### **Dance assistance in 1973-74**

*Acme Dance Company*, New York City. \$5,000, in part matching funds, for dancers' salaries, production and publicity expenses, and technicians' fees for three programs of modern dance works by James Cunningham at a New York City gymnasium.

*Alvin Ailey City Center Dance Theater* see Dance Theater Foundation.

*Frances Alenikoff Dance Theater*, New York City. \$3,000 for performers' salaries, fees for the choreographer and technicians, and production and publicity expenses for three performances of modern dance works by Frances Alenikoff.

*Manuel Alum Dance Company*, New York City. \$4,500 for dancers' salaries, technical fees, and production expenses for four performances of modern dance works by Manuel Alum at the Brooklyn Academy of Music.

*Ambrose Arts Foundation*, New York City. \$4,080 for artists' salaries, technical fees, and production and publicity expenses for creating and performing a full-length chamber work, *The Trust: Five Quartets, An American Landscape*, by William Dunas.

*American Ballet Theatre* see Ballet Theatre Foundation.

*Mary Anthony Dance Theatre Foundation*, New York City. \$7,000 for a choreographer's fee for a revival by Anna Sokolow, and for dancers' salaries for seven performances of this and other modern dance works.



*Association of American Dance Companies (AADC)*, New York City. \$20,000 for operating expenses. The association provides information and counseling on management, grant application, job placement, and public relations, and conducts or coordinates research in such matters as dance floor construction, theatre specifications, and accident insurance for dance companies in New York State.

*Ballet Theatre Foundation*, New York City. \$210,000 for dancers' salaries and operating expenses for a six-week summer season at the New York State Theater and a four-week winter season at City Center of Music and Drama by the American Ballet Theatre, and for dancers' salaries and a choreographer's fee for four performances of a new work by Lar Lubovitch included in the winter season.

*Bhaskar—Dances of India*, New York City. \$1,500 for artists' fees and production and publicity expenses for two performances of East Indian dance by Bhaskar and Shala at the Cubiculo.

*The Blue Mountain Paper Parade*, New York City. \$4,175, in part matching funds, for dancers' salaries and production expenses for *Snowpiece*, a new outdoor work by Barbara Roan, presented on a mountain in the Catskills; and for dancers' salaries, three choreographers' fees, a designer's fee, and production expenses for three new works presented in New York City.

*Bottom of the Bucket, But...Dance Theatre*, Rochester. \$15,000 for dancers', technicians', and administrators' salaries for twenty performances in the Rochester area and western New York State of works by director Garth Fagan.\*

*Brockport Resident Dance Company*. \$4,500, in part matching funds, for administrative salaries and transportation and publicity expenses for fifteen performances of modern dance works, under the direction of James Payton, in Monroe and surrounding counties.

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

*Bugle Boy*, New York City. \$5,000 for the fee of guest choreographer Rosalind Newman, production expenses, designers' and technicians' fees, and publicity expenses for seven performances of modern dance works in New York State. This organization is also known as the New York Dance Collective.

*Chamber Dance Ensemble*, Potsdam. \$7,135 for dancers' salaries and a fee to the Dance Notation Bureau for the reconstruction of *Quartet*, by Ruth Currier, and *Screenplay*, by Job Sanders, and for salaries for dancers and a manager for six performances in northern and central New York State.

*Chimera Foundation for Dance*, New York City. \$45,150 matching funds for dancers' salaries for a four-week season at the Lyceum Theatre of modern dance works by the Murray Louis Dance Company and the Nikolais Dance Theatre; for expenses for multimedia research by Alwin Nikolais; and for the salary of a fund raiser.\*

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

*City Center of Music and Drama*, New York City. \$265,200 for operating expenses for the New York City Ballet for a twenty-three-week season at the New York State Theater, including a new work by George Balanchine and a new work by Jerome Robbins.\*

*Composers and Choreographers Theatre*, New York City. \$11,700 for fees for dancers and choreographers, publicity, and administrative expenses for three series of predominantly new modern dance works under the direction of Laura Foreman by choreographers and dancers presented in ChoreoConcerts Workshop, ChoreoConcerts and Critiques, and Associated Productions by the Choreographers Theatre; and for dancers' salaries and a fee for choreographer Stuart Hodes for a



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new collaborative work by Hodes and composer Francis Thorne.\*

*Contemporary Dance System (CDS)*, New York City. \$3,000 for dancers' salaries and administrative, production, and publicity expenses for a series of three performances of modern dance works under the direction of Daniel Lewis in New York City.

*Tina Croll* see Troll Dance Foundation.

*James Cunningham* see The Acme Dance Company.

*Cunningham Dance Foundation*, New York City. \$40,000 for dancers' salaries, administrative salaries, and composers' and designers' fees for thirty performances in New York City of modern dance works by Merce Cunningham and Dance Company, including the use of fifteen new musical works.

*Dance Collection*, New York City. \$4,559 for dancers' salaries for three performances by the Theatre Dance Collection at Clark Center for the Performing Arts, and for dancers' salaries, designers' and technicians' fees, and production expenses for four performances at the Theatre of the Riverside Church, including a total of eight new works.

*Dance Dimensions*, Woodmere. \$3,000 for dancers' salaries and fees for guest choreographers Rodney Griffin and Elizabeth Keen for seven public performances in Nassau County. This organization was formerly called Nassau County Dance Ensemble.

*Dance Notation Bureau*, New York City. \$10,000 for notators' salaries and operating expenses for adding new scores to the Masterwork Library. This organization documents dance composition, maintains the Masterwork Library of works in Labanotation, and assists companies in reconstruction of dance works.

*Dance Theater Foundation*, New York City. \$70,000, in part matching funds, for dancers' sal-

aries, production expenses, and administrative salaries and expenses for two three-week seasons of modern dance performances by the Alvin Ailey City Center Dance Theater at the City Center of Music and Drama.\*

*Dance Theatre of Harlem*, New York City. \$40,000 for dancers' and musicians' salaries for a three-week season of ballet performances under the direction of Arthur Mitchell.\*

*Dance Theater Workshop (DTW)*, New York City. \$17,100 for fees for dancers, choreographers, designers, and technicians, and administrative, publicity, and production expenses for the Studio Series, the Theater Series, and Associated Productions, presented at the DTW loft and other New York City spaces.

*Dance Uptown*, New York City. \$5,500 for five choreographers' fees and dancers', administrators', and designer's salaries for two programs of dance works by new choreographers at Barnard College.

*Dance Visions*, New York City. \$1,500 for dancers', musicians', and technicians' fees for two performances at Clark Center for the Performing Arts by the Sounds in Motion dance company.\*

*Chuck Davis Dance Company*, Bronx. \$5,748 for fees for artists, technicians, and administrators, and production expenses for performances presented as part of three-day residencies in Erie, Nassau, Ulster, and Westchester counties.\*

*The Dean Dance Foundation*, New York City. \$2,755 for dancers' salaries, a choreographer's fee, and production and publicity expenses for two performances of modern dance works by Laura Dean at New York University's Eisner and Lubin Auditorium, including one new work with seventeen dancers.

*Destiné Dance Foundation*, New York City. \$4,000 for artists' fees and production expenses for two performances of Afro-Haitian dance by the Destiné Afro-Haitian Dance Company under the direction of Jean-Leon Destiné.



*William Dunas* see Ambrose Arts Foundation.

*Eglevsky Ballet Company of Long Island*, Massapequa. \$15,000, in part matching funds, for dancers' salaries, designers' fees, and production expenses for nine performances of *Cinderella* in Nassau County.

*The George Faison Universal Dance Experience*, New York City. \$6,500 for dancers' salaries and a fee for choreographer Stuart Hodes for three performances each of *Boedromion*, a new work by Hodes, and *In the Sweet Now and Now*, a new work by George Faison, at the Hunter College Playhouse.\*

*Louis Falco Dance Company*, New York City. \$5,000 for the salaries of dancers, musicians, and technicians, theatre rental, and publicity expenses for six performances at Alice Tully Hall.

*Viola Farber Dance Company*, New York City. \$5,000 for management expenses and the salary of artistic director/choreographer Viola Farber for eight performances of modern dance works at the Merce Cunningham Studio.

*The Film and Dance Theatre*, New York City. \$4,000 for dancers' salaries, technicians' fees, space rental, and production and publicity expenses for four performances each of two multimedia productions in New York City.

*Foundation for American Dance*, New York City. \$140,000 for dancers' salaries and administrative expenses for two four-week seasons in New York City by the City Center Joffrey Ballet.

*Foundation for Modern Dance*, New York City. \$5,000 for dancers' salaries for three performances by the Erick Hawkins Dance Company at the Brooklyn Academy of Music, and one performance in Buffalo.\*

*Foundation for the Open Eye*, New York City. \$3,500 matching funds for artists' salaries, technical fees, and production and publicity expenses for five performances of *Five Dances* and *Haitian Suite* at Video Exchange.\*

*Foundation for the Vital Arts*, New York City. \$5,000 for dancers' salaries and administrative and publicity expenses for five performances of modern dance works by the Eleo Pomare Dance Company, including three performances at the Hunter College Playhouse.\*

*Mimi Garrard Dance Theater Company*, New York City. \$6,000 for dancers' salaries, administrative salaries, publicity expenses, and space rental for six performances in New York City.\*

*Martha Graham Center of Contemporary Dance*, New York City. \$63,600, in part matching funds, for dancers' salaries for sixteen performances by the Martha Graham Dance Company at the Mark Hellinger Theatre, including three revivals, and for operating expenses for a seven-week residency at Lake Placid.

*The Greenhouse Dance Ensemble*, New York City. \$2,000 for fees for six dancer/choreographers for three performances at the Theatre of the Riverside Church, and for a fund raiser's fee.

*Gudde Dancers*, New York City. \$5,000 for dancers' salaries, production and publicity expenses, and technicians' fees for five performances in New York City, including one new work by Lynda Gudde.

*H. I. Enterprises*, New York City. \$7,500 for operating expenses and the salary of a public relations director to provide professional management services for three New York State dance companies.

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

*Kazuko Hirabayashi Dance Theatre*, New York City. \$5,000 for dancers' salaries, theatre rental, and publicity expenses for three performances in New York City.

*Impulses Art Foundation*, New York City. \$800 for artists' and technicians' fees, and publicity expenses for four performances of music and solo dance by Margaret Beals at the Theatre at St. Clement's.



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*Indo-American Performing Arts Center*, New York City. \$2,500 for dancers' salaries and administrative expenses for five performances in New York State by Matteo and the Indo-American Dance Company.

*Jacobs Ladder Dance Company* see The Riverside Institute for Dance Exploration.

*Elizabeth Keen Dance Foundation*, New York City. \$5,650 for dancers' salaries, publicity expenses, costs of equipment, and fees for a composer, designers, and technicians for four performances in New York City including one new work, *Enclosure Acts*.

*The Cliff Keuter Dance Company*, New York City. \$5,000 for dancers' salaries, space rental, and fees for a choreographer, a librettist, a painter, and a composer for six performances, including two new works.

*Phyllis Lamhut Dance Company*, New York City. \$3,000 for dancers' salaries and fees for the choreographer, composer, and designers for three performances at the Space for Innovative Development, including one new work.

*José Limon Foundation*, New York City. \$10,000 for dancers' salaries and operating expenses for four performances by the José Limon Dance Company in an Off-Broadway theatre, including a new work by Anna Sokolow, and three studio performances.

*Katherine Litz Dance Company*, New York City. \$5,000 for the choreographer's fee, dancers' and manager's salaries, publicity expenses, and space rental for five performances in New York City and two on Long Island.\*

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

*Joan Miller and the Chamber Arts/ Dance Players*, New York City. \$2,000 for dancers' salaries for three performances in New York City.

*Arthur Mitchell* see Dance Theatre of Harlem.

*Modern Dance Artists*, New York City. \$10,000, in part matching funds, for dancers' salaries, theatre rental, and fees for choreographers for five performances in New York City by the Paul Sanasardo Dance Company, including new works by Anna Sokolow and Paul Sanasardo.

*Multi-Gravitational Experiment Group*, Brooklyn. \$4,500 for dancers' salaries, production and publicity expenses, and technicians' fees for ten performances at the Space for Innovative Development, including one new work, and for dancers' salaries for one performance at the Hudson River Museum, including a second new work.

*Seamus Murphy Dance Foundation*, New York City. \$4,000, in part matching funds, for dancers' salaries for two performances in New York City of *Cartoon*, a new work by Seamus Murphy incorporating the use of film.

*The Daniel Nagrin Theatre and Film Dance Foundation*, New York City. \$11,600, in part matching funds, for dancers' salaries and studio rental for fifteen performances in New York City by the Workgroup, and for the salary of a managing director.

*Nassau County Dance Ensemble* see Dance Dimensions.

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

*New York Consort of Viols*, New York City. \$550 for dancers' fees, production expenses, and a fee for choreographer Wendy Hilton for a series of three concerts of music and dance at the Cubiculo.\*

*New York Dance Collective* see Bugle Boy.

*Nikolais Dance Theatre* see Chimera Foundation for Dance.

*Orange County Ballet Theatre*, New Windsor. \$1,300 for fees for a choreographer, dancers, and a stage director, and travel expenses for two free concerts in Newburgh.



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## Dance

*The Orlando Ballet Company*, Huntington. \$2,500 for dancers' fees and production and publicity expenses for six performances in parks in Nassau and Suffolk counties.

*The Mariano Parra Spanish Dance Company*, New York City. \$5,000 for dancers' salaries, production and publicity expenses, and fees for the artistic director, manager, musicians, and costumes for six performances at the Gramercy Arts Theatre.\*

*Rudy Perez Dance Theater*, New York City. \$5,000 for dancers' salaries, space rental, technicians' fees and publicity expenses for four performances in New York City.

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

*Kathryn Posin Dance Group*, New York City. \$7,000 for theatre rental and production and publicity expenses for five performances, including one new work.

*Poughkeepsie Ballet Theatre*. \$1,824 for dancers' salaries and travel expenses for four performances of *The Nutcracker* in the Hudson Valley.\*

*Don Redlich Dance Company*, New York City. \$2,000 for a choreographer's fee and dancers' salaries for two performances of a new work by Don Redlich at the Space for Innovative Development.

*The Rio Grande Union*, New York City. \$2,550 for dancers' salaries, theatre rental, and administrative, production, and publicity expenses for four performances of loosely structured improvisational works by eight dancer/choreographers.

*The Riverside Institute for Dance Exploration*, New York City. \$3,000 for dancers' salaries, theatre rental, and production and publicity expenses for three performances in New York City by the Jacobs Ladder Dance Company, including a new work, *Nostalgia to Now*.

*Barbara Roan* see *The Blue Mountain Paper Parade*.

*Rod Rodgers Dance Company*, New York City. \$7,000, in part matching funds, for the salaries of dancers, musicians, stage managers, and technicians, and theatre rental for three performances in New York City, including one new work by Rod Rodgers.\*

*Rondo Dance Theater*, Bedford. \$3,225, in part matching funds, for the salary of an assistant director, for dancers' salaries for one performance with the Orchestral Society of Westchester, and for a choreographer's fee and dancers' salaries for six performances in Westchester County of Manuel Alum's *Palomas*.

*Paul Sanasardo Dance Company* see *Modern Dance Artists*.

*Saratoga Performing Arts Center*, Saratoga Springs. \$11,000 for the commission of a new production of *Coppelia* by the New York City Ballet under the direction of George Balanchine and Alexandra Danilova.\*

*The Solomons Company/Dance*, New York City. \$3,000 for dancers' salaries for three performances in New York City, including one new work by Gus Solomons Jr.

*The Robert Streicher Dance Company*, New York City. \$1,500 for dancers' salaries and publicity expenses for three performances in New York City of a new work, *Ecstasy of St. Theresa*.

*The Elaine Summers Experimental Intermedia Foundation*, New York City. \$8,800, in part matching funds, for fees for the choreographer, dancers, musicians, and designers, and administrative and publicity expenses for two different *Celebrations in New York Places*, by Marilyn Wood; for dancers' salaries for two free performances by Trisha Brown and Company at the Sonnabend Gallery in

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*The Raggedy Dances presented by the Twyla Tharp Dance Foundation in New York City. Dancers are from left to right: Sara Rudner; Rose Marie Wright (upstage); Nina Wiener (center); Twyla Tharp (downstage); Isabel Garcia-Lorca; and Kenneth Rinker.*







New York City; and for dancers' salaries for three performances in Buffalo of *Energy Changes*, by the Elaine Summers Dance and Film Company.\*

*Syracuse Ballet Theatre*. \$7,000 for artists' salaries and production expenses for seven performances in the Syracuse area.

*The Paul Taylor Dance Foundation*, New York City. \$15,340 matching funds for fees for dancers, artistic director, and technicians; and production and travel expenses for a tour of upstate counties, including lecture-demonstrations, master classes, seminars, a new work, *Untitled Quartet*, and a revival of *Churchyard*.

*Twyla Tharp Dance Foundation*, New York City. \$37,500, in part matching funds, for operating expenses and dancers' salaries for ten performances, including a new work by Twyla Tharp, and for artists' salaries and production expenses for creating works specifically choreographed for presentation on videotape.

*The Theatre Dance Collection* see Dance Collection.

*Theatre Development Fund (TDF)*, New York City. \$60,000 for ticket vouchers for discounts at a wide variety of dance performances in New York City.\*

*Troll Dance Foundation*, New York City. \$2,000 for dancers' salaries, production expenses, and a designer's fee for three performances of modern dance works by Tina Croll at American Theatre Laboratory in New York City.

*Video Exchange*, New York City. \$4,000 for administrative salaries for presenting programs by ten dance companies.\*

*Dan Wagoner Dance Foundation*, New York City. \$8,000 for dancers' salaries, fees for a violist, a lighting designer, technicians, and the company manager, and production and publicity expenses for two performances at the Hunter College Playhouse.

*Charles Weidman School of Modern Dance*, New

York City. \$6,300 for dancers' salaries, space rental, and publicity expenses for eight performances by Charles Weidman and his Theatre Dance Company at the Expression of Two Arts Theatre.

*Marilyn Wood* see The Elaine Summers Experimental Intermedia Foundation.

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

### Music assistance in 1973-74

*After Dinner Opera Company*, New York City. \$1,500 for expenses for research in American opera production in New York State in the eighteenth and nineteenth centuries.

*Albany Symphony Orchestra*. \$32,500 for artists' fees and operating expenses for the regular symphony season, a regional touring program, and youth concerts co-sponsored by the Albany League of Arts.

This organization also received \$2,250 matching funds to commission a work for symphony orchestra by Robert Parris.

*All Saints Church Concert Series*, New York City. \$950 for artists' fees for a performance of Handel's *Alexander's Feast*.

*American Brass Chamber Music Association*, New York City. \$5,000 matching funds to commission a work for brass quintet and tape by Jacob Druckman.

*American Conference of Cantors*, New York City. \$1,500 for artists' fees for five concerts of Hebrew music in New York City.

*American Music Center*, New York City. \$16,995 for administrative salaries, publicity expenses, and cataloging; speakers' fees for a symposium on contemporary music; and research expenses for compiling a source directory for music ensembles in New York State.

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*American Symphony Orchestra*, New York City. \$20,000 for artists' fees and administrative expenses for five concerts of orchestral music at Carnegie Hall.

This organization also received \$5,000 matching funds to commission a concerto for oboe and orchestra by John Corigliano, Jr. to be performed by oboe soloist Bert Lucarelli.

*Amerta*, New York City. \$1,300 for salaries for a musical director and designers for four opera productions by the New York Lyric Opera Company, including *Macbeth* and *Die Fledermaus*.

*Amherst Symphony Orchestra Association*, Williamsville. \$500 for production expenses for five concerts in Williamsville.

*Amor Artis*, Tarrytown. \$2,500 for artists' fees for a series of four chamber music concerts in Tarrytown.

*The Apple Hill Chamber Players*, New York City. \$1,200 for artists' fees for a series of five chamber music concerts at the Horace Mann auditorium in New York City.

*Association for Jazz Performance*, Buffalo. \$3,000 for artists' fees for jazz concerts at the Studio Arena Theatre and nearby locales.

*Aurora Foundation*, New York City. \$2,000 for artists' fees for a six-hour concert at Town Hall.

*Avant-Garde Music Festivals*, New York City. \$15,000 for artists' fees for four contemporary music concerts at Carnegie Hall.

This organization also received \$5,000 matching funds to commission a work for mixed ensemble by George Crumb.

*Bach's Uncle*, New York City. \$1,500 for production expenses for a chamber music concert at Alice Tully Hall.

This organization also received \$1,000 matching funds to commission a chamber work for flute,

oboe, violoncello, and harpsichord by William Bolcom.

*Bedford Madrigal Choir* see *Musica Reservata*.

*Bel Canto Opera*, New York City. \$5,000 for artists' fees and administrative and production expenses for eight opera productions including *Henry VIII* by St.-Saëns and *Linda di Chamounix* by Donizetti.

*Bennett College*, Millbrook. \$1,750 matching funds to commission a music theatre work by Stanley Walden for actors, dancers, singers, and chamber orchestra.

*Binghamton Symphony and Choral Society*. \$7,000 for artists' fees for five concerts of orchestral music in Binghamton.

*Bloomingdale House of Music*, New York City. \$2,000 for artists' fees and administrative expenses for sixty concerts for youth.\*

*Boehm Quintette*, New York City. \$3,000 for artists' fees and production expenses for three concerts of music by American composers at Carnegie Recital Hall.

This organization also received \$1,500 matching funds to commission a quintet for winds by Ben Weber.

*Bronx Museum of the Arts*. \$2,500 for artists' fees and administrative expenses for twenty chamber music concerts.\*

*Bronx Opera Company*. \$5,000 for artists' fees and production and administrative expenses for two full-scale opera productions.

*Brooklyn Lyric Opera Association*. \$4,000 for artists' fees and administrative and publicity expenses for five performances of *The Merry Wives of Windsor* in Brooklyn and Staten Island.

*Brooklyn Philharmonia*. \$17,500 for artists' fees and administrative expenses for nine concerts at the Brooklyn Academy of Music.



This organization also received \$4,000 matching funds to commission a work for string quartet and string orchestra by Lukas Foss.

*The Brooklyn Symphony Orchestra.* \$2,500 for artists' fees for four concerts in Brooklyn and one in Nassau County.

*The Buffalo Philharmonic Orchestra Society.* \$230,000 matching funds for administrative salaries for a comptroller and a fund raiser, and for artists' fees for a sixteen-week subscription series, a four-week pops series, and a two-week summer park concert series.

This organization also received \$5,000 matching funds to commission a work by David del Tredici to be performed by full symphony orchestra simultaneously with the showing of old silent films.

*The Caecilian Society,* New York City. \$500 for production expenses for five concerts of chamber music.

*Camerata di Musica,* Pomona. \$995 for artists' fees for four concerts of chamber music in Rockland County.

*The Cantata Singers,* Elmira. \$400 for artists' fees for three Bach concerts.

*Capitol Hill Choral Society,* Albany. \$995 for professional instrumentalists' fees for three choral music concerts in Albany.

*Caramoor Center for Music and the Arts,* Katonah. \$10,000, in part matching funds, for artists' fees and administrative and production expenses for programs of opera, choral, and chamber music.\*

*Center for Inter-American Relations,* New York City. \$2,000 for artists' fees for a series of three concerts at the center and at Hunter College including music by Argentinian Mario Davidovsky and Brazilian Carlos Nobre.\*

*Center for New Music,* New York City. \$16,250 for administrative expenses for a membership organi-

zation providing coordinated mailings and advertising, referral and consulting services, and a calendar of events for contemporary music ensembles; and for production expenses for one concert of new music.

*Center of the Creative and Performing Arts,* Buffalo. \$34,700, in part matching funds, for production expenses for ten concerts of new music and for production expenses and technicians' fees for three evenings of music, dance, and film.

This organization also received \$2,500 matching funds to commission a new chamber work by Pauline Oliveros to be performed by the Creative Associates.

*Central Presbyterian Church Concert Series,* New York City. \$3,000 for artists' fees for a performance of the *St. Matthew Passion* and a concert of the music of Charles Ives. This organization is also known as *Musica Sacra*.

*Chamber Music Society of Lincoln Center,* New York City. \$5,000 matching funds to commission a work written for the society's ensemble by William Schuman.

*Chemung Valley Arts Council,* Corning. \$4,000 for artists' fees for one performance of *Haydn's Creation*, conducted by Robert Shaw, with the Corning Philharmonic Orchestra and the Elmira Symphony and Choral Society.\*

*Choral Society of the Hamptons and South Fork Chamber Orchestra,* Bridgehampton. \$2,000 for fees for professional instrumentalists for six concerts of orchestral and chamber music on Long Island.

*City Center of Music and Drama,* New York City. \$245,000 matching funds for artists' fees and administrative and production expenses for a seven-week fall season and a ten-week spring season of the New York City Opera at the New York State Theater.\*

*City Grand Opera Society,* Brooklyn. \$3,000 for

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professional artists' fees for three performances of *La Traviata* in New York City.

*Civic Musical Society of Utica*. \$15,000 for artists' fees for the Amici Quartet residency program of concerts and workshops in the Utica area.

*Collective Black Artists*, New York City. \$20,000 for administrative salaries for a service program for jazz musicians and ensembles providing a jazz newsletter and classes in business aspects of the music industry; and for artists' fees for twenty performances of jazz in communities throughout New York State.

*The Collegiate Chorale*, New York City. \$2,500 for artists' fees for three concerts of choral music.

This organization also received \$4,000 matching funds to commission a work for chorus and orchestra by David Diamond.

*The Community Chorale*, Oneonta. \$1,500 for fees for professional musicians for a winter chorale series, a spring chorale series, and one children's concert.

*Composers and Choreographers Theatre*, New York City. \$8,000 for artists' fees and administrative and production expenses for ten contemporary music concerts.

This organization also received \$2,500 matching funds to commission a new work by composer Francis Thorne in collaboration with choreographer Stuart Hodes.\*

*Composers' Forum*, New York City. \$4,800 for artists' fees for six performances in New York City of works by contemporary American composers.

*Concert Artists Guild*, New York City. \$20,000 for artists' fees and administrative expenses of the St. Stephen's Church series of fourteen chamber music concerts and nine opera performances; the Young Performers' series of eight concerts; the Kosciuszko Foundation series of five concerts; and the Da Capo series of four concerts.

This organization also received \$3,750 match-

ing funds to commission a work for violoncello and chamber ensemble by Chou Wen-Chung.

*Contemporary Chamber Ensemble* see Avant-Garde Music Festivals.

*Concert Orchestra and Choir of Long Island*, Port Washington. \$13,000 for artists' fees and production expenses for a production of *The Magic Flute* and an "ecumenical" concert of choral music.

This organization also received \$4,000 matching funds to commission a folk mass by Alan Hovhaness for four guitars, orchestra, chorus, and soloists, using Biblical passages.

*Contrasts in Contemporary Music*, New York City. \$9,000 for artists' fees for four concerts of contemporary, jazz, and mixed media works at the Whitney Museum of American Art.

This organization also received \$1,000 matching funds to commission a work by Charles Schwartz for jazz trumpeter Clark Terry and the Collage ensemble.

*Cooperative Social Settlement of the City of New York*. \$1,500 for artists' fees for six orchestral concerts in Greenwich Village.

*Corning Philharmonic Society*. \$2,500 for artists' fees for a series of eight chamber music concerts.

*County of Westchester, Department of Parks, Recreation and Conservation*, White Plains. \$1,920 for professional musicians' fees for a series of twelve pops concerts in Westchester parks.

*Creative Music Foundation*, Woodstock. \$6,000 for artists' fees for concerts at the Creative Music Studio in Woodstock and in New York City.

*Da Capo Chamber Players*, New York City. \$3,000 for artists' fees for a series of four concerts of contemporary chamber music.

This organization also received \$1,500 matching funds to commission a quintet by Harvey Sollberger for flute, clarinet, violin, violoncello, and piano.



*Dance Visions*, New York City. \$2,000 matching funds to commission a work by Hank Johnson for tape, instruments, and narration to accompany a dance trio choreographed by Dianne McIntyre.\*

*The David Ensemble*, New York City. \$500 matching funds to commission a chamber work by Thomas Pasatieri for soprano, violin, violoncello, clarinet, and piano.

*The Desoff Choirs*, New York City. \$1,500 for artists' fees for the Charles Ives Centennial Concert in New York City.

This organization also received \$2,500 matching funds to commission a work by George Perle for orchestra, chorus, and a capella group.

*Dorian Woodwind Quintet Foundation*, New York City. \$8,000 for artists' fees and administrative salaries for ten concerts in communities throughout New York State.

This organization also received \$2,000 matching funds to commission a new work for piano and woodwind quintet by Lee Hoiby.

*Eastern Opera Theatre of New York*, New York City. \$2,000 for artists' fees for two performances of Dominick Argento's *Postcard from Morocco*.

*Eastman School of Music of the University of Rochester*. \$12,000 for artists' fees for three productions of *Opera Under the Stars*, a summer music festival of chamber music concerts; and for performances by the Bronx Arts Trio and the Tokyo String Quartet.

This organization also received \$2,500 matching funds to commission a work by David Epstein for violoncello, piano, and chamber orchestra.

*Elmira Symphony and Choral Society*. \$15,000 for artists' fees for the Acadia Quartet residency program of concerts and workshops in the Elmira area, and for production expenses for one performance by the Tri-Cities Opera.

*The Ensemble*, New York City. \$1,250 matching

funds to commission a work by Frederic Rzewski written for the Ensemble.

*Everson Museum of Art*, Syracuse. \$800 for artists' fees for a recital series.\*

*Festival on the River*, New York City. \$20,000 for artists' fees for a series of fifteen weekly jazz concerts on a ferry boat touring New York Harbor.

*Foundation for Modern Dance*, New York City. \$5,000 matching funds to commission a work for symphony orchestra by Lucia Dlugoszewski to be performed on stage accompanying the Erick Hawkins Dance Company.\*

*Free Life Communication*, New York City. \$2,500 for artists' fees for fifteen concerts of contemporary jazz by young jazz ensembles in New York City.

*Mimi Garrard Dance Company*, New York City. \$4,750 matching funds to commission a work by Emmanuel Ghent involving computer-generated electronic music and computer-generated theatrical lighting to be used in collaboration with a dance choreographed by Mimi Garrard.\*

*Genesee Symphony*, Batavia. \$2,000 for fees for professional musicians for four concerts of orchestral music in Batavia.

*The Gotham Light Opera Guild*, Ancram. \$1,000 for artists' fees for two operetta concerts.\*

*The Greater Utica Opera Guild*. \$2,000 for professional artists' fees for a production of *The Marriage of Figaro*.

*The Group for Contemporary Music*, New York City. \$17,000, in part matching funds, for artists' fees and administrative expenses for six concerts of contemporary music in New York City.

This organization also received \$5,000 matching funds to commission a concerto by Donald Martino for clarinet and chamber orchestra.

*The Guitar Workshop*, Oyster Bay. \$4,500 for art-

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ists' fees and production and administrative expenses for fifty-eight concerts of folk music including summer concerts in the parks and fall and spring community concerts.

*Harlem Opera Society*, New York City. \$2,000 for artists' fees for fifteen performances of operatic music in concert form in Harlem.

*Harlem Philharmonic Society*, New York City. \$4,000 for artists' fees for one concert of orchestral music at Salem Methodist Church and one at St. Mark's Church.

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

*Henry Street Settlement*, New York City. \$9,859 for fees for professional musicians for five concerts of chamber music and jazz.\*

*The David Hochstein Memorial Music School*, Rochester. \$1,500 matching funds to commission a work by Claude Baker for woodwind quartet, brass trio, string quartet, and percussion.\*

*The House Monkey*, New York City. \$1,000 for artists' fees for twenty performances of the new multimedia, multi-discipline work *Cathedral*, directed by Meredith Monk.\*

*Housing Authority Symphony Orchestra* see New York City Housing Authority Symphony Orchestra.

*Hudson Valley Philharmonic Society*, Poughkeepsie. \$65,000 for operating costs of the Cooperative Area Music Program (CAMP) which co-sponsors performing ensembles in schools and colleges; summer showmobile concerts by the Hudson Valley Philharmonic Orchestra and other local groups; and evaluation of the marketing effectiveness of four decentralized music organizations in New York State.

This organization also received \$5,000 matching funds to commission a symphonic work for full orchestra by Gunther Schuller.

*Huntington Men's Chorus*. \$800 for production expenses for six concerts of choral music in Nassau County.

*Institute of Bio-Creative Intuitive Development Ensemble*, Queens. \$950 for artists' fees for four jazz concerts in Jamaica.

*Interaction Artists*, New York City. \$3,000 matching funds to commission a piano quintet by Louis Weingarden.

*International Art of Jazz*, Stony Brook. \$18,000 for artists' fees and production and administrative expenses for fifty performances on Long Island.

*The Island Orchestra Society*, Huntington. \$25,000 matching funds for professional artists' fees for fourteen concerts of orchestral music in Huntington and Baldwin.

*The Ithaca Opera Association*. \$2,000 for professional artists' fees for productions of Mozart's *The Impresario* and Bernstein's *Trouble in Tahiti*.

*Jazz Adventures*, New York City. \$11,000 for artists' fees and administrative salaries for thirty lunchtime programs of jazz at the Chateau Madrid, and ten weekly TV programs on Channel 31.

*Jazz Contemporaries*, Brooklyn. \$2,000 for production expenses for twelve afternoon concerts of jazz at the Village Vanguard in New York City.

*Jazz Interactions*, New York City. \$4,000 for artists' fees for four Monday evenings of jazz at the Village Gate.\*

*Jazzmobile*, New York City. \$14,500 for musicians' fees and production expenses for five concerts in Westchester County and five in Syracuse, Rochester, Buffalo, Schenectady, and Albany.

This organization also received \$5,000 matching funds to commission five works for jazz orchestra by Dizzy Gillespie, Frank Wes, Jimmy Heath, Thad Jones, and Cecil Bridgewater.\*

*Lake George Opera Festival* see Opera Festival Association.







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*League of Composers—International Society for Contemporary Music, U.S. Section*, New York City. \$6,000 for artists' fees for four contemporary music concerts at Carnegie Hall and one at Alice Tully Hall.

This organization also received \$1,500 matching funds to commission a chamber work by Elaine Barkin.

*L'Ensemble du Sacre Coeur*, New York City. \$1,200 for artists' fees for eight chamber music concerts.

*The Light Fantastic Players*, New York City. \$7,500 for artists' fees and administrative and production costs of four chamber music concerts.

This organization also received \$5,000 matching funds to commission a chamber symphony by Charles Wuorinen.

*The Light Opera of Manhattan, (LOOM)*. \$4,000 for the salary of a development and public relations assistant for a season of three hundred performances of operetta in repertory.

*Liquid Music Society*, New York City. \$2,500 for artists' fees for a series of four concerts of baroque music, called Our Bach Concerti.

*Katherine Litz Dance Company*, New York City. \$1,000 matching funds to commission a collaborative work including dialogue and song by composer Al Carmines and the company dancers.\*

*The Manhattan Theatre Club*, New York City. \$2,000 for artists' fees for one performance of Carlisle Floyd's opera *Markheim*, and Kurt Weill's *Mahagonny*.\*

*The Massapequa Symphony Society*. \$500 for fees for a concert manager and guest conductors for two orchestra concerts.

*Masterworks Laboratory Theatre*, New York City. \$2,000 for artists' and technicians' fees for ten per-

formances in Brooklyn of a program called "Song Cycles on Stage."\*

*Metropolitan Opera Association*, New York City. \$275,000 for artists' fees and administrative and production expenses for the New York season of thirty-one weeks.

*Mohawk Valley Chorus*, Amsterdam. \$3,000 for artists' fees and production expenses for three concerts of sacred choral music in Mohawk Valley communities.

*Meredith Monk* see The House Monkey.

*Municipal Concerts*, New York City. \$7,500 for production expenses for twenty-six free orchestral concerts in parks and community centers in the Bronx, Brooklyn, Long Island, New York City, and Queens.

*Music for Long Island*, North Massapequa. \$20,000 for artists' fees and production expenses for six performances of Haydn's opera *Jupiter's Travels on Earth*, by the Orchestra Da Camera.

*Music for Westchester*, White Plains. \$2,000 for artists' fees and production expenses for five orchestral concerts in Westchester County by the Music for Westchester Symphony Orchestra.

*Musica Reservata*, Bedford. \$1,000 for artists' fees for a program of Christmas music and a program of a capella music in Bedford and the surrounding area by the Bedford Madrigal Choir.

*Musica Sacra* see Central Presbyterian Church Concert Series.

*Nassau County Department of Recreation and Parks*, East Meadow. \$8,500 for musicians' fees and production expenses for thirty-one summer jazz concerts in parks and other locations in Nassau County.

*National Choral Council*, New York City. \$8,500 for artists' fees and administrative salaries for three a capella concerts by the National Chorale

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*Michael Tilson Thomas*, conductor of the Buffalo Philharmonic Orchestra.



on Long Island, in Sullivan County, and in New York City.

This organization also received \$2,000 matching funds to commission a work by William Bergsma on an American theme for chorus, soloists, and chamber ensemble.

*National Chorale* see National Choral Council.

*National Jazz Ensemble*, New York City. \$9,000 for production costs and administrative expenses for five jazz concerts at Alice Tully Hall.

This organization also received \$5,000 matching funds to commission five works for a fifteen-piece ensemble by Bob James, Chuck Israels, Herbie Hancock, John Carisi, and Herb Pomeroy.

*New Music Ensemble of Syracuse*. \$1,500 for artists' fees for five concerts of contemporary music in Syracuse.

This organization also received \$1,750 matching funds to commission a monodrama by George Rochberg for mezzo-soprano and small chamber orchestra.

*New World Consort*, New York City. \$745 for production expenses for four performances of Halle's thirteenth-century music drama *Le Jeu de Robin et de Marion*.

*New York Chamber Soloists*, New York City. \$2,000 for production expenses for the preparation of a new work by Hugo Wengall.

This organization also received \$5,000 matching funds to commission a chamber cantata by Mario Davidovsky for vocalists, instruments, and pre-recorded electronic sounds.

*The New York Choral Society*, New York City. \$2,500 for artists' fees and administrative, production, and publicity expenses for two free choral concerts in hospitals in New York City and one concert at Avery Fisher Hall.

This organization also received \$2,000 matching funds to commission a new work by Warren Benson of choral music with wind ensemble.

*New York City Housing Authority Symphony Orchestra*. \$7,000 for artists' fees for a series of concerts by an orchestra made up of housing authority residents and employees in parks, housing projects, hospitals, and concert halls in New York City.

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

*New York Consort of Viols*, New York City. \$500 for artists' fees for three concerts of renaissance music at the Cubiculo in New York City.

This organization also received \$2,200 matching funds to commission a new work by Bulent Arel for five viols and electronic tape.\*

*New York Jazz Repertory Company* see Newport Folk Foundation.

*The New York Kantorei*, New York City. \$1,500 for artists' fees and administrators' and conductors' salaries for ten concerts of choral and instrumental music.

*New York Lyric Opera Company* see Amerta.

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

*New York Philomusica Chamber Ensemble*, New York City. \$5,000 for administrative salaries for management and fund raising for three concerts of chamber music.

This organization also received \$3,400 matching funds to commission a work by Alvin Brehm for mixed strings, winds, piano, and percussion.

*New York Pro Musica Antiqua*, New York City. \$8,000 for artists' fees and rehearsal fees for concerts of renaissance and pre-renaissance music at Alice Tully Hall in New York City.

*Newport Folk Foundation*, New York City. \$5,000 matching funds to commission *The Adventures of Wilhelm Reich*, a concert opera by Gil Evans to be performed by the New York Jazz Repertory Company.\*



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*The Niagara Falls Philharmonic Orchestra.* \$995 for professional artists' fees for five concerts.

*Oneonta Symphony Orchestra.* \$995 for professional artists' fees for a series of three concerts.

*Opera Company of the Syracuse Symphony Orchestra.* \$4,995 for artists' fees for two performances of *The Magic Flute* and one performance of the Tri-Cities Opera production of *Faust*.

*Opera Festival Association, Glens Falls.* \$31,000 for musicians' salaries and subscription campaign expenses for five weeks of performances of the Lake George Opera Festival, including *The Crucible* and *The Barber of Seville*.

*Opera Orchestra of New York, New York City.* \$2,500 for artists' fees for two operas in concert at Carnegie Hall.

*Opera Theatre of Rochester.* \$6,000 for artists' fees and production expenses for performances of *Rigoletto*, *Lucia di Lammermoor*, and *La Boheme*.

*Oratorio Society of New York, New York City.* \$950 for a fee for a fund raising consultant for three concerts of choral music.

*The Orchard Park Symphony.* \$2,500 for artists' fees for twenty-six quartet concerts in Orchard Park and the surrounding area.

*Orchestra Da Camera* see Music for Long Island.

*Orchestra of the City of New York.* \$3,000 for artists' fees for thirty-two free chamber orchestra concerts in churches, hospitals, and other community facilities.

*Orpheus Chamber Ensemble, New York City.* \$3,000 for musicians' fees for six chamber music concerts in New York City public libraries, four full ensemble concerts in Carnegie Recital Hall and the New York University Medical Center, and six Handel concerts at All Saints Church.

*The Performers Committee for Twentieth Century Music, New York City.* \$8,000 for fees for performers and artistic directors, and production and administrative expenses for three concerts designed as "retrospectives" of the works of contemporary composers.

This organization also received \$5,000 matching funds to commission a chamber work by Milton Babbitt for soprano and two pianos.

*Performing Arts Society, New Rochelle.* \$750 for artists' fees and administrative and production expenses for a contemporary opera production and a production of *Elizabethan Feast*, an evening of English renaissance music, dance, and songs.

*Philharmonic-Symphony Society of New York, New York City.* \$250,000 for artists' fees and production expenses for seven weeks of the New York Philharmonic's regular subscription series, and for artists' fees for thirteen outdoor concerts throughout the five boroughs and the June Rug Concerts at Avery Fisher Hall.

This organization also received \$5,000 matching funds to commission a new work for symphony orchestra by Carman Moore.

*Phillips and Renzulli, Piano Duo, New York City.* \$1,250 matching funds to commission a work for two pianos and electronic tape by Barbara Kolb.

*C. W. Post Center, Long Island University, Greenvale.* \$4,000 for artists' fees for four chamber music concerts by the Aeolian Chamber Players.

This organization also received \$2,500 matching funds to commission a new work for voice and the Aeolian Chamber Players by Raoul Pleskow.

*Poughkeepsie Ballet Theatre.* \$1,824 for artists' fees for the Hudson Valley Philharmonic Orchestra for four performances of *The Nutcracker*.\*

*Puerto Rico Opera Company, Bronx.* \$1,000 for orchestral musicians' fees for one performance of the new opera *Nela*, by Manuel Gonzalez.\*



*Queens Opera Association.* \$2,200 for administrative and production expenses for three free performances of *Tosca* in Queens parks.

*Queens Symphony Orchestra.* \$11,000 for the salary of an executive director and for artists' fees and production expenses for three performances in Jamaica.

This organization also received \$5,000 matching funds to commission a work for symphony orchestra by Morton Gould.

*Queensborough Community Band, Queens.* \$3,000 for professional musicians' fees for eight free concerts in Queens parks.

*QUOG, New York City.* \$566 for artists' fees for the mixed media production *Lazarus*, by Eric Salzman.

*Reich Music Foundation, New York City.* \$4,000 for artists' fees and administrative and production expenses for four concerts of contemporary music.

*Riverside Chamber Ensemble, New York City.* \$1,200 for fees for professional musicians for six concerts of orchestral music on the Upper West Side of Manhattan.

*Rochester Chamber Orchestra.* \$3,000 for musicians' fees for four concerts of music for chamber orchestra and soloists.

*Rochester Civic Music Association.* \$226,000 for artists' fees and production expenses for the Rochester Philharmonic Orchestra's season of a "promenades" series of thirteen concerts, a subscription series of eight concerts, three performances with the Opera Theatre of Rochester, two performances with the Rochester Oratorio Society, and three short tours.

This organization also received \$5,000 matching funds to commission a new work for brass, winds, and percussion by Alec Wilder.

*Rochester Philharmonic Orchestra* see Rochester Civic Music Association.

*Rod Rodgers Dance Company, New York City.* \$4,250 matching funds to commission an orchestral score by Coleridge Taylor Perkinson to accompany a new dance choreographed by Rod Rodgers.\*

*S.E.M. Ensemble, Buffalo.* \$500 for artists' fees and administrative and production expenses for two concerts of chamber music in the Buffalo area.

This organization also received \$1,500 matching funds to commission a chamber work by Morton Feldman.

*Schenectady Symphony Orchestra.* \$750 for artists' fees for four concerts in Schenectady.

*Sea Cliff Chamber Players.* \$3,000 for artists' fees and administrative salaries for twelve concerts of chamber music in Nassau County.

*Senior Musicians Association of Local 802, American Federation of Musicians, New York City.* \$1,000 for musicians' fees for two pops concerts for senior citizens.

*The Sine Nomine Singers, New York City.* \$1,500 for artists' fees for a concert at Alice Tully Hall entitled *Settings from the Song of Songs*.

This organization also received \$1,000 matching funds to commission a work in Hebrew by Henry Brant of a portion of *Song of Songs* for chorus, bells, percussion, flute and harp, in the genre of "space music" composition.

*The Singer's Theater, Westchester.* \$950 for artists' fees for one performance of *Carmen*.

*Si-Yo Music Society Foundation, New York City.* \$950 for artists' fees for three concerts of chamber music at Pace College.

*Slavic Center, Port Jefferson.* \$2,000 for artists' fees and production expenses for four concerts of Slavic music at the center and in various other Slavic communities in the State.\*

*Gregg Smith Singers, New York City.* \$4,000 for



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artists' fees for two concerts of vocal chamber music at St. Paul's Chapel, Columbia University, and one at Carnegie Hall.

*Society of the Third Street Music School Settlement*, New York City. \$3,500 for artists' fees for five free jazz and rock concerts at Brooklyn boardwalk locations.\*

*Society of Universal Cultural Arts (SOUCA)*, New York City. \$14,200 for artists' fees and administrative and production expenses for twenty-nine concerts in New York City parks and thirty-four concerts at Studio We, on the Lower East Side, by a wide variety of jazz ensembles.

*Soho Ensemble*, New York City. \$995 for artists' fees for five chamber ensemble concerts at the O. K. Harris Gallery in New York City.

*Speculum Musicae*, New York City. \$8,000 for artists' fees and administrative and production expenses for three contemporary music concerts, including one at Carnegie Hall, and one at the Hunter College Playhouse.

This organization also received \$5,000 matching funds to commission a work by Elliott Carter for mixed instrument chamber ensemble.

*Studio Rivbea*, New York City. \$13,400 for artists' fees and administrative salaries for sixty jazz concerts at the studio.

This organization also received \$4,250 matching funds to commission a jazz work by Sam Rivers for a thirty-five-piece ensemble.

*Studio Arena Theatre* see Studio Theatre School.

*Studio Theatre School*, Buffalo. \$1,850 matching funds to commission a work by James Reichert of songs, incidental music, and electronic score for the Studio Arena Theatre's production of Truman Capote's *Other Voices, Other Rooms*.\*

*Studio We* see Society of Universal Cultural Arts.

*Suburban Symphony Association*, Nyack. \$4,500

for operating expenses for three orchestral concerts in Rockland County.

*Suffolk Symphonic Society*, East Setauket. \$5,000 for musicians' fees for four concerts with guest artists in Hauppauge.

*Symphony of the New World*, New York City. \$18,000 for artists' fees for six subscription orchestral concerts at Avery Fisher Hall.

This organization also received \$5,000 matching funds to commission a new cantata by Noel da Costa for soloists, children's chorus, and orchestra.

*Syracuse Symphony Orchestra*. \$201,100 for operating expenses and artists' fees for the regular season of the orchestra and regional concerts by its ensembles throughout the Syracuse area.

This organization also received \$5,000 matching funds to commission a work for symphony orchestra by Roger Sessions.

*Tappan Zee Concert Society*, Nyack. \$1,500 for artists' fees for eight chamber music concerts in Rockland County.

*Theatre for Ideas*, New York City. \$3,000 matching funds to commission a chamber orchestra work by Lou Harrison to accompany a new dance by Shirley Broughton.

*The Thorne Music Fund*, New York City. \$2,500 matching funds to commission a work by Andrew Thomas for flute, clarinet, violin, violoncello, and piano.

*Timpani In Solo and Ensemble*, Buffalo. \$1,100 for artists' fees for contemporary music concerts at Houghton College and at the State University College at Fredonia.

*Tri-Cities Opera Workshop*, Binghamton. \$18,000 for artists' fees, production and administrative expenses, and four scholarships for resident singers for three productions of grand opera in Binghamton.



*Trope*, New York City. \$850 for artists' fees for a series of four concerts of contemporary American music.

This organization also received \$2,695 matching funds to commission a new work by Virgil Thomson of six madrigals for chorus, based on seveneenth- and eighteenth-century English and American poetry.

*Tuesday Night Sea Chanty Concerts*, New York City. \$1,500 for artists' fees for twenty sea chanty concerts, twenty square dances, and five pops concerts at the South Street Seaport.

*Ukrainian Opera Ensemble*, Brooklyn. \$960 for fees for a stage director, a rehearsal pianist, and technical personnel for two performances of classic operas in the Ukrainian language in Manhattan.

*Umoja Music Company*, New York City. \$1,350 for artists' fees and production expenses for one performance of *Africanus*, a five-part suite.

*Washington Square Music Society*, New York City. \$2,500 for artists' fees for three concerts of contemporary and classical chamber music in New York City.

*The Waverly Consort*, New York City. \$7,000 for production expenses for three concerts of medieval, renaissance, and baroque music, at Alice Tully Hall.

*West Side Orchestral Concerts*, New York City. \$2,500 for fees for professional musicians for three concerti.

*Westchester Chamber Chorus and Orchestra*, White Plains. \$2,500 for artists' fees for three concerts of choral music in White Plains.

*Westchester Chorale*, Bronxville. \$470 for musicians' fees for two concerts of choral music in Bronxville.

*The Western Wind*, New York City. \$1,200 for artists' fees and publicity expenses for two concerts of choral ensemble music.

*YM-YWHA of Washington Heights and Inwood*, New York City. \$1,000 for musicians' fees for three chamber music concerts in Washington Heights.

*Young Artist Development Project*, Binghamton. \$15,000 for artists' fees for a residency by the Hanover Quartet in the Genesee Valley area, including formal concerts, lecture-demonstrations, open rehearsals, and performances with the Genesee Chamber Orchestra.

This organization also received \$5,000 matching funds to commission *String Quartet No. 4*, by Leon Kirchner.

*Young Audiences of Western New York*, Buffalo. \$2,000 for artists' fees for thirty inter-disciplinary concerts of music and dialogue for senior citizens in Erie County.

*Young Concert Artists*, New York City. \$3,000 for production expenses for six concerts at Hunter College.

This organization also received \$1,500 matching funds to commission a duo for violoncello and piano by Michael Colgrass.

### Theatre assistance in 1973-74

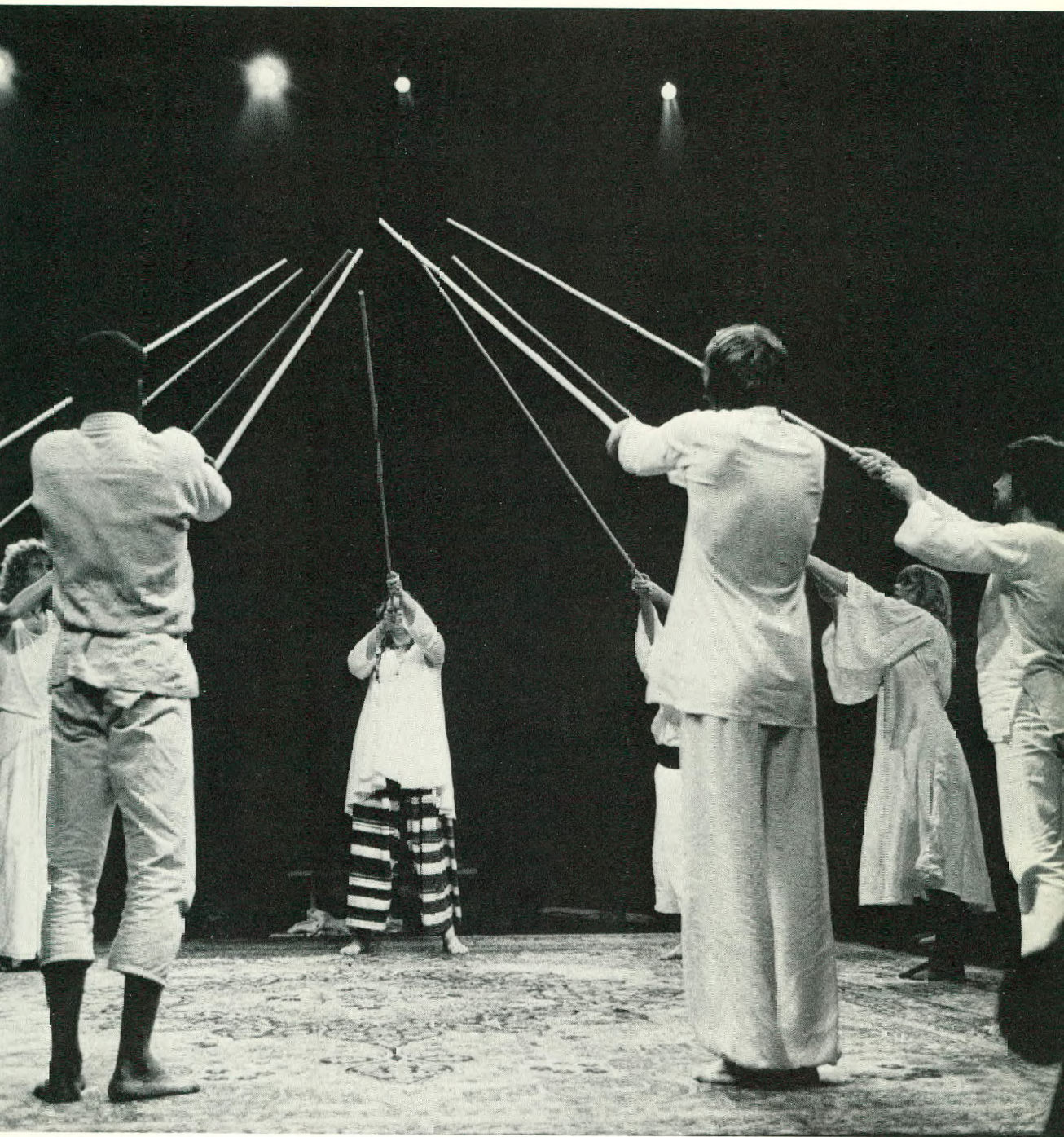
*The Actors' Experimental Unit*, New York City. \$7,000 for artists' fees and production expenses for five productions, including Peter Weiss' *The Tower* and David Halliwell's *Hail Scrawdyke*.

*The Actors Studio*, New York City. \$7,500 for administrative salaries and production expenses for twelve performances each of four plays, including June Havoc's *Oh Glorious Tinninnabulation* and the annual Christmas program *St. George and the Dragon*.

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*A scene from Peter Brook's Conference of the Birds, a work which developed out of workshops organized by the International Theatre Institute and held at the Brooklyn Academy of Music.*







*Adirondack Playhouse*, Clinton. \$9,900, in part matching funds, for the salaries of a business/general manager and an artistic director, and production expenses for an eight-week summer theatre season in the Clinton area.

*Amas Repertory Theatre*, New York City. \$6,000 for actors' fees for two productions in a twelve-week theatre season, including an all-black production of *The Glass Menagerie*.\*

*The American Contemporary Theatre*, Buffalo. \$4,000 for the salary of an artistic director/administrator for a season of experimental theatrical events.

*The American Place Theatre*, New York City. \$25,000 for fees for the writer, director, composer, and designer, artists' salaries, and production expenses for four original productions developed in conjunction with their Writer's Development Program.

*American Puppet Arts Council*, New York City. \$9,100 for the salaries of puppeteers and administrators, fees for a writer and a director, and travel expenses for forty performances of the Bil Baird Marionettes traveling program for adults and children confined in institutions throughout the State.

*Arena Players Repertory Theatre of Long Island*, East Farmingdale. \$7,875 for artists' salaries for five productions of this professional community theatre company in Nassau and Suffolk counties.

*Association for Development of Dramatic Arts*, New York City. \$4,000 matching funds for administrative salaries and expenses for ten productions of classic and contemporary plays in New York City. This organization is also known as the Jean Cocteau Theatre.

*Auburn Children's Theater*. \$7,500 for the salaries of an administrative director and a program coordinator for a children's theatre program of four hundred performances of forty productions in Auburn and other central New York communities.

*The Chelsea Theater Center of Brooklyn*. \$75,000 for administrative expenses, actors' salaries, and production expenses for four major productions, including *Candide*, at the Brooklyn Academy of Music.

*Circle in the Square*, New York City. \$85,000, in part matching funds, for artists' salaries, and administrative and production expenses for four major productions in a forty-eight-week season.

*Circle Repertory Theatre Company*, New York City. \$11,850 for salaries of artists and a technical director for six productions in a twenty-six-week season, including the original production of Mark Medoff's *When You Comin' Back, Red Ryder?*

*City Center Acting Company* see *The New Theatre Workshop*.

*Clark Center for the Performing Arts*, New York City. \$7,605 for the salary of a managing director for a thirty-week season of fifteen major productions and fifteen workshop productions.\*

*Jean Cocteau Theatre* see *Association for Development of Dramatic Arts*.

*Common Ground Theatre*, New York City. \$3,625 for administrative salaries and fees for a director and artists for a fifteen-week season of an Off-Off Broadway production of *Dybbukks and Other Incorporations*.

*Cortland Repertory Theatre*. \$4,500 for production expenses for a summer season of five repertory works, including three musicals.

*CSC Repertory*, New York City. \$12,000 for the salaries of actors, an artistic director, and an associate director for seven productions in a forty-week season, emphasizing new productions of classic plays.

*The Ensemble Studio Theatre*, New York City. \$8,555 for fees for artists and administrators for six major productions and forty performances of experimental workshop plays, projects, and works-in-progress.



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*Equity Library Theatre*, New York City. \$5,060 for the salaries of a managing director, office manager, production director, and technical director for eight revivals of American plays in the Master Theatre and six experimental workshop productions in the auditorium of the Library and Museum of the Performing Arts at Lincoln Center.

*The Everyman Company*, Brooklyn. \$8,900 for operating expenses for new and experimental community-based theatre, including a new work presented at Ensemble Studio Theatre in New York City and a street theatre program in the Bay Ridge area of Brooklyn also presented at the Lincoln Center Street Theatre Festival.

*Folksbiene Playhouse*, New York City. \$6,250 for artists' salaries, public relations, and audience development for sixty performances in Yiddish of Sholom Aleichem's *Stempenu*.

*Fort Hill Players Children's Theater*, White Plains. \$1,050 for actors' fees for three original musical productions for children in Westchester County.

*Foundation for the Extension and Development of the American Professional Theatre (FEDAPT)*, New York City. \$6,500 for administrative expenses and speakers' fees for a three-day conference/seminar on theatre administration for small New York State theatre organizations, and for administrative expenses and consultants' fees for a program providing free consulting services to nonprofit theatre organizations throughout the State.

*Foundation for the Open Eye*, New York City. \$9,600 matching funds for rehearsal and production expenses for New York City performances and a State tour of an original work based on the musical verse plays of Yeats.\*

*The Four Winds Theatre*, New York City. \$3,600 for actors' fees for ten performances of *The Raree Show* at Federal Hall in New York City.

*Gene Frankel Theatre Workshop*, New York City. \$5,554 for production expenses for three major

productions and ten showcase productions presented at the Space for Innovative Development.

*Hamm & Clov Stage Company*, Yonkers. \$2,500 for the salary of an artistic director for a season of new plays.

*The HB Playwrights Foundation*, New York City. \$8,000 for production expenses for seven major productions and three staged readings.

*Henry Street Settlement*, New York City. \$25,100 for actors' fees and the salaries of an artistic director and a technical director for six productions of the New Federal Theatre, including Charles Fuller's *The Candidate*, Max Frisch's *Andorra*, and Edward Pomerantz's *Brisburial*, and for the salaries of a director and a dance director for the Theatre for Children season.\*

*Byrd Hoffman Foundation*, Brooklyn. \$19,790 for the salaries of a general manager and a designer, fees for artists and technicians, and the salary of director Robert Wilson for four performances of his new work, *The Life and Times of Joseph Stalin*, at the Brooklyn Academy of Music.

*The House Monkey*, New York City. \$5,000 for artists' fees for a new multimedia, multi-discipline work *Cathedral*, directed by Meredith Monk.\*

*International Theatre Institute of the United States*, New York City. \$40,000 for operating expenses for a library program, including maintenance of an international collection of theatre reference material, acquisition and cataloging of source materials on black theatre, and acquisition of additional materials on theatre architecture and theatre subsidy; and for operating expenses for the New York session of the International Centre of Theatre Research, in which Peter Brook and his company presented a continuing work-in-progress for professional theatre people, working out of the renovated ballroom at the Brooklyn Academy of Music and throughout the Brooklyn community.

*Judson Poets' Theater*, New York City. \$6,000 for



artists' fees and production expenses for *Listen to Me*, a production of musical theatre by Al Carmines, incorporating the works of Gertrude Stein.

*Kenan Center*, Lockport. \$12,000 for artists' fees and production expenses for a season of six productions, including Strindberg's *The Father* and Lionel Abel's *Chaff*.\*

*La Mama Experimental Theatre Club*, New York City. \$69,000 for artists' fees and production expenses for a season of thirty experimental productions, including works by seven resident companies in addition to guest companies.

*Lake Placid Association for Music, Drama and Art*. \$12,500 for artists' fees and production expenses for four summer theatre productions for the residents of Essex County.\*

*Lakes Region Theatre Group*, Ithaca. \$6,000 for operating expenses and public relations salaries for the presentation of six semiprofessional repertory productions in two theatres at Ithaca College and Cornell University.

*Mabou Mines*, New York City. \$3,200 for the fees of the director, technical director, stage manager, and artists for two works of the experimental Animation Series.

*The Manhattan Project* see Rabbit Hole.

*The Manhattan Theatre Club*, New York City. \$20,466, in part matching funds, for the salaries of an audience development director and a technical director; production and publicity expenses for ten limited-budget productions; actors' fees and production expenses for two major productions; and costs of script duplication and production expenses for twelve staged readings.\*

*Masterworks Laboratory Theatre*, Brooklyn. \$4,000 for artists' and technicians' fees for two theatre projects at Spencer Memorial Church in Brooklyn.\*

*The Medicine Show Theatre Ensemble*, New York City. \$9,880, in part matching funds, for actors' fees for a six-week season of *Frogs*, a new improv-

isational production, and a three-week tour of upstate New York.

*The Meri Mini Players*, New York City. \$4,700 for the salaries of an assistant director, a technical director, an assistant art director, and a body movement instructor for a season of four productions presented by children for children.

*Meredith Monk* see The House Monkey.

*The Negro Ensemble Company*, New York City. \$45,000 for actors' salaries and production expenses for ninety-six performances of two productions in Manhattan.\*

*The New Theatre Workshop*, New York City. \$21,000 for artists' salaries and production expenses for a three-week tour of New York State by the City Center Acting Company presenting a repertory of twelve works, including *Three Sisters*, *Beggars' Opera*, and *Measure for Measure*.

*New York Shakespeare Festival*, New York City. \$375,000 for artists' salaries for free performances at the Delacorte Theater in Central Park and the Mobile Theater touring all the boroughs; for artists' salaries for six new works by American playwrights at the Public Theater; and for artists' salaries and production expenses for five productions at the Vivian Beaumont Theatre and three productions at the Forum Theatre, both at Lincoln Center for the Performing Arts.

*New York State Community Theatre Association*, Schenectady. \$8,775 for artists' fees for a summer community theatre workshop/performance series for adults active in community theatre in New York State, and for a playwright's fee for a new musical theatre work performed at the association's annual conference.

*New York Theater Ensemble (NYTE)*, New York City. \$4,000, in part matching funds, for the salary of an administrator, and publicity and production expenses for a season of twelve productions.

*New York Theater Strategy*, New York City. \$15,000 for artists' and administrators' fees for four pro-



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ductions in a twenty-week season by member playwrights who have been recognized in Off Broadway and Off-Off Broadway theatre.

*Off Center Theatre*, New York City. \$6,800 for actors' fees and the salary of a business manager for eight productions of children's theatre presented at the New York Society for Ethical Culture, at South Street Seaport, in Central Park, and at other locations in New York City.

*Off-Off Broadway Alliance (OOBA)*, New York City. \$7,500 for the salaries of an administrator and a full-time assistant for a program providing advisory assistance to Off-Off Broadway theatre companies in management, legal matters, fund raising, and public relations.

*Ogdensburg Arts Festival*. \$3,200 for operating expenses for free performances in Ogdensburg and surrounding areas, and for materials and instructors' fees for five weeks of dramatic workshops open to the community, all given by Periwinkle Productions.\*

*Eugene O'Neill Memorial Theater Center*, New York City. \$5,000 for fees for technicians and artists for the Off-Off Broadway Festival Fortnight.

*Ontological-Hysteric Theater*, New York City. \$5,400 for actors' fees for two new works, *(Pain)t* and *Vertical Mobility*, both conceived and directed by Richard Foreman to develop aural, visual, and rhythmic techniques.

*The Open Theatre*, New York City. \$1,500 for production expenses for three productions in the final season of Joseph Chaikin's experimental theatre company at Theatre at St. Clement's.

*PAF Playhouse* see Performing Arts Foundation of Long Island.

*The Paperback Players*, Walton. \$1,500 for artists' fees for a program of ten performances of readings and small-scale productions in Delaware County and surrounding counties.

*People's Performing Company*, New York City.

\$3,000 for production expenses for a summer street theatre program touring the boroughs of New York City.

*The Performance Group* see The Wooster Group.

*Performing Arts Foundation of Long Island*, Huntington Station. \$20,000 for the salaries of a resident artistic director, two guest directors, and actors for a thirty-six-week season of nine productions. This organization is also known as the PAF Playhouse.

*Periwinkle Productions*, Monticello. \$9,705 for actors' salaries for the creation of a new work, and for the salary of a production manager for seven children's and family theatre productions presented throughout New York State.

*Phoenix Theatre* see Theatre Incorporated.

*Play-house of the Ridiculous Repertory Club*, New York City. \$7,500 for actors' fees for two new works presented at La Mama Experimental Theatre Club.

*Playwrights Theatre for Children*, New York City. \$1,500 for artists' fees for staged readings of two new works-in-progress.

*Poet's Repertory Theatre*, Brookhaven. \$1,500 for the salaries of an artistic director and a production manager for forty performances in Nassau and Suffolk counties. This group presents readings of experimental works and conducts seminars following each performance.

*Puerto Rican Traveling Theatre Company*, New York City. \$10,000 for artists' fees and production expenses for two major bilingual experimental plays by Puerto Rican playwrights.\*

*The Puppet Theater of War, Dragons, and Children*, Brooklyn. \$4,770 for the salaries of an administrator and a director for two productions presented at outdoor sites in the Bronx, Brooklyn, and Manhattan.

*Quarry Theatre Corps*, New York City. \$2,000 for







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operating expenses and actors' fees for the summer theatre season at the Earlville Opera House.

*Rabbit Hole*, New York City. \$15,000 for actors' fees for a new theatre project, *Untitled Works*, and continued performances of *Alice* and *Endgame* in New York City. This organization is also known as The Manhattan Project.

*Ridiculous Theatrical Company*, New York City. \$9,320, in part matching funds, for the salary of a general manager, production expenses, and fees for actors, a designer, technician, and stage manager for two productions, *Hot Ice* and *Camille*.

*Rochester Shakespeare Theatre*. \$23,050, in part matching funds, for artists' salaries, production expenses, and the salary of an audience development director for a thirty-two-week season of six major productions, including *Two Gentlemen of Verona*, *The Taming of the Shrew*, and *The Tempest*.

*Roundabout Theatre Company*, New York City. \$22,900 for the salaries of artists and administrators and production expenses for four productions of classic plays in New York City.

*St. Lawrence University Summer Theatre*, Canton. \$2,400 for production expenses for four productions.

*St. Marks Church in-the-Bowery Arts Projects*, New York City. \$15,000 for administrative salaries, production expenses, and fees for actors, playwrights, directors, designers, costumers, stage managers, and technicians for five major productions and four informal productions by Theatre Genesis.\*

*Salt City Playhouse*, Syracuse. \$9,500 for the salaries of an executive director and scenic designers and directors' fees for thirteen productions in two new theatres in a refurbished synagogue.

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*One of two children's street theatre productions presented by the Theatre for the New City during the summer of 1973 in New York City.*

*T. Schreiber Studio*, New York City. \$2,500 for actors' and technicians' fees for five productions in New York City, including *A Midsummer Night's Dream* and *Uncle Vanya*.

*The Shade Company for the Performing Arts*, New York City. \$7,200 for artists' fees and production expenses for a season of five productions, including newly conceived productions of classics.

*Slavic Center*, Port Jefferson. \$10,600 for artists' fees and production expenses for the winter season of the Poor Theatre Company, presenting original translations of Eastern European plays, and for fees for actors, directors, technicians, and a general manager for the Port Jefferson Summer Playhouse.\*

*South Street Seaport Museum*, New York City. \$4,200 for the salaries of an administrator and an artistic director for a production of *The Spoon River Anthology* by the South Street Theater on Pier 16.\*

*Studio Arena Theatre* see Studio Theatre School.

*Studio Theatre School*, Buffalo. \$106,610 for artists' salaries and production expenses for the Studio Arena Theatre season of eight productions, including the American premiere of Truman Capote's *Other Voices*, *Other Rooms* and a revival of George Gershwin's *Funny Face*, and for administrative expenses for fund raising, audience development, and public relations.\*

*Theatre at St. Clement's*, New York City. \$14,750 for fees for actors, authors, designers, and administrative, artistic, and technical directors, and production expenses for five productions of new plays and revivals.

*Theatre Development Fund (TDF)*, New York City. \$65,000 for operating expenses for support of theatre productions of merit through ticket subsidy and audience development, and assistance to Off-Off Broadway theatre productions through a ticket voucher system administered in cooperation



with the Off-Off Broadway Alliance and the Black Theatre Alliance.\*

*Theater for the New City*, New York City. \$8,888 for artists' fees for a summer season of two children's street theatre productions, and for the salary of a general manager for the resident theatre program of seven major productions.

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

*Theatre in a Trunk*, New York City. \$7,800 for actors' salaries for five traveling productions of plays for children, presented throughout New York City.

*Theatre Incorporated*, New York City. \$40,000 for artists' salaries and technical fees for two experimental Sideshow productions, and for artists' salaries for two major productions in their seven-week season in New York City, all produced by the Phoenix Theatre.

*The Theatre of the Riverside Church*, New York City. \$6,702 for fees for three directors and the salary of a general manager for a nine-week season of three productions, including the original production of Miguel Pinero's *Short Eyes* and Eric Bentley's *Are You Now or Have You Ever Been?*

*Williamstown Theatre*, Williamstown, Massachusetts. \$4,000 for production and travel expenses for twenty free performances of six productions in the Tri-City area by the theatre's Second Company.

*Women's Interart Center*, New York City. \$3,000 for operating and production expenses for two new plays by women playwrights.\*

*The Wooster Group*, New York City. \$13,225 for artists' fees and production expenses for *The Beard* and *The Tooth of Crime*, under the direction of Richard Schechner. This group is also known as The Performance Group.

*Workshop of the Players Art Foundation (WPA)*, New York City. \$9,000, in part matching funds, for the salary of an administrative director and actors'

fees for three Major Series productions, five new Special Series productions, and a New Play Series of twenty new one-act plays presented in various combinations.

#### Assistance to Presenting Organizations in 1973-74

*Alvin Ailey City Center Dance Theater* see City Center of Music and Drama.

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

*Art Appreciation Guild of St. Nicholas Ukrainian Orthodox Church*, Troy. \$1,100, in part matching funds, for artists' fees for a Ukrainian revue and one performance of *The Stolen Happiness* in Ukrainian.

*The Arts Center on Marlyrose Campus*, Albany. \$5,300 for the salary of a performing arts coordinator; artists' fees for a series of three concerts for the Albany community; and artists' fees and publicity expenses for a series of performances by dancer Raymond Johnson and clarinetist Jerry Burke.\*

*The Arts Guild of Old Forge*. \$1,000 for production expenses for a summer concert series.\*

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

*Buffalo Fine Arts Academy*. \$1,550 for artists' fees for the S.E.M. Ensemble to perform avant-garde instrumental and electronic music in the exhibition galleries at the Albright-Knox Art Gallery.\*

*The Carnegie Hall Corporation*, New York City. \$23,000 for artists' fees for the International Festival of Visiting Orchestras and twenty neighborhood concerts by professional artists throughout the five boroughs.

*Chautauqua Institution*. \$62,000, in part matching funds, for the salary of a development officer;



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fees for professional directors and artists for the Chautauqua Opera Company series of eight operas; fees for guest conductors for the Chautauqua Symphony Orchestra season; artists' fees and production expenses for choral groups and other performers to appear as part of Canada Week; and extraction, copying, and reproduction costs of the score for the opera *The Pariahs* by Leonard Castle.

*Chimera Foundation for Dance*, New York City. \$5,000, in part matching funds, for artists' fees and production expenses for performances by six dance companies.\*

*City Center Joffrey Ballet* see *City Center of Music and Drama*.

*City Center of Music and Drama*, New York City. \$150,000 matching funds for administrative salaries and expenses for fall and winter seasons of the New York City Ballet at the New York State Theater; a spring dance festival of twenty-four performances by four dance companies throughout the five boroughs; a fall and spring season of the New York City Opera at the New York State Theater; two three-week seasons of the Alvin Ailey City Center Dance Theater at the City Center 55th St. Theater; two four-week seasons by the City Center Joffrey Ballet at the City Center 55th St. Theater; and fifty performances by visiting companies.\*

*City of Cohoes Planning and Development Agency*. \$21,000 for the salary of a cultural operations planner, and administrative expenses for the development of a cultural program at the newly renovated Cohoes Music Hall, including a concert series and a theatre season.

*Clarence Concert Association*. \$3,000 for artists' fees and production expenses for four free professional outdoor orchestral concerts.

*Clark Center for the Performing Arts*, New York City. \$8,000 for artists' fees for Dance Horizons,

a series of forty concerts including performances for children, a young choreographers' series, and a festival of solo performances.\*

*Concert Socials*, New York City. \$1,000 for artists' fees for a series of sixteen chamber music concerts at Studios 58 Playhouse, and a series of eight chamber music concerts at the New York Society for Ethical Culture.

*Cooper Union Forum*, New York City. \$2,860 for rental of Town Hall and the Community Church for a series of free performances, including the Manhattan Symphony Orchestra and Dinizulu and His African Dancers, Singers, and Drummers.

*Council on the Arts for Cortland*. \$1,675 for artists' fees for six free performances by the Cosmopolitan Brass Ensemble.

*The Cubiculo* see *The National Shakespeare Company*.

*East End Arts and Humanities Council*, Riverhead. \$2,000 for artists' fees for a performance by the Goldovsky Grand Opera Theater for the residents of Suffolk County.\*

*Electronic Arts Intermix*, New York City. \$5,000 for the salaries of a performing arts director and a program director for a series of experimental and avant-garde music and theatre performances.\*

*First Universalist Society of Rochester*. \$3,000 for artists' fees and operating expenses for a series of twenty free noontime concerts.

*Greater Middletown Arts Council*. \$7,000 for artists' fees and administrative expenses for a performing arts series, including concerts by the Milwaukee Symphony Orchestra, the Nikolais Dance Theatre, and Robert Merrill, for audiences from the Mid-Hudson region.\*

*Greece Performing Arts Society*. \$800 for fees for professional vocal and instrumental soloists to perform with the Greece Symphony and Choral So-



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## Presenting Organizations

ciety and for one performance of the Brockport Resident Dance Company.

*Guild Hall*, East Hampton. \$15,000, in part matching funds, for administrative and operating expenses for a summer performing arts series at the John Drew Theater, including performances by the Nikolais Dance Theatre, the Mary Lou Williams Jazz Trio, Viveca Lindfors, and the premiere of Jeremiah Murray's new opera *The Marriage Proposal*, by the Public Opera Theatre Company.\*

*Hastings Creative Arts Council*. \$2,000 for fees for professional actors and a director for a theatrical street festival.

*Hofstra University*, Hempstead. \$1,000 for dancers' fees for a performance by the First Chamber Dance Company.\*

*Hornell Area Arts Council*. \$1,000 for artists' fees for one concert by the Syracuse Symphony Orchestra.\*

*Hospital Audiences*, New York City. \$20,000 for administrative salaries and artists' fees for state-wide performing arts programs in hospitals, prisons, state schools, and community centers.

*Hudson Guild Theatre*, New York City. \$5,000 for the salary of a coordinator/director for the presentation of several productions by the Fulton Theatre Company.

*The Hudson River Museum*, Yonkers. \$1,400 for professional artists' fees for twenty-five performances of music, theatre, and dance.\*

*Lake Placid Association for Music, Drama and Art*. \$46,112 for the salaries of a technical director and his assistant; artists' fees and publicity expenses for nine concerts and six opera performances in the summer season; transportation expenses to bring underprivileged and elderly people to the Lake Placid Theatre; costs of transporting productions from the theatre to audiences in outlying areas; and speakers' fees and travel expenses for

music and art appreciation programs for adults and children.\*

*Lakeshore Association for the Arts*, Dunkirk. \$6,000 for artists' fees for single performances by the Syracuse Symphony Orchestra, the Buffalo Philharmonic Orchestra, the Pittsburgh Ballet Theatre, and the Rochester Philharmonic Orchestra.\*

*Lenox Hill Neighborhood Association*, New York City. \$35,000 for artists' fees and administrative expenses for a professional performing arts series at Hunter College, including performances by the Repertory Dance Theatre of Utah, George Faison Universal Dance Experience, a Beethoven cycle of six concerts by the Cleveland String Quartet, and three concerts by the Beaux Arts Trio.

*Lincoln Center for the Performing Arts*, New York City. \$125,000 for expenses for Soul at the Center, Great Performers Series, New and Newer Music, the Mostly Mozart Festival, and for expenses for thirty-five performances of the Community/Street Theatre Festival.

*Maverick Concerts*, Woodstock. \$3,000, in part matching funds, for artists' fees, publicity, and administrative expenses for a series of ten concerts, including performances by Grant Johannsen, the Philodor Trio, and the Dorian Woodwind Quintet.

*Stephen Harris Miller Associates*, New York City. \$5,000 for administrative salaries to provide co-operative management services for six New York State performing arts groups.

*Nassau County Office of Cultural Development*, Roslyn. \$20,000 for artists' fees for a summer performance series, including free concerts by the Municipal Concert Orchestra, Victor Borge, Sergio Mendes and Brazil 77, and four operas.\*

*Nassau Library Music Circuit*, Westbury. \$2,500 for artists' fees for a series of performances in eight libraries, including chamber music concerts



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and programs of American Indian songs and fables by Hoté Casella.

*The National Shakespeare Company*, New York City. \$45,000 for administrative and artistic salaries and production expenses for a summer season of new and experimental works in theatre, dance, and music at the Byrdcliffe Theatre in Woodstock, and a series of theatre, dance, and music programs at The Cubiculo in New York City.\*

*Nazareth College of Rochester, Arts Center*. \$30,000 for artists' fees for a subscription series including performances by the City Center Acting Company, the Alvin Ailey City Center Dance Theater, and New York Pro Musica Antiqua; production expenses for a dance showcase by several small dance companies from Monroe County; and research expenses for an evaluation of theatre facilities and sponsors throughout New York State.

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

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

*New York Foundation for the Arts*, New York City. \$85,000 for artists' fees for performances sponsored by local organizations through the Touring Program. For a detailed description of the program see Statewide Service Programs. A geographical listing of all 1973-74 participants appears on page 152.\*

*New York Public Library, Astor, Lenox, and Tilden Foundations*, New York City. \$7,500 for artists' fees and operating and publicity expenses for a series of performances of music, dance, and puppet shows for children in underprivileged neighborhoods of the Bronx, Manhattan, and Staten Island.\*

*Newport Folk Foundation*, New York City. \$16,468 for musicians' fees for a six-day series of experimental jazz and new music at Alice Tully Hall and

a five-day jazz series in Harlem, and for fees for musicians and a program coordinator/host for a concert entitled "Youth and Jazz" at Alice Tully Hall, in which three bands of high school age musicians played their own arrangements of jazz, gospel, and rock music with guest jazz artists.\*

*North Country Festival*, Lake Placid. \$15,000, in part matching funds, for musicians' fees for a four-week summer series of orchestra concerts by the North Country Festival Orchestra in four communities in Clinton, Essex, and Franklin counties.

*North Shore Community Arts Center*, Great Neck. \$8,000 for artists' fees for a dance program of two-day residencies by the Erick Hawkins, Twyla Tharp, and Bella Levitsky dance companies, and a chamber music series including the Waverly Consort, the Cleveland String Quartet, and pianist Jeanne Kirstein with John Cage; and for artists' salaries and administrative expenses for a theatre program conducted with the La Mama Plexus Workshop.

*Ogdensburg Arts Festival*. \$4,800, in part matching funds, for artists' fees for six performances of theatre, dance, and music.\*

*The Parrish Art Museum*, Southampton. \$500 for musicians' honoraria for a winter series of chamber music concerts by the Palmer Chamber Ensemble, the Zelenka Woodwind Quintet, and the Long Island Chamber Ensemble.\*

*Performing Artservices*, New York City. \$33,000 for administrative salaries for providing professional management services for ten New York State performing arts companies; and for research expenses to survey and evaluate in-school performing arts programs in New York State and to study potential commercial film production.

*Rensselaer County Council for the Arts*, Troy. \$2,500 for musicians' fees for three free children's concerts by the New York Philharmonia at the Troy Music Hall.\*

*Rome Art and Community Center*. \$1,200 for art-



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## Presenting Organizations

ists' fees for five concerts, including folk singer Cindy Casterella, the Con Amore Orchestra, and the Japanese Kabuki Theatre.\*

*St. Felix Street Corporation*, Brooklyn. \$145,000 for artists' fees and administrative and production expenses for programs of dance, music, and theatre at the Brooklyn Academy of Music, including twenty-seven performances by the Erick Hawkins, Inner-City Repertory, Manuel Alum. Paul Taylor, and Merce Cunningham dance companies; nine blues/jazz concerts, two jazz/chamber concerts, and three chamber music concerts; four performances of a new work by Robert Wilson; a black theatre festival; and a five-week residency by the International Centre of Theatre Research (Peter Brook Project).

*Saratoga Performing Arts Center*, Saratoga Springs. \$50,000 for artists' fees for a summer series, including four weeks of performances by the New York City Ballet and four productions by the City Center Acting Company.\*

*Staten Island Council on the Arts*. \$7,000 for professional artists' fees for eighty concerts on the Staten Island Ferry by twenty different groups, including the Orpheus Chamber Ensemble, Stock Baroquers, Mandolin Brothers, New Brass Quartet, Staten Island Woodwind Quintet, and Hellman's Angels.\*

*Store Front Museum*, Jamaica. \$5,000 for the salary of a coordinator of a black theatre festival at the Paul Robeson Theatre.\*

*Technical Assistance Group (TAG)*, New York City. \$20,000 for administrative salaries to provide New York State performing arts groups with a variety of low-cost technical services, including stage management, touring plans, lighting design, pre-production consultation, and other aspects of the physical production of dance concerts and theatrical performances.

*Theatre Development Fund (TDF)*, New York City. \$36,000 for operating expenses for the Costume

Collection. For a detailed description see State-wide Service Programs.\*

*United States Institute for Theatre Technology*, New York City. \$4,000 for administrative expenses for providing services to New York State performing arts organizations, including a symposium and demonstration on automation in the theatre.

*Usdan Center for the Creative and Performing Arts*, New York City. \$6,100 for artists' salaries for a series of free performances in the amphitheatre at the center's Wyandanch location, including Julius Baker, Ruggiero Ricci, the Tokyo String Quartet, and the Eglegvsky Ballet Company of Long Island.

*Video Exchange*, New York City. \$5,500 for administrative salaries to present performances by ten dance companies in the Exchange Theatre.\*

*Village of Mamaroneck Commission of the Arts*. \$5,000 for artists' fees for a performing arts series, including performances by the Pearl Lang Dance Company, the Jose Limon Dance Company, the Bronx Opera Company, and Viveca Lindfors.

*Westchester Educational Theatre*, White Plains. \$10,000 for a coordinator's salary, artists' fees, and operating expenses for an educational program in dance, drama, poetry, puppetry, and music.

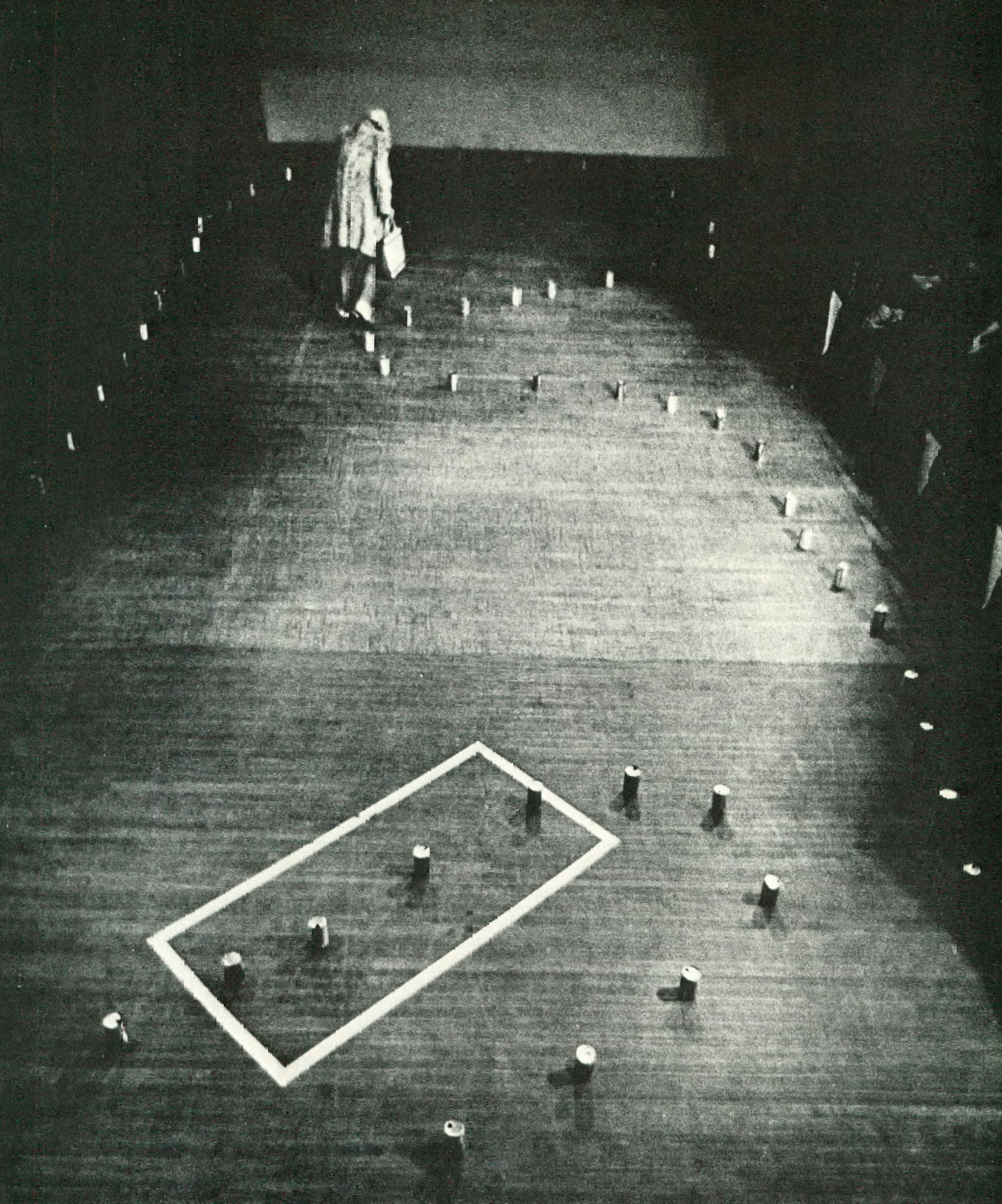
*YMHA-YWHA of Mid-Westchester, Cultural Arts Center*, Scarsdale. \$5,000 for administrative salaries and expenses and for the fees of directors for a theatre program conducted with the La Mama Plexus Workshop.

*Young People's Arts Project*, New York City. \$5,000 for the cost of tickets for college-age young people and teachers to attend professional presentations of theatre, music, and dance.

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*The October Parade*, a dance theatre work with Barbara Roan, director of the *Blue Mountain Paper Parade*, presented at the *Cubiculo*, in New York City.







**Special Programs assistance in 1973-74**

*A.P.S. Creative Arts Center*, Buffalo. \$7,500 for instructors' salaries for workshops in graphic arts and silkscreen at the Langston Hughes Center for the Visual and Performing Arts.

*Accent on Haiti*, New York City. \$2,000 for operating expenses for a theatre arts workshop in the Haitian community.

*Action for Progress*, New York City. \$4,350 for artists' salaries, rental of equipment, and publicity for a summer festival of four Latin musical presentations on the Lower East Side.

*African-American Cultural Center*, Buffalo. \$23,000 for directors' salaries, artists' and technicians' fees, production costs, and related operating expenses for four theatrical productions for the black community in Buffalo. The productions included *No Place to be Somebody*, *Inner City*, and *Waiting for Godot*.

*Afro-American Studio for Acting and Speech*, New York City. \$35,000 for administrators' and instructors' salaries, administrative and operating expenses for professional drama instruction, and promotion and production costs of five student and professional productions for residents of the Harlem community. Under the direction of Ernie McClintock, 1973-74 productions included Bill Gunn's *Johnnas*, Willis Richardson's *The Chip Woman's Fortune*, and Phillip Hayes Dean's *The Sky of the Blind Pig*.

*Afro-American Total Theatre Arts Foundation*, New York City. \$18,000 for artists' and technicians' salaries for theatre workshops, and for three original productions under the direction of Hazel Bryant.

*Alvin Ailey* see Dance Theater Foundation.

*Aims of Modzawe*, Long Island City. \$5,000 for administrative and operating expenses for a series

of workshops in African music and dance for residents of the black community in Queens.

*The Alliance of Latin Arts*, New York City. \$30,000 for administrators' and artists' salaries and operating expenses for a year-round training program in music, dance, and theatre for Hispanic youth in New York City.

*The Alonzo Players*, Brooklyn. \$7,500 for salaries, operating expenses, and production costs of drama workshops, culminating in performances in local schools, churches, and community centers.

*Amas Repertory Theatre*, New York City. \$15,500 for operating expenses for children's and adults' workshops in drama, music, dance, and photography, culminating in four showcase productions under the direction of Rosetta LeNoire.\*

*America the Beautiful Fund of New York*, New York City. \$263,250 for the Isolated Communities program, which provides small grants and technical assistance for indigenous arts activities in communities outside the cultural mainstream. Of these funds \$130,000 came from the National Endowment for the Arts' grant to the Council. The program is discussed in detail under Statewide Service Programs, and a geographical listing of projects assisted appears on page 138.

*American Indian Community House*, New York City. \$1,500 for instructors' fees, operating expenses, and materials for workshops in traditional Indian crafts, music, and dance for Indian residents of New York City.

*Art Resources for Teachers and Students (ARTS Inc.)*, New York City. \$15,000 for the salaries of two full-time program directors for the Artist in the Classroom program, which brings professional neighborhood artists into Lower Manhattan schools to conduct arts workshops in all media.

*Arts for Racial Identity (AFRI)*, New York City. \$5,000 for an apprenticeship program for young



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adults offering year-round professional training in black musical theatre.

*Basement Workshop*, New York City. \$15,000 for administrators' and instructors' salaries, administrative and operating expenses, and materials for workshops in dance, children's art instruction, filmmaking, and photography conducted by professional Asian-American artists for Chinatown residents.\*

*The Black Emergency Cultural Coalition*, New York City. \$7,000 for instructors' fees for black painters conducting arts workshops in three New York City houses of detention; and for exhibitions of ex-prisoners' art throughout the Metropolitan area.

*The Black Experience Ensemble*, Albany. \$7,500 for instructors' fees and operating expenses for drama and dance workshops; and for production of a summer Black Arts Festival for inner-city residents and the general Albany community under the direction of Mars Hill.

*Black Theater Alliance*, New York City. \$15,000 for administrative salaries, instructors' and consultants' fees, and materials for this collective which provides technical assistance to black theatre companies throughout the State; acts as an information clearing house; offers training seminars in specific problems including administration, fund raising, audience development, and production; and provides a thirty-week training program in technical theatre skills for twenty trainees.

*The Bloomingdale House of Music*, New York City. \$22,000 for administrators' and artists' salaries and scholarship aid for this community music school which offers individual and group instruction to children and teenagers from the Upper West Side of Manhattan.\*

*Bottom of the Bucket But . . . Dance Theatre*, Rochester. \$5,000 for operating expenses for an after-school dance workshop, under the direction of Garth Fagan, for inner-city children of Rochester.\*

*Boys Harbor*, New York City. \$10,000 for instructors' salaries and materials for year-round workshops in drama, filmmaking, and graphic arts for residents of east and central Harlem.

*The Buffalo Black Dance Workshop*. \$15,000 for administrative and operating expenses for modern and African dance classes for 200 children and adults.

*Buffalo Inner-City Ballet Company*. \$2,500 for administrative and operating expenses for a nine-month dance training program for inner-city youth.

*Buffalo North American Indian Culture Center*. \$3,500 for operating expenses and materials for classes in Iroquois song and dance, and lecture-demonstrations by the Iroquois Drum Dancers for schools and community organizations in western New York.

*The Children's Aid Society*, New York City. \$5,800 for the director's salary and production costs of a theatre workshop for Lower East Side children and teenagers, culminating in theatrical productions for the local community.

*The Children's Art Carnival*, New York City. \$17,500 for salaries and supplies for free classes and workshops in filmmaking, sculpture, printmaking, and drawing for approximately 400 children in the Harlem community.

*Children's Art Workshop (CAW Collect)*, New York City. \$15,000 for administrators' and artists' salaries for workshops in photography, printmaking, silkscreen, and graphic arts for teenagers and residents of the Lower East Side.

*Chinatown Planning Council*, New York City. \$10,000 for instructors' salaries, equipment, and theatre rental for workshops in traditional Chinese culture, including music, folk dance and song, Peking opera, and art, culminating in two indoor concerts.

*Cinque Gallery*, New York City. \$17,000 for ad-



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## Special Programs

ministrative salaries, public relations, operating expenses, and travel for free exhibitions of minority artists' work and a training program for gallery personnel.

*Cityarts Workshop*, New York City. \$8,000 for program directors' salaries, materials, and production costs of workshops in mural design, including the execution of eight murals.\*

*Columbia University, Summer Filmmaking Workshop*, New York City. \$6,000 for instructors' salaries and materials for a free six-week summer workshop in documentary filmmaking for young adults in Harlem.

*Community Communication Foundation*, Buffalo. \$3,500 for the development of a multimedia exhibit depicting the history of the black community in Buffalo from the post-Civil War period to the present.

*Community Corporation of Bushwick*, Brooklyn. \$11,000 for instructors' and workshop coordinators' salaries, operating expenses, transportation costs, rent, and materials for the Sculpture Workshop, which provides instruction in various sculptural media for community residents and mounts public exhibitions of participants' work.

*Community Film Workshop Council*, New York City. \$5,000 for administrative and operating expenses for a training program in film and video for minority artists; and for a media resource facility for organizations primarily concerned with minority arts activities.

*Council for the Arts in Westchester*, White Plains. \$10,000 for the salary of a special program consultant for minority arts organizations in Westchester County and program expenses for local arts activities not funded by the council.\*

*Dance Theater Foundation*, New York City. \$30,000 for the salary of a technical trainee and operating expenses for workshops and classes in dance for

inner-city children and teenagers, under the artistic direction of Alvin Ailey.\*

*Dance Theatre of Harlem*, New York City. \$35,000 for administrative and operating costs of a dance training program in modern, jazz, and classical dance conducted by professional instructors for inner-city children and teenagers; for an open-house series and street festival; and for the development of a music workshop program for members of the Harlem community. This organization is under the artistic direction of Arthur Mitchell.\*

*Dance Visions*, New York City. \$5,000 for administrative and operating expenses for modern dance workshops and production costs of in-school and community dance concerts.\*

*Dancemobile* see Harlem Cultural Council.

*Chuck Davis Dance Company*, Bronx. \$10,000 for operating expenses, salaries for artistic and technical directors, outside professional services, travel, and transportation costs of four three-day residencies in New York State. Each residency includes classes and lecture-demonstrations in African dance and four dance performances.\*

*Downtown Community Television Center*, New York City. \$5,000 for operating and production expenses and costs of equipment for a video resource center, video workshops, and programming for artists and community groups.\*

*Dumé Spanish Theatre*, New York City. \$6,000 for salaries, administrative and operating expenses for theatre workshops, lectures, recitals, and art exhibitions; and for production costs of plays for the Hispanic community in New York.

*Elmira Neighborhood House*. \$8,000 for instructors' salaries, visiting artists' fees, and operating expenses for a theatre arts program for young adults in the predominantly black, east side community of Elmira and for inmates at the Elmira Correctional Facility.



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*En Foco*, New York City. \$5,000 for artists' fees, transportation costs, and materials for an in-depth photographic documentary of the Puerto Rican life-style, resulting in portfolios to be distributed to museums throughout the State.

*The George Faison Universal Dance Experience*, New York City. \$15,000 for administrative expenses and director's and dance instructors' salaries for workshops in jazz, ballet, and modern dance for black residents.\*

*Benedict J. Fernandez Photo-Film Workshop*, New York City. \$17,500 for administrators' and instructors' salaries and materials for free photography workshops, located at the Public Theater, for New York City youths.

*Foundation for the Vital Arts*, New York City. \$12,000 for instructors' fees and operating expenses for modern dance classes and a choreography workshop.\*

*Four Seas Amateur Players of the Transfiguration Church*, New York City. \$9,900 for costs of three theatrical productions for the Chinese community.

*Friends of the Lakeview Library*, Rockville Centre. \$1,500 for instructors' salaries and materials for a children's art workshop for residents of a predominantly black Nassau County community; and for consultants' fees and publicity costs of an annual exhibition of works by black artists, primarily from the community.\*

*Ghetto Repertory Theatre*, New York City. \$6,000 for instructors' salaries and administrative expenses for classes in acting, diction, and movement for black and Hispanic young adults; and for development of productions to tour New York City communities.

*Grooving in the Ghetto*, New York City. \$13,500 for administrators' and instructors' salaries, operating expenses, and materials for music workshops for teenagers in ghetto areas; and for touring concerts throughout New York City.

*Hamilton Hill "Drop-In" Arts and Crafts Center*, Schenectady. \$10,000 for directors' salaries and materials for workshops in film, photography, and arts and crafts for disadvantaged children.

*Hamilton-Madison House*, New York City. \$5,500 for operating expenses for workshops in painting and photography, culminating in an arts festival for residents of the Lower East Side.\*

*Harlem Children's Theatre Company* see Union Settlement Association.

*Harlem Cultural Council*, New York City. \$15,000 for the costs of the summer Dancemobile program which presented eleven outdoor evening performances by professional choreographers and their companies.\*

*Harlem School of the Arts*, New York City. \$35,000 for administrators' and instructors' salaries, and operating expenses for year-round professional musical instruction for children in the Harlem community.

*History, Art and Nature Den (HAND)*, Brooklyn. \$3,500 for an art director's salary and materials for a storefront museum program for neighborhood children in the Williamsburg section of Brooklyn.

*The David Hochstein Memorial Music School*, Rochester. \$1,700 for instructors' salaries for a program of music education for students from the State Agricultural and Industrial School, in Industry, New York.\*

*House of Kuumba*, New York City. \$5,000 for the cost of producing two plays, written by black playwrights, in the Harlem community.

*The Hudson River Museum*, Yonkers. \$9,000 for instructors' salaries, supplies, and related operating expenses for visual and performing arts workshops in inner-city areas of Westchester County.\*

*Hudson Valley Freedom Theater*, Beacon. \$7,500 for operating expenses for children's and adults'



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## Special Programs

drama workshops and production costs of one play for residents of Dutchess County.

*Langston Hughes Community Library and Cultural Center*, Queens. \$30,000 for administrative salaries and operating expenses for workshops in painting, drawing, and crafts; for artists' fees, publicity, and travel expenses for lectures, exhibit ons, performances, and concerts; and for a summer festival.\*

*Huntington Township Art League*, Huntington. \$7,600 for artistic and administrative salaries and materials for weekly instruction in visual arts for pre-school children at a day care center.

*Ibero-American Action League*, Rochester. \$20,000 for administrators' and artists' fees and program expenses for workshops in music, dance, drama, painting, and sculpture; and for sponsoring performances by professional touring companies for the Hispanic community of Rochester.

*Instituto Dominicano de Difusion Cultural*, New York City. \$5,000 for operating expenses for folk dance, theatre, and music presentations, and poetry readings for the Hispanic community of New York City.

*International Arts Relations (INTAR)*, New York City. \$30,000 for artistic and administrative salaries, and production and workshop expenses, to provide the Hispanic community with a theatre training program and four repertory productions, including Lope de Vega's *Fuente Ovejuna* and Federico Garcia Lorca's *La Zapatera Prodigiosa*.

*Jazz Interactions*, New York City. \$17,000 for instructors' salaries and operating expenses for a young musicians' jazz clinic, a telephone jazz information service, and a weekly bulletin of jazz events in metropolitan New York City.\*

*Jazzmobile*, New York City. \$40,000 for administrators', technicians', and artists' salaries, and operating expenses for forty summer jazz and

Latin concerts presented in inner-city areas of the five boroughs of New York City; for weekly workshops for about 300 young musicians under the direction of Paul West; and for lecture/concerts in public schools under the direction of Billy Taylor.\*

*James Weldon Johnson Community Center*, New York City. \$7,500 for salaries, operating expenses, and materials for workshops in drawing, painting, and sculpture for residents of east Harlem.

*Karamu Productions*, Syracuse. \$5,500 for operating expenses for vocal and instrumental workshops.

*The LaRoque Bey School of Dance Theatre*, New York City. \$7,500 for administrators' and instructors' salaries and materials for classes in African dance and music for young adults.

*Lexington Planning Coalition*, New York City. \$5,000 for salaries and transportation for twenty performances by a popular Latin band Flash and the Dynamics for Hispanic residents.

*Manna House Workshops*, New York City. \$10,000 for administrators' and instructors' salaries for music and dance workshops for residents of the east Harlem community.

*Mollyolga Neighborhood Art Classes*, Buffalo. \$4,000 for operating expenses and materials for after-school classes in painting, drawing, and ceramics for inner-city teenagers.

*National Black Theatre Workshop*, New York City. \$30,000 for administrators', artists', and technicians' fees for two theatre productions; and for speakers', musicians', and technicians' fees for fifteen weekly symposiums on black culture.

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*World premiere of the Ballet Hispanico's Fiesta en Vera Cruz*, choreographed by Jose Coronado and presented at the Clark Center for the Performing Arts in Manhattan.







*Native North American Artists*, New York City. \$11,000 for administrative salaries, operating expenses, advertising, exhibition costs, transportation, and travel; and for artists' and speakers' honoraria for a twenty-program series of lectures, films, poetry readings, videotapes, and performances on contemporary Indian culture. This organization provides a year-round free exhibition of contemporary American Indian artists' works, and coordinates and disseminates information on contemporary American Indian art and culture within New York State.

*The Negro Ensemble Company*, New York City. \$30,000 for administrative expenses and instructors' salaries for free music, dance, and playwriting workshops for residents of the minority community; for operating expenses for the Critics' Unit, a series of seminars for black theatre critics; and for audience development and community visits by members of the Negro Ensemble Company.\*

*Neighborhood Service Organization of Dutchess County*, Poughkeepsie. \$5,000 for operating expenses and instructors' salaries for workshops in dance, drama, and Afro-American music.

*New Heritage Repertory Theatre*, New York City. \$6,500 for operating expenses for a theatre workshop training program under the direction of Roger Furman, culminating in a production for the east Harlem community.

*New Rochelle Community Action Agency*. \$3,000 for an instructor's fee and operating expenses for a drama workshop for teenagers under the direction of Neil Harris.

*New York City Hispanic-American Dance Company*. \$30,000 for administrators' and artists' salaries, and operating expenses for modern and Spanish dance workshops under the direction of Tina Ramirez; and for production costs of twenty dance performances in Hispanic communities throughout New York City.

*New York Foundation for the Arts*, New York City.

\$45,000 for seed grants to newly organized arts groups and temporary or one-time projects.\*

*The New York Street Theatre Caravan*, Queens. \$5,000 for production costs of theatre performances under the direction of Marketta Kimball in inner-city communities, correctional facilities, and migrant worker camps throughout the State. This organization was formerly called the New York City Street Theatre Ensemble.

*Walter Nicks Dance Company*, New York City. \$7,500 for operating expenses and instructors' salaries for modern dance workshops for the black community in Brooklyn.

*Nuestro Teatro*, New York City. \$12,000 for artists' fees and production costs for a summer program of bilingual children's theatre under the direction of Luz Castanos; and for three productions of classical and contemporary Latin plays.

*Olatunji Center of African Culture*, New York City. \$25,000 for artists' fees and operating expenses for workshops in African dance, music, drama, and art for 200 students in the Harlem community under the direction of Michael Babatunde Olatunji.

*The Mariano Parra Spanish Dance Company*, New York City. \$1,500 for artists' fees to provide the Hispanic community with Spanish dance lecture-demonstrations at the Spanish Theatre Repertory Company.\*

*The Printshop*, New York City. \$3,500 for operating expenses and program materials for workshops in intaglio, relief, silkscreen, photochemical print-making processes, bookbinding, and photography for artists and residents of the Cooper Square neighborhood.

*Puerto Rican Dance Theater*, New York City. \$12,500 for administrators' and artists' salaries for instruction in ballet, modern, and ethnic dance under the direction of Julio Torres for children and young adults from the Spanish-speaking community of New York City.



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*Puerto Rican Traveling Theatre Company*, New York City. \$40,000 for directors', artists', and technicians' fees for a twenty-four-week touring program of bilingual theatre, featuring works by Spanish-speaking playwrights, throughout New York City; and for administrators' salaries and operating expenses for a thirty-five-week theatre training program for minority youths. The company is under the direction of Miriam Colon.\*

*Puerto Rican Workshop*, New York City. \$15,000 for artists' and administrators' salaries, operating expenses, and materials for workshops in painting, drawing, and silkscreen for residents of the east Harlem community.

*Puerto Rico Opera Company*, Bronx. \$3,000 for instructors' salaries for opera workshops under the direction of Graciela Riveras.\*

*Rod Rodgers Dance Company*, New York City. \$18,000 for administrators' and artists' salaries for workshops in modern, jazz, and ethnic dance.\*

*Shalom, Inc.*, New York City. \$5,000 for instructors' fees for workshops in musical theatre and production costs of local community concerts for east Harlem residents.

*The Society of the Third Street Music School Settlement*, New York City. \$30,000 for teachers' salaries and apprentice teachers' fees for year-round professional music instruction for low-income children, primarily black, Puerto Rican, and Asian, from the Lower East Side.\*

*South Brooklyn Arts Project*. \$5,500 for the director's and instructors' salaries for workshops in dance, art, and music for children ages three to eighteen from low-income families from the south and downtown Brooklyn areas. This program is a joint venture of Colony-South Brooklyn House and the Roosa School of Music.

*Spanish-American Painters and Sculptors*, Bronx. \$5,000 for operating expenses for exhibitions of

Spanish-American artwork and accompanying lectures presented throughout New York City.

*Spanish-English Ensemble Theatre*, New York City. \$5,000 for administrative and operating expenses for two experimental theatre productions in Spanish.

*Spanish Theatre Repertory Company*, New York City. \$10,000 for administrative salaries and operating expenses for presenting classical and contemporary Spanish plays from Latin America and the Caribbean. This organization was formerly called the Greenwich Mews Spanish Theatre.

*Staten Island Music Workshop*. \$5,000 for instructors' fees and operating expenses for a twenty-five-week music training workshop.

*Store Front Museum*, Jamaica. \$3,000 for artists' fees and administrative expenses for a monthly Black Theatre Festival at the Paul Robeson Theatre.\*

*The Street Theater*, Ossining. \$20,000 for administrators' and artists' salaries, operating expenses for community theatre workshops, and production costs of touring throughout Westchester County.

*Sunday Gallery*, White Plains. \$2,500 for operating expenses, materials, travel, and transportation costs of a year-round traveling exhibition program presenting works of minority artists throughout Westchester County; and for materials for art workshops for teenagers conducted by professional black artists.

*Swan Street Puerto Rican Cultural Community House*, Buffalo. \$7,500 for instructors' salaries and materials for workshops in Spanish crafts and Afro-Latin dance for Hispanic residents of Buffalo.

*Syracuse University, Afro-American Studies*. \$3,000 for instructors' salaries and materials for painting and drawing workshops for the black community in Syracuse; and for visual arts exhibitions of works by black artists.



*Theatre for the Forgotten*, New York City. \$20,000 for administrators', directors', and actors' salaries, travel, and transportation costs for three professional theatrical productions touring New York State, including New York City correctional facilities and detention centers. Productions included *My Sweet Charlie*, directed by Tim Ward; two one-act plays, *The Breaking Point* by Akila Coulobombis and *A Man Talkin'* by Al Davis, directed by Tito Shaw; *The Zoo Story*, presented by the Ghetto Repertory Theatre; and black poetry readings, directed by Padjet Fredericks.

*Triad Presentations*, New York City. \$6,000 for artists' fees, operating expenses, and promotion costs of presenting young, classically trained, black musicians in concert at Town Hall and Alice Tully Hall; and for music instruction for the Triad Chorale.

*Union Settlement Association*, New York City. \$5,000 for administrative and operating expenses for the Harlem Children's Theatre Company for workshops in music, dance, and drama for children; and for production costs of two performances of musical theatre by workshop participants.

*University of the Streets*, New York City. \$5,000 for instructors' salaries for workshops in theatre, dance, and music for residents of the Lower East Side.

*Urban Arts Corps*, New York City. \$25,000 for administrators' and artists' salaries and operating expenses for professional theatre training workshops under the direction of Vinnette Carroll; and for theatrical productions by workshop participants.

*West End Symphony*, New York City. \$6,000 for student workshops, open rehearsals, musicians' fees, and administrative expenses for free concerts in community centers and public schools.

*Weusi Nyumba Ya Sanaa Gallery and Academy of Arts and Studies*, New York City. \$10,000 for op-

erating expenses for biweekly community art exhibitions; and for the annual outdoor festival in Harlem.

*Young Filmmaker's Foundation*, New York City. \$10,000 for operating expenses and costs of equipment for continuing the operation of the Media Equipment Resource Center (MERC) equipment loan program, which provides film and video equipment and services for artists and nonprofit organizations. For a detailed description of MERC's activities see Statewide Service Programs.\*

*Young Women's Christian Association (YWCA)*, Peekskill. \$1,500 for the director's and instructors' salaries, administrative expenses, materials, and publicity for a six-week summer program of workshops in theatre, fine arts, crafts, and modern dance for children aged seven to fourteen from low-income families.

### **Architecture and Environmental Arts assistance in 1973-74**

*The Adirondack Museum*, Blue Mountain Lake. \$5,000 for the salary and travel expenses of a photographer to document significant historic sites in the Adirondack Park.

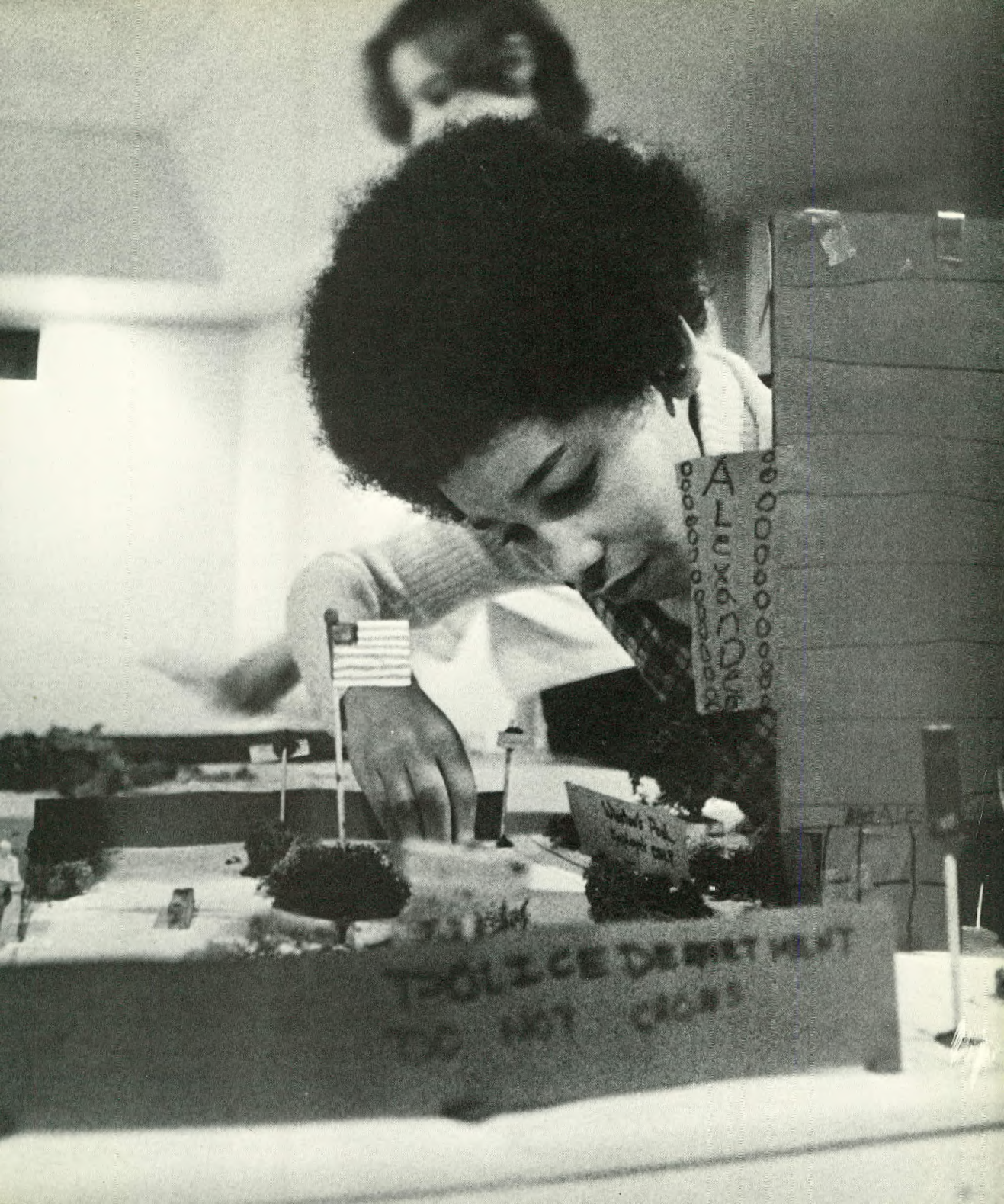
*The Architects' Technical Assistance Center*, New York City. \$20,000, in part matching funds, for administrative expenses for a program which provides technical assistance in architectural and planning problems to low-income groups in New York City.

*The Architectural League of New York*, New York City. \$10,000 for administrative expenses for a program which provides exhibitions, lectures, and seminars on a wide range of architectural and design subjects.

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*Children participating in a "streets workshop" concerning the problems of urban street design, sponsored by the Media for the Urban Environment.*







This organization also received \$10,000 from the Council's National Endowment for the Arts grant for production costs of a half-hour color documentary entitled "Let Us Build a City," which was produced by WNET-TV, Channel 13, and shown on "51st State."

*Avanza*, New York City. \$2,000 for materials for a play sculpture created by youths in a Lower East Side neighborhood.\*

*Brooklyn Botanic Garden*. \$10,000 for the Bedford-Stuyvesant Neighborhood Tree Corps program, including administrative expenses, work stipends for participating students, and costs of field trips.\*

*The Catskill Center for Conservation and Development*, Shokan. \$6,000 for an economic study of the East Meredith Mill Complex and a survey of its collection of nineteenth-century machinery, to determine if it could become a self-supporting museum facility.

*The Central New York Chapter of the American Institute of Architects*, Camillus. \$14,500 for administrative expenses for the Man/Build program, which offers technical assistance in planning and redevelopment of neighborhood facilities to low-income groups in the Syracuse area.

*Columbia County Historical Society*, Kinderhook. \$970 for production costs of a traveling photo exhibition on the art and architecture of Columbia County.\*

*Community Planning Assistance Center of Western New York*, Buffalo. \$15,000 for administrative expenses for a community development center which offers technical assistance in architectural and planning problems to low-income groups in the Buffalo area.

*Cultural Council Foundation*, New York City. \$15,000 for the salaries of three part-time researcher/writers to prepare information for the landmarks designation procedures of the Landmarks Preservation Commission of the City of New York.\*

*Dutchess County Landmarks Association*, Poughkeepsie. \$6,650, in part matching funds, for the salary of a coordinator, and for operating costs of a study, to be administered by the Historic American Buildings Survey (HABS), involving measured drawings of properties in northern Dutchess County.\*

*Friends of Cast Iron Architecture*, New York City. \$3,500 for photographers' fees and materials for the development of a collection of slides of cast iron buildings in New York City and New York State.

*Friends of the Nassau County Historical Museum*, Syosset. \$4,000 for a consultant's fee for a report on making contemporary use of nineteenth-century buildings in Jericho.

*Greater Jamaica Development Corporation*. \$6,000 for a feasibility study and design concept for turning the Registrar Building into a performing arts facility, and for a consultant's fee for an architectural and historical study of Jamaica.\*

*Greensward Foundation*, Brooklyn. \$10,000 for production costs of cartographic studies of the parks of New York City for eventual publication.

*High Rock Park Conservation Center* see Staten Island Institute of Arts and Sciences.

*Historic Ithaca*. \$3,000 for administrative expenses for a program providing the residents of Tompkins County with information on historic architectural preservation.

*Historical Society of the Town of Colonie*, Newtonville. \$5,000 for a consultant's fee for creating a land-use plan for the Watervliet-Shaker historic district.

*The Hudson River Museum*, Yonkers. \$3,000 for production costs of exhibits on the historic architecture of Westchester County.\*

*Hudson River Sloop Restoration*, Poughkeepsie. \$14,700 for administrative expenses, the salary of a coordinator, and costs of a brochure. This or-



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ganization provides year-round workshops on the ecology of the Hudson River.

*Lakeshore Association for the Arts, Dunkirk.* \$4,500 for a researcher's fee and production costs of a historic architecture survey of the Lakeshore area, as well as an exhibition and catalog.\*

*The Landmark Society of Western New York, Rochester.* \$56,913 for the coordination of preservation activities in western New York State; and for the development of the Preservation League of New York State, including a statewide conference on architectural preservation and "Unique New York," a fellowship award program for individuals to encourage innovative environmental and architectural projects.\*

*Media for the Urban Environment, Brooklyn.* \$15,000 for administrative salaries and operating expenses for workshops for schoolchildren concerning the problems of urban street design and the need for improved mass transportation.

*Mendon Ponds Visitor Center, Rochester.* \$2,000 for the salary of an artist/preparator to prepare educational exhibits relating to the natural environment.

*The Montgomery County Historical Society, Fort Johnson.* \$500 for architectural and archival research on Fort Johnson, an outstanding Greek Revival building.

*The Municipal Art Society of New York, New York City.* \$20,000 for operating expenses, and for production costs of expanding a newsletter. This organization provides services and information relating to the improvement of the visual environment and preservation of the architectural heritage.

This organization also received \$5,000 from the Council's National Endowment for the Arts grant for production costs of an audio-visual presentation, "Housing Quality: A Program for Zoning Reform," for use by the New York City Planning Commission in its work with community planning boards.

*Neversink Valley Area Museum, Port Jervis.* \$2,000 for the salary of a researcher and expenses of a historical analysis of a one-mile area along the Delaware and Hudson Canal, which will serve as background information for planning a restoration village in a recreation park in Neversink.

*The New York Botanical Garden, Bronx.* \$3,000 for the salary of a research assistant to explore various land uses of the Cary Arboretum in Millbrook, which is owned by the garden and which will become its education center.\*

*The New York Landmarks Conservancy, New York City.* \$10,000 for legal fees for determining the effects on state, federal, and local taxes of a statewide tax abatement program for the preservation of historic buildings.

*Onondaga Nature Centers, Baldwinsville.* \$1,500 for a traveling interpretive exhibit on environmental education to tour schools in the Syracuse area.

*The Parks Council, New York City.* \$17,780 for instructors' salaries for a thirty-week environmental education program for New York City school students at the Jamaica Wildlife Refuge, and for production costs of an environmental sculpture, created by Charles Simmons with community residents, at a site on the Lower East Side.

*Pratt Institute Center for Community and Environmental Development, Brooklyn.* \$17,500 for the salary of a technical director and administrative expenses for a community design center program which offers assistance in architectural and planning problems to low-income groups in Brooklyn; for production costs of a slide show on the architecture and development of the Northside community in Brooklyn.

*Publishing Center for Cultural Resources, New York City.* \$5,000, from the Council's National Endowment for the Arts grant, for a program to assist New York State cultural institutions in planning publications on the preservation of the man-made environment.\*



*Queens Council on the Arts.* \$2,500 for a photographer's fee for completing documentation of noteworthy architecture in Queens.\*

*The Roslyn Landmark Society.* \$600 for production costs of the 1973 *Tour Guide*, which includes descriptions of architectural styles and history of ownership of approximately seven buildings, and serves as a companion to previous guides.

*Sculpture in the Environment (SITE)*, New York City. \$5,000 for administrative salaries and operating expenses for slide-lecture programs on the subject of man-made environment, presented at universities and community centers throughout New York State.

*Setauket Environmental Center.* \$3,250 for the salaries of a director and an assistant to continue workshops, entitled *Nature in the Marketplace*, held at the Smith Haven Mall; and for preparation costs of a nature study book on the local environment, *Native and Near Native*.

*Staten Island Institute of Arts and Sciences.* \$7,537 for production costs of measured drawings of Sailor's Snug Harbor to provide accurate information for restoration work, and an instructor's salary and operating expenses for four gaming simulation workshops for children and adults.\*

*Valley Development Foundation*, Binghamton. \$2,000 for a cost estimate and restoration plan for the Binghamton City Hall.

*Wildcliff Natural Science Center*, New Rochelle. \$2,500 for the salary of a naturalist to offer free services in day care centers, hospitals, and other community service organizations.\*

### Museum Aid in 1973-74

*Albany Institute of History and Art.* \$46,000 for the salaries of a public relations director, a curator of exhibitions, a carpenter, and a custodian; operating expenses for the exhibition program: con-

servation expenses; the salary of a consultant to ascertain the needs of historical agencies in the eastern part of the State.

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

*American Crafts Council*, New York City. \$25,000 for the salary of a museum intern; operating expenses for the research library; a study to determine the need for a cooperative exhibition materials, storage, and distribution facility in Manhattan.

*The American Museum of Natural History*, New York City. \$160,941 for the salaries of consulting anthropologists and graduate students to plan the new Hall of Asian Peoples; the salaries of six teaching interns, a community museum coordinator, a minerology intern, and an intern in techniques of scientific illustration; a museum visitor survey; microfilming of the museum's archives; a multimedia exhibition "The Seasons in Central Park"; program support for the New York State Association of Museums; an internship at the Hayden Planetarium and consultation and evaluation of the planetarium's educational activities.

*Amigos del Museo del Barrio*, New York City. \$30,000 for operating expenses for workshop programs relating to Puerto Rican art and culture.

*Apeiron Workshops*, Millerton. \$5,000 for a local history project, including development and showings of slides relating to the architectural and environmental preservation of the Millerton community.\*

*Arnot Art Museum*, Elmira. \$8,375 for the salary of a curator of education, and for operating expenses for a contemporary art exhibition.

*Basement Workshop*, New York City. \$7,500 for operating expenses for a historical society to record and preserve the history of Asian-Americans in New York City.\*

*The Beauchamp Historical Club of Baldwinsville.* \$4,000 for administrative and operating expenses



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for a historical trade guild program, providing demonstrations in blacksmithing, gunsmithing, woodworking, tinsmithing and printing.

*Bedford Historical Society.* \$2,500 for the salaries of a curator and guides.

*Bellport-Brookhaven Historical Society, Bellport.* \$500 for an exhibition of wild fowl and shore bird decoys, and for a historical essay contest.

*Black American Museum and Cultural Center, Niagara Falls.* \$5,000 for administrative and operating expenses for the development of an exhibition program.

*The Bronx Museum of the Arts.* \$30,000 for operating expenses for the exhibition and education programs.\*

*Bronx Zoo* see New York Zoological Society.

*Brooklyn Botanic Garden.* \$29,600 for the salaries of a community relations officer, a taxonomic botanist, and a teacher/naturalist at the Teatown Lake Reservation.\*

*The Brooklyn Children's Museum.* \$80,000 for administrative salaries and operating expenses for workshop programs, and for administrative and secretarial aid for a steering committee to study the future of the museum. The museum is also known as MUSE.

*The Brooklyn Museum.* \$95,000 for administrative salaries, and for operating expenses for the exhibition program.

*Buffalo and Erie County Historical Society, Buffalo.* \$17,450 for operating expenses for a five-day seminar for western New York historical society directors; part-time salaries for students enrolled in historical agency administration programs; the continuation of an oral history project.

*Buffalo Fine Arts Academy.* \$86,608 for activities of the Albright-Knox Art Gallery, including the salaries of a scholar/researcher, two part-time research assistants, an assistant curator, and two full-time lecturers for the education department's

extension programs; operating expenses for the mobile classroom Color Wheels; expenses for the exhibition program; production expenses for the catalog of a six-museum exhibition of American watercolors, drawings, and small sculptures from the collections of the Albright-Knox Art Gallery, Memorial Art Gallery, the Everson Museum of Art, the Andrew Dickson White Museum of Art, the Munson-Williams-Proctor Institute, and the Albany Institute of History and Art.\*

*Charles Burchfield Center, Buffalo.* \$6,500 for the salary of a registrar/public relations assistant.

*Burnett Park Zoo, Syracuse.* \$12,138 for design and production of labels and markers, and for the salary of a curator of education.

*The Canal Museum, Syracuse.* \$5,000 for the salary of a museum intern.

*Canastota Canal Town Corporation.* \$3,500 for the salary of the director.

*Caramoor Center for Music and the Arts, Katonah.* \$5,600 for the salaries of a part-time school coordinator, guards, and guides for a guided tour program.\*

*Chappaqua Historical Society.* \$800 for the salary of a part-time curator.

*Chemung County Historical Society, Elmira.* \$2,500 for the loan of historical material to public schools.

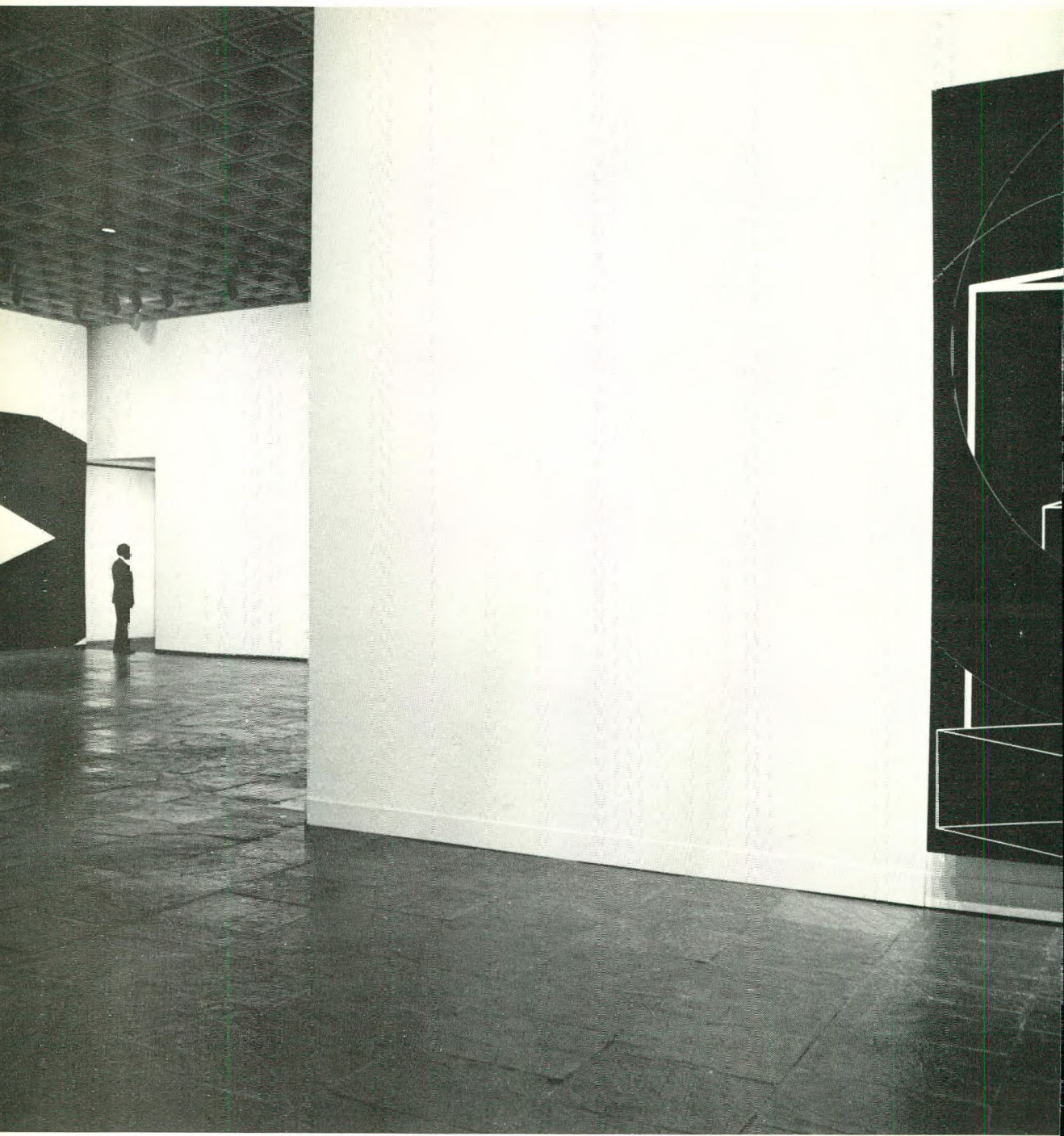
*Columbia County Historical Society, Kinderhook.* \$2,600 for researching the collection and preparing a catalog.\*

*Constable Hall Association, Constableville.* \$7,500 for the salary of a curator.

*Constitution Island Association, West Point.* \$1,316 for a docent program which trains volunteers in the history of the island; a guidebook; educational pamphlets for children on local history and ecology.

*Cooper-Hewitt Museum of Decorative Arts and Design, New York City.* \$10,000 for the costs of







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beginning a slide catalog, including the salaries of a photographer and a project assistant, and materials.

*DeWitt Historical Society of Tompkins County*, Ithaca. \$11,000 for staff salaries and archival reorganization, and for conservation expenses for the glass plate negative collection.

*Dudley Observatory*, Albany. \$500 for restoration of historic books for display.

*Dutchess County Landmarks Association*, Poughkeepsie. \$3,000 for archeologists' salaries for the Fishkill dig.\*

*Eastchester Historical Society*. \$995 for the salary of a part-time typist.

*Essex County Historical Society*, Elizabethtown. \$7,700 for the salary of the director, and for a lecture series on Adirondack history.

*Everson Museum of Art*, Syracuse. \$97,000 for staff salaries; operating expenses for the exhibition program, including a local artists series and two one-man shows; operating expenses for an educational program; production expenses for a three-day workshop in video technology for museum curators throughout the State.\*

*The Farmers' Museum*, Cooperstown. \$72,600 for administrative and operating expenses for a four-week summer workshop in documentation and exhibition skills; follow-up workshops around the State during the remainder of the year; production expenses for a film on farm life to be made available to museums, schools, libraries, and community groups throughout the State.\*

*Fenton Historical Society*, Jamestown. \$4,150 for the salary of an executive secretary, and printing expenses for a publication on the Chautauqua County railroads, streetcars, and trolleys.

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*Al Held's retrospective at the Whitney Museum of American Art*, New York City. Here Council funds provided for guards and maintenance expenses as well as programming.

*The Finch College Museum of Art*, New York City. \$9,000 for production costs of an exhibition on Art Deco architecture.\*

*Fishkill Historical Society*. \$2,300 for the salaries of instructors to conduct crafts classes.

*Fort Klock Historic Restoration*, St. Johnsville. \$4,000 for the salary of a staff researcher.

*Fort Stanwix Museum* see Rome Historical Society.

*Fort Plain Museum*. \$8,300 for the salary of a curator of exhibitions, and for expansion and updating of exhibits.

*Franklin County Historical and Museum Society*, Malone. \$1,500 for an oral history project to tape the recollections of the county's senior citizens.

*The Freeport Historical Society*. \$999 for part-time staff assistance.

*Friends of the Zoo*, Bronx. \$10,000 for the salary of the executive director.

*Gallery Association of New York State*, Norwich. \$75,765 for the salary of a director, an assistant, and two art handlers; general administrative expenses; production expenses for five statewide workshops in exhibition presentation and an exhibition manual. For a detailed description of the association's activities see Statewide Service Programs. A list of exhibitions appears on page 136.\*

*Genesee Valley Council on the Arts*, Geneseo. \$3,500 for production costs of an exhibition of central western New York primitive art.

*Geneva Historical Society and Museum*. \$10,700 for the salary of an education director.

*Glens Falls Historical Association*. \$7,500 for the salary of a curator, and for maintenance and display of the doll collection.

*The Gotham Light Opera Guild*, Ancram. \$2,985 for operating expenses for the Operetta Museum, and for the museum's exhibition program.\*

*The Grand Island Historical Society*. \$900 for audio-visual equipment.



*The Greene County Historical Society*, Coxsackie. \$5,000 for cataloging the collections of the Bronck House Museum.

*The Gregory Museum*, Hicksville. \$7,800 for the salary of a curator for the Environscience Illustrated and gallery learning exhibitions.

*The Solomon R. Guggenheim Museum*, New York City. \$35,000 for maintenance and security expenses.\*

*Guild Hall*, East Hampton. \$12,000 for curatorial and staff salaries for the visual arts department.\*

*Hall of Science of the City of New York*, Queens. \$10,000 for administrative and operating expenses for a science education program, including a twenty-six-week Little Red Schoolhouse classroom laboratory, planetarium activities, and astronomy seminars.

*Hayden Planetarium* see the American Museum of Natural History.

*Heckscher Museum*, Huntington. \$3,000 for a study to determine the need for a conservation center to serve art institutions on Long Island.

*High Rock Park Conservation Center* see Staten Island Institute of Arts and Sciences.

*Historic Cherry Hill*, Albany. \$2,500 for salaries and materials to complete a catalog of the collection, and for research and production costs of a project and exhibition documenting the ownership of Cherry Hill.

*Historical Museum of the Darwin R. Barker Library*, Fredonia. \$3,500 for the salary of a curator; administrative expenses for an educational services program; the initiation of an oral history program.

*Historical Society of Saratoga Springs*. \$6,500 for the salaries of a director and two summer interns, and for redesigning the exhibit rooms, including consultants' fees and exhibit expenses.

*The Historical Society of the Tonawandas*, Tonawanda. \$7,500 for the salary of the director.

*Hofstra University*, Hempstead. \$8,535 for the salary of an assistant to the director of the Emily Lowe Art Gallery.\*

*The Horticultural Society of New York*, New York City. \$10,000 for the salary of a horticulturist to develop community programs.

*The Hudson River Museum*, Yonkers. \$92,400 for the salaries of an assistant registrar and assistant curator of education and history; Art Cart, a summer program of art workshops; a summer intern program and workshop for college students; exhibition development, including costs of a traveling photography exhibition; a year-round internship program for six interns.\*

*Huguenot Historical Society*, New Paltz. \$7,000 for the salaries of the director and an assistant librarian.

*Huntington Historical Society*. \$3,500 for salaries for personnel to complete a photograph file documenting local history and to coordinate a reference file on local historic houses.

*The Hyde Collection*, Glens Falls. \$6,000 for a continuing conservation program; the preparation of a catalog of the collection; cataloging of the Cunningham Collection.

*International Museum of Photography at George Eastman House*, Rochester. \$12,000 for the salary of a postgraduate intern in photographic curatorship; a photography conservation program; a continuing photography education program.

*Jefferson County Historical Society*, Watertown. \$10,900 for the salary of the director; a children's education program; materials for crafts programs; exhibition costs; general administrative expenses.

*The Jewish Museum*, New York City. \$6,000 for the salary of a part-time film librarian/researcher to develop a film archive.

*Junior Museum of Oneida County*, Utica. \$9,000 for the salaries of the director, a part-time secretary, and an educational assistant.



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*The Lake George Historical Association.* \$4,000 for the salary of the director.

*George Landis Arboretum, Esperance.* \$2,000 for the salary of the director of the botany program.

*The Landmark Society of Western New York, Rochester.* \$7,000 for the salary of an assistant director for education programs.\*

*Lewis County Historical Society, Lowville.* \$995 for the salary of a catalog assistant, and for a public education program.

*The Long Island Historical Society, Brooklyn.* \$9,000 for an oral history program on the history of the Puerto Ricans in Brooklyn, and for research and photography to supplement a collection of photographs of the interiors of nineteenth-century Brooklyn houses.

*The Emily Lowe Gallery* see Hofstra University.

*Lyndhurst, Tarrytown.* \$3,600 for operating expenses for "A Victorian Evening at Lyndhurst," a program for keeping the museum open to visitors for sixteen evenings; and for production costs of a descriptive brochure for children.

*Jacques Marchais Center of Tibetan Art, Staten Island.* \$8,000 for the salaries of two curatorial staff members, and for conservation costs.

*Memorial Art Gallery of the University of Rochester.* \$92,465 for the salaries of an assistant curator and a secretary; the salaries of a coordinator and instructors for the Allofus Art Workshop; costs of keeping the gallery open Tuesday nights; operating expenses for exhibitions and lectures; production costs of video presentations on the collection, shown in schools; fifty professional artists' visits to schools.

*The Metropolitan Museum of Art, New York City.* \$187,800 for the salaries of assistants for community programs, high school programs, public education; a video consultant; administrative and operating expenses for three statewide programs: a workshop program for museum personnel, a

museology program for ten New York State museum professionals, and circulating educational exhibits.

*The Pierpont Morgan Library, New York City.* \$16,000 for operating expenses for training programs in the bindery and paper conservation lab, including salaries and materials.

*Morristown Foundation.* \$1,050 for a six-week craft demonstration and workshop program.

*MUSE* see the Brooklyn Children's Museum.

*Museum of American Folk Art, New York City.* \$15,000 for operating expenses for the Celebrate America in Folk Art summer program, and for production costs of an exhibition of the pottery of New York State.

*Museum of the City of New York.* \$70,000 for curatorial and administrative salaries.

*Museum of the Hudson Highlands, Cornwall-on-Hudson.* \$19,700 for the salaries of an education assistant and a museum intern; materials for exhibitions, workshops, and school loan exhibits; administrative costs of a program of seminars and workshops for directors of small science museums in the State.

*The Museum of Modern Art, New York City.* \$129,200 for the salaries of curatorial, conservation, registration, and library personnel, and two museum interns in the photography and education departments; and for operating expenses for exhibitions.\*

*Museums Collaborative, New York City.* \$55,000 for administrative salaries and operating expenses. This organization acts as a liaison for programming between public schools, community art centers, and large museums in New York City.

*Nassau County Museum, Syosset.* \$25,000 for the salaries of two museum craftsmen and three museum craftsmen apprentices.

*National Soaring Museum, Elmira.* \$7,500 for the salary of the director.



*The New York Botanical Garden*, Bronx. \$90,399 for an environmental education program; a multimedia exhibit of plant exploration; the development of an environmental studies program; security costs; a summer work-training program.\*

*New York Cultural Center*, New York City. \$12,000 for operating costs of the exhibition program.

*New York State Historical Association*, Coopers-town. \$25,000 for fellowship support of graduate students in a history museum training program, including tuition and living expenses.

*New York University, Institute of Fine Arts*, New York City. \$20,000 for operating expenses for a conservation consulting program for upstate museums and historical societies, including the salary of a conservator, student assistance, materials, and travel expenses.

*New York Zoological Society*, Bronx. \$123,250 for the salaries of curators and instructors at the Bronx Zoo.

*North Shore Junior Science Museum*, Roslyn. \$7,500 for the salary of the education director.

*Old Brutus Historical Society*, Weedsport. \$2,000 for accessioning and cataloging the collection.

*Old Museum Village of Smith's Clove*, Monroe. \$10,000 for developing a membership program.

*Old Water Mill Museum*, Water Mill. \$1,800 for the fees of seventeen instructors in a colonial crafts program.

*Oneida Historical Society*, Utica. \$2,500 for the salary of a photographer, and for materials for the educational services program.

*Ontario County Historical Society*, Canandaigua. \$7,500 for the salary of the director.

*Oswego County Historical Society*, Oswego. \$6,000 for operating expenses for an education program, including the salaries of an education assistant and museum aide.

*The Oyster Bay Historical Society*. \$940 for the sal-

aries of a part-time librarian and a Sunday guide.

*The Parrish Art Museum*, Southampton. \$14,750 for administrative salaries and costs of the education program, and for salaries and photographic materials for a registration program.\*

*Pember Library and Museum*, Granville. \$7,500 for the salary of a part-time director/curator.

*The Penfield Foundation*, Ironville. \$299 for the preparation of two local history exhibits.

*Potsdam Public Museum*. \$8,000 for a craft workshop and an education program.

*Queens Botanical Garden Society*, Flushing. \$32,000 for the salaries of a coordinator/guide and two part-time assistants; administrative expenses; a children's garden program.

*Queens Council on the Arts*. \$4,000 for an exhibition showing the utilization of science in art.\*

*Queens County Art and Cultural Center*, Flushing. \$8,000 for the salary of a curator of exhibitions; a Maurice Sievan retrospective; a Color Forum exhibition catalog.

*Queens Historical Society*. \$6,000 for the salaries of a research director and an exhibition director.

*Railway Historical Society of Northern New York*, Brownville. \$2,000 for the salary of a part-time assistant administrator; indexing, cataloging and office supplies; a school program.

*Regional Conference of Historical Agencies*, Liverpool. \$22,800 for the salaries of a director, secretary, and publications assistant, and for general administrative and operating expenses. This organization provides information and services to historical agencies in twenty-three counties in central and northern New York State.

*Rensselaer County Historical Society*, Troy. \$10,200 for the salaries of a curator/registrar and a mu-

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*Schoolchildren watch a pottery demonstration as part of the education program at the Parrish Art Museum in Southampton, Long Island.*







seum intern, and for conservation expenses for eighteen prints.

*Rensselaer County Junior Museum*, Troy. \$16,000 for staff salaries, including an assistant director, a museum assistant, and student assistance through a college work study program; program and travel expenses to sustain the museum's educational services.

*Rensselaerville Historical Society*. \$4,500 for the salary of a research assistant/secretary, and for a grist mill exhibition.

*Roberson Center for the Arts and Sciences*, Binghamton. \$25,400 for the salaries of a curator of art, a curator of history, and a coordinator of educational services; costs of a touring exhibition program for schools; an artist-teacher program of in-school workshops.

*Rochester Museum and Science Center*. \$50,850 for the salaries of four museum interns and a changing exhibit specialist; administrative costs of a volunteer program; a college intern program.

*Rome Historical Society*. \$5,482 for the salary of a staff assistant at the Fort Stanwix Museum, and for audio-visual equipment, to be pooled with the Regional Conference of Historical Agencies, for a thirty-five-minute presentation of slides and interviews with the Welsh inhabitants of Remsen.

*The Rye Historical Society*. \$4,500 for the salary of the director.

*Schenectady County Historical Society*, Schenectady. \$3,500 for the salary of the director.

*The Schenectady Museum*. \$26,450 for the salaries of a science curator and an associate curator of exhibitions and for production costs of exhibitions.

*The Schomburg Collection of Black History, Literature and Art*, New York City. \$10,000 for conservation of paintings.\*

*Seneca Falls Historical Society*. \$7,000 for the salaries of the director and assistant director.

*South Street Seaport Museum*, New York City. \$40,000 for the salaries of a technical display designer and a carpenter, and for materials to expand displays.\*

*Southeast Museum Association*, Brewster. \$6,010 for administrative salaries, and for an indexing project on the history and geneology of Putnam County.

*Staten Island Children's Museum*. \$5,000 matching funds for the salary of an administrator.

*Staten Island Historical Society*. \$2,500 for making prints from the Alice Austin Collection of glass plate negatives.

*Staten Island Institute of Arts and Sciences*. \$39,000 for the salary of the director of High Rock Park Conservation Center, and for administrative staff salaries at the Staten Island Museum.\*

*Store Front Museum*, Jamaica. \$12,000 for curatorial and administrative salaries and operating expenses for workshops and an exhibition program.\*

*The Studio Museum in Harlem*, New York City. \$90,000 for administrative salaries; operating expenses for the exhibition program; the salary of an artist/coordinator and operating expenses for an artist-in-residence program; the salary of a printmaker-in-residence and promotion and operating expenses for a printmaking workshop.

*Suffolk County Historical Society*, Riverhead. \$1,640 for a three-week summer program of cultural history for fifth- and sixth-grade students.

*Suffolk Marine Museum*, West Sayville. \$2,800 for production costs of a fund-raising publication and visitors' brochure for the oyster sloop "Modesty"; design assistance for displays on the ship and a permanent shellfish industry display; research on shellfishing.

*Suffolk Museum and Carriage House*, Stony Brook. \$7,500 for the salary of an education director.



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*Thousand Islands Museum*, Clayton. \$8,500 for the salaries of a dean and an administrator for the craft school.

*Tioga County Historical Society*, Owego. \$2,500 for microfilming local newspapers dating back to 1800.

*Town of Berne Historical Society*. \$500 for exhibit design and conservation expenses.

*Town of Ontario Historical Society*. \$500 for the salaries of two part-time guides.

*Town of Yorktown Museum*, Yorktown Heights. \$4,020 for the salary of an archivist, and for operating expenses for a ten-week summer crafts program.

*Trotting Horse Museum*, Goshen. \$6,750 for the salary of an exhibits technician.

*Utica Zoological Society*. \$7,500 for the salary of the director of education, to continue the in-school education program.

*Visual Studies Workshop*, Rochester. \$12,000 for the salary of a research center coordinator, and for restoration of historical photographs to be made available to historical societies throughout the State.\*

*Wave Hill Center for Environmental Studies*, Bronx. \$8,850 for the salary of a membership secretary.

*Wayne County Historical Society*, Lyons. \$5,000 for the salary of a curator/school coordinator.

*Whitney Museum of American Art*, New York City. \$55,000 for guards and maintenance, and for a survey of attitudes of museum visitors at the Whitney and the Memorial Art Gallery, Rochester.\*

*Wildcliff Natural Science Center*, New Rochelle. \$14,950 for the salaries of the co-directors.\*

*YIVO Institute for Jewish Research*, New York City. \$16,150 for production costs of an illustrated catalog of photographs of Polish Jewry, and for two slide and filmstrip programs for community, school, and university groups.

*Young Filmmaker's Foundation*, New York City. \$5,000 for administrative salaries and expenses for the Media Equipment Resource Center (MERC). For a detailed description of MERC's activities see Statewide Service Programs.\*

*Zoological Society of Buffalo*. \$10,000 for the development of an educational sign program, including the salary of an artist.

### **Visual Arts Services assisted in 1973-74**

*A.I.R.*, New York City. \$3,000 for speakers' fees and publicity expenses for ten Monday workshop programs conducted by women artists. A.I.R. is a cooperative gallery with a membership of twenty women artists.

*Achievement in Media*, New York City. \$4,000 for administrative salaries, operating expenses, and equipment for a teenage photographic workshop.

*Ad Hoc Women Artists Committee*, New York City. \$5,000 for administrative salaries and operating expenses for maintaining the Women's Slide Registry.

*Adirondack Lakes Center for the Arts*, Blue Mountain Lake. \$10,300 for the salaries of a year-round program director and instructors, and for operating expenses for a summer arts and crafts program.

*American International Sculptors Symposiums*, New York City. \$7,000 for administrative expenses and consultants' fees for statewide slide-lecture and film programs conducted by sculptors.

*Apeiron Workshops*, Millerton. \$6,500 for administrative expenses, and for instructors' fees and materials for photography classes for residents of Millerton.\*



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## Visual Arts Services

*Art Forms Creative Center*, Levittown. \$6,000 for the salaries of the director and an assistant, and operating expenses for visual arts workshops and a field trip program to bring schoolchildren to the center.

*Arts and Humanities Council of the St. Lawrence Valley*, Potsdam. \$995, in part matching funds, for circulating visual arts exhibitions to colleges, libraries, and museums.\*

*The Arts Center on Maryrose Campus*, Albany. \$3,300 for the salary of a gallery coordinator, and for production costs of three exhibitions.\*

*The Arts Guild of Old Forge*. \$5,500 for administrative expenses, and for operating expenses for arts and crafts workshops, including the director's and instructors' salaries and materials.\*

*Ashford Hollow Foundation for the Visual and Performing Arts*, Buffalo. \$4,000 for the salary of an apprentice in a foundry operated by the foundation for sculptors.

*Bowery Gallery*, New York City. \$2,000 for operating expenses for a cooperative gallery exhibiting member artists' work.

*Brooklyn Arts and Culture Association (BACA)*. \$10,000 for administrative and operating expenses for the photography program *Project Proof*, and for the salary of a coordinator to distribute works of art of students from Brooklyn schools for exhibition at public institutions.\*

*Buffalo Craftsmen*. \$1,825 for the salary of a director, demonstrators' fees, and production costs of "Up & Coming Craftsmen," a training exhibition for high school students and teachers.

*Cable Arts Foundation*, New York City. \$12,000 for production and administrative expenses for a

documentary film, entitled *Group Portrait*, on four New York painters and sculptors—Norman Bluhm, Mary Frank, Kenneth Snelson, and Jack White—to be shown on cable television and distributed free to nonprofit organizations throughout the State.\*

*Catskill Art Society*, Hurleyville. \$6,000 for salaries, publicity expenses, and materials for art workshops, classes, and exhibitions.

*Children's Art Workshop*, Mamaroneck. \$2,500 for instructors' fees, materials, and storage equipment.

*Children's Arts and Science Workshops*, New York City. \$3,500 for administrative and operating expenses for visual arts workshops.

*City of Fulton*. \$6,000 for the salary of a project director, and instructors' fees and materials for a visual arts program for residents of the area.

*City Walls*, New York City. \$4,000 for an administrator's salary, and for production costs of a brochure on planning and executing outdoor murals.

*Cityarts Workshop*, New York City. \$12,000 for workshop and production expenses for executing eight outdoor murals, and for a filmmaker's fee and materials for a color film on Patchwork Plaza, an area in Washington Square Park paved with mosaics made by workshop participants in 1971.\*

*Colton Hepburn Library*. \$800 for instructors' fees and materials for a summer arts workshop.

*Committee for Economic Improvement of Essex County*, Keeseville. \$5,000 for the salary of a coordinator of the Holiday Harbor Center for the Adirondack Mountain Craftsman Association.

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*Community youngsters in Queens painting a mural designed by artist Janet Henry, a project sponsored by the Greater Jamaica Development Corporation.*







*Committee for the Visual Arts*, New York City. \$31,750 for the salary of a part-time administrator, artists' and critics' fees, and operating expenses for the Visiting Artists program; for an artist-in-residence program for upstate communities; for the Art Scene program, which brings college students to New York City to visit artists' studios; and for an emergency materials fund to cover unforeseen expenses for artists who have been invited to exhibit their work in nonprofit institutions. For a detailed description of the Visiting Artists program see Statewide Service Programs. A geographical listing of Visiting Artists' appearances appears on page 153.

*Community Education Collaborative*, East Setauket. \$6,000 for the fees of a ceramicist and sculptor for a twelve-week residency in the Shoreham-Wading River community arts program.\*

*Community Environments*, New York City. \$13,500 for administrative and operating expenses for festivals and fall and winter workshops in medieval crafts, held at the Cloisters; and for instructors' fees and materials for a summer medieval workshop program.

*Conselyea Street Block Association Education Action Center*, Brooklyn. \$2,625 for instructors' fees, materials, and equipment for workshops in sculpture and photography.

*Council for the Arts in Westchester*, White Plains. \$5,510 for instructors' salaries for wood, sculpture, and clay modeling workshops, and for a closed circuit TV security system for the Bridge Gallery in the Westchester County Office Building.\*

*Cow Bay Community Arts Workshop*, Port Washington. \$2,500 for an outdoor sculpture designed and fabricated by students for the Paul D. Schreiber High School.

*Creative Artists Program Service (CAPS)*, New York

City. \$10,000 for administrative and operating expenses for the Creative Artists Public Service Program's expanded referral service, which maintains a file on the work of all CAPS winners, alternates, and panelists for use by architects, city planners, museums, galleries, community art programs, and businesses interested in the exhibition or purchase of contemporary art works.\*

*Crown Heights Community Cultural Program*, Brooklyn. \$2,000 for operating expenses, materials, and equipment for children's ceramic workshops.

*Cultural Alternatives Network*, Brooklyn. \$5,000 for the salary of a program coordinator. This program provides an exhibition space for artists (The Humanist Center), panel discussions, forums, and poetry readings.

*Cultural Council Foundation*, New York City. \$9,000 for the salaries of a part-time coordinator, artist/designer, and industrial designer, as well as supplies and materials, for an art therapy program at the Bronx Psychiatric Hospital.\*

*Delaware Rural Crafts Guild*, Delhi. \$5,700 for researching and reproducing the Delhi coverlet pattern, including the purchase of a jacquard head, press plate, and barn loom.

*East End Arts and Humanities Council*, Riverhead. \$720 for an instructor's fee, and for operating expenses and materials for photography workshops.\*

*The Educational Alliance*, New York City. \$8,500 for operating expenses, salaries, and materials for photography workshops for Lower East Side teenagers; and salaries and equipment for painting classes for handicapped patients from the Bird S. Coler Hospital.

*Educational Exhibitors*, Roslyn Heights. \$6,000 for the salaries of two directors, and for exhibit ma-



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materials and maintenance expenses for traveling exhibitions of arts, crafts, and history to Nassau County public schools.

*The Elder Craftsmen*, New York City. \$5,000 for the salary of a project director. This organization provides free crafts workshops in senior citizens' centers.

*Everson Museum of Art*, Syracuse. \$2,000 for bakers' fees and materials for bread sculpture festivals conducted by Loafers Homebakers.\*

*Family Services Association of Nassau County, Youth Council Project*, Carle Place. \$4,000 for the salary of a coordinator/director, and for equipment for a photographic workshop at the Carman Avenue Youth Center.

*55 Mercer*, New York City. \$2,000 for an upstate artists' show and a traveling exhibition of member artists' work. 55 Mercer is a cooperative gallery.

*The Firch College Museum of Art*, New York City. \$15,000 for research and production expenses for photographic and audio-visual documentation, by photographer Peter Moore, of 1960s experimental performance art in New York State.\*

*Floating Foundation of Photography*, New York City. \$15,000 for administrative and operating expenses including salaries, equipment, and transportation, for a photography gallery on a boat that docks at various ports with photography exhibitions.

*Gallery Association of New York State*, Norwich. \$15,000 for maintenance of thirty traveling exhibitions to be circulated to New York State museums and historical societies, including cataloging, packing, crating, and insurance. For a detailed description of the association's activities see *Statewide*

*Service Programs*. A list of exhibitions appears on page 136.\*

*Genesee Street Corporation*, Rochester. \$3,000 for the salary of a program director for the Pottery Coop, and for operating expenses for pottery and ceramics facilities.

*Genesis II Gallery of African Art*, New York City. \$12,000 for portable display units and operating expenses for a program of traveling exhibits. The gallery mounts exhibitions of traditional and contemporary African art, which are circulated to schools, parks, and community centers.

*Goddard-Riverside Community Center*, New York City. \$5,000 for the salary of a project director and materials for the Eye Opener photography program.

*Greater Jamaica Development Corporation*. \$600 for the salary of the designer of a wall mural executed by members of the community.\*

*Greater Middletown Arts Council*. \$4,690 for administrative expenses for a gallery in the council offices showing local artists' work, salaries of a director and secretary, and exhibition expenses.\*

*Hannibal Free Library*. \$2,080 for the salary of a project director, and operating expenses for a visual arts program offering crafts workshops and exhibitions of professional and local artists' work.

*Institute for Art and Urban Resources*, New York City. \$17,500 for the salaries of an executive director and a part-time assistant, and for administrative and operating expenses for the Workspace Program, which makes vacant spaces available to artists for studios and exhibitions.

*Katonah Gallery*. \$15,520 for the salaries of the gallery administrator and two secretaries, and for a pilot program of art classes for children at Hillcrest Center.







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*Kenan Center*, Lockport. \$8,500 for the salaries of an art director, program associate, and secretary; exhibition expenses for the art gallery; and administrative and operating expenses for a crafts festival.\*

*Kirkland Art Center*, Clinton. \$8,332 for the salaries of a part-time director and an executive secretary, and for the fee of a ceramicist-in-residence.

*Lake Placid Association for Music, Drama and Art*. \$3,000 for the salaries of instructors in the Preserve the Adirondacks fall and winter program, which provides workshops in painting, printmaking, ceramics, and photography.\*

*Lakeshore Association for the Arts*, Dunkirk. \$2,500 for the salary of a program coordinator, and for production costs of a contemporary crafts show.\*

*Light Work*, Syracuse. \$5,000 for instructors' fees, administrative and operating expenses, and materials for fall and winter photography workshops and exhibitions.

*Long Island Craftsmen's Guild*, Great Neck. \$8,300 for the salary of a part-time program coordinator, and for materials and equipment for a weaving studio and glass-blowing facility.

*Media Bus*, Lanesville. \$2,500 for operating expenses for a television demonstration workshop, held at the Kirkland Art Center, for the personnel of art centers.\*

*Midmarch Associates*, New York City. \$3,000 for the salary and travel expenses of a researcher to study the feasibility of establishing an experimental clay workshop for professional craftsmen and artists.

*Minority Photographers*, New York City. \$6,000 for the salaries of a managing director and part-time administrative help, and for administrative expenses. This organization provides exhibition space, workshops, field trips, seminars, and a newsletter.

*Mombaccus Art Center*, Accord. \$2,500 for the salary of a part-time secretary, and for operating expenses and materials for gallery exhibitions.

*Mountaintop Boys Club*, Lexington. \$12,000 for the salary of an artistic director of Art Awareness, a visual arts workshop program.

*The Naples Mill School of Arts and Crafts*. \$3,500 for artists' fees and operating expenses for visual arts seminars, lectures, and demonstrations by professional artists and craftsmen.

*Nassau County Office of Cultural Development*, Roslyn. \$5,000 for artists' fees and operating expenses for the Art-in-Schools program.\*

*New York Institute of Technology, Printmaking Workshop*, Old Westbury. \$4,500 for artists' design fees, materials, and printing expenses for three publicity posters for nonprofit performing and visual arts organizations.

*New York Public Library, Astor, Lenox, and Tilden Foundations*, New York City. \$5,500 for two exhibitions of the work of New York photographers at the Library and Museum of the Performing Arts, Lincoln Center, and traveling expenses for exhibiting them at ten New York Public Library branches.\*

*New York State Craftsmen*, Ithaca. \$8,000 for operating expenses, materials, and professional services for sixteen two-day community crafts workshops throughout the State, and for production costs of the *New York State Craftsmen Bulletin*, a monthly crafts publication.

*New York Studio School of Drawing, Painting and Sculpture*, New York City. \$12,000 for administrative and production expenses for four videotapes, part of a video documentation of New York visual

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*Free exhibition space for artists at 112 Greene Street in SoHo provides an alternative to the commercial gallery system.*



artists from 1930 to 1970, coordinated by Thomas B. Hess; and for distribution of the tapes.

*The Niagara Council of the Arts*, Niagara Falls. \$3,000 for operating expenses for Open Art, an after-school workshop for children; and for production expenses for five exhibitions.\*

*North Country Arts Center*, Warrensburg. \$12,700 for the salaries of the director and administrative assistant, and for operating expenses and instructors' fees for a visual arts workshop program.

*Olean Public Library*. \$5,000 for the salary of a community arts coordinator, and for administrative and operating expenses for an art gallery offering exhibition space for local and regional artists.

112 Greene Street see 112 Workshop.

112 Workshop, New York City. \$3,500 for operating expenses to provide free exhibition space (at 112 Greene Street) for visual artists.

*One Seventy One Cedar Street*, Corning. \$2,626 for instructors' fees and materials for a children's arts and crafts program; for instructors' fees for weaving classes; and for materials for a weaving class for the elderly.

*Opportunity Resources for the Performing Arts*, New York City. \$15,000 for the director's salary and operating and clerical expenses for a placement service for individuals seeking positions with nonprofit visual arts organizations.

*Oswego Art Guild*. \$3,400 for instructors' fees, materials for a children's pottery program, a pottery wheel, materials for printmaking classes, and rental fees for two traveling exhibitions.

*Parish Art Association*. \$2,700 for instructors' fees and materials for a summer art program and for four pottery wheels for a year-round pottery workshop.

*Patterson Library*, Westfield. \$9,500 for administrative salaries, operating expenses, and materials for an art gallery.

*Pratt Graphics Center*, New York City. \$5,000 for production expenses for two exhibitions presented at the center and circulated throughout the State.

*James Prendergast Library Association*, Jamestown. \$11,000 for the salaries of an art librarian/curator and an arts coordinator, and operating expenses for an art gallery providing traveling exhibitions and exhibition space for local artists.

*The Printmaking Workshop*, New York City. \$22,000 for administrative and operating expenses for printmaking facilities and studio space, and for administrative salaries, operating expenses, and materials for the Chelsea Print Project, which conducts workshops at the Charles Evans Hughes High School, Brandeis High School, and P.S. 40.

*Professional Artists Guild of Long Island*, Roslyn Heights. \$3,500 for a coordinator's salary, instructors' fees, and materials for weekly visual arts workshops at the Mineola Children's Shelter.

*Rensselaer County Council for the Arts*, Troy. \$4,000 for the salaries of art teachers conducting visual arts workshops for children in neighborhood centers.\*

*Riverdale Neighborhood House*, Bronx. \$3,320 for the salaries of an art staff supervisor and four instructors, and for materials for visual arts workshops.\*

*Rockland Center for the Arts*, West Nyack. \$15,000 for the salary of a coordinator, and for instructors' fees, operating expenses, and materials for the Hillburn and Haverstraw community center workshops.

*Rome Art and Community Center*. \$5,300 for the salary of a pottery instructor, and for craftsmen's and lecturers' fees.\*

*The Rye Art Center*. \$750 for three instructors' fees for a program which brings arts activities to children through a traveling Artmobile.

*Saratoga Arts Workshop*, Saratoga Springs. \$7,500 for operating expenses, instructors' fees, and materials.



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*The Schomburg Collection of Black History, Literature and Art*, New York City. \$3,000 for editorial and research expenses for *Harlem 1930–1959*, the second volume of a series of portfolios of historical photographs.\*

*The School Art League of New York City*. \$5,000 for the salary of an administrative assistant for a program providing secondary-school students with information about activities and careers in the visual arts.

*Smith Haven Life Arts Youth (SLAY)*, Lake Grove. \$12,500 for the salary of the director and an administrative assistant, and operating expenses for workshops in sculpture, painting, ceramics, jewelry, leatherwork, macrame, weaving, silkscreening, and photography.

*South Brooklyn Committee for the Arts*. \$7,160 for the salaries of a director, four instructors, and one aide, and for operating expenses for arts and crafts workshops for children and field trips to cultural institutions.

*Stained Glass Workshop*, New York City. \$2,000 for instructors' salaries.

*Synechia Arts Center*, Florida. \$10,800 for the salary of the executive secretary, and for instructors' fees and materials for workshops.

*Touchstone Center for Children*, New York City. \$8,000 for the salaries of the director and two assistants, and for a photographic documentation of the hospital program, which provides art workshops for hospitalized children.

*Union Betterment Association for the Arts*, Brooklyn. \$5,020 for instructors' salaries and operating expenses for a visual arts program offering workshops in painting, drawing, ceramics, sculpture, leather and woodworking.

*Visual Studies Workshop*, Rochester. \$10,000 for administrative salaries, and for production costs of traveling exhibitions.\*

*Wantagh 7-12 Association*. \$6,500, in part matching funds, for painter- and sculptor-in-residence programs in Wantagh public schools.\*

*West Bronx Art League*. \$5,000 for the salary of a full-time administrator, and for instructors' fees and materials for a children's workshop program. The league also provides studio space for local artists.

*White Plains Public Library*. \$2,500 for professional consultation and advice to establish an art program, including exhibitions, lectures, and classes.

*Womansplace*, Ithaca. \$3,000 for rental of the art center and studio space.

*Women's Interart Center*, New York City. \$13,000 for instructors' fees, materials, and operating expenses for visual arts workshops, and operating expenses for the historical archive and gallery.\*

*Woodstock Artists Association*. \$1,500 for artists' fees, operating expenses, and materials for an artists-in-schools program.

*Young Filmmaker's Foundation*, New York City. \$5,000 for administrative salaries, and for operating expenses for the Media Equipment Resource Center (MERC). For a detailed description of MERC's activities see *Statewide Service Programs*.\*

*Young Women's Christian Association (YWCA)*, Hudson. \$1,500 for the salary of a part-time director and exhibition costs and materials for an art gallery maintained by the association to exhibit local artists' work.







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## Statewide Service Programs' Activities in 1973-74

### CREATIVE ARTISTS PUBLIC SERVICE PROGRAM FELLOWSHIP RECIPIENTS IN 1973-74

#### Choreography

Ron Alejandro  
Fred Benjamin  
Diane Boardman  
Carolyn Brown  
Lucinda Childs  
Livia Drapkin  
Jon Harvey  
Bruce King  
Maya Kulkarni  
Carolyn Lord  
Joan Miller  
Ramon Segarra  
Dan Wagoner  
Carole Welsh

#### Fiction

Bill Amidon  
Manuel Barretto  
Carol Berge  
George Cain  
Ed Doctorow  
Paule Marshall  
Hugh Nissenson  
Louise Rose

#### Film

Peter Barton  
Anne Stagg Belle  
Anthony Chauncey  
Maxi Cohen  
Robert Fiore  
Bonnie Friedman  
Nancy Graves  
Leonard Horowitz  
Kris Keiser  
Maria Lassnig  
Jonas Mekas  
Andrew Noren  
Mark Rappaport  
M. Jonathan Rubin

David Steward  
Herminia Villaverde

#### Graphics

Dottie Attie  
Robert Bero  
Elaine Breiger  
Carol Crawford  
Ted Davies  
Agnes Denes  
Anne Heimann  
Mon Levinson  
Valerie Maynard  
William Paden  
Neal Spitzer  
May Stevens

#### Multimedia

Laurie Anderson  
Jim Barden  
Bill Beckley  
John Chong  
Tina Girouard  
Gerald Jackson  
Ken Jacobs  
Richard Landry  
Angus MacLise  
Jackson MacLow  
Antoinette Marcus  
Gordon Matta-Clark  
Muriel Miguel  
Max Neuhaus  
Charlemagne Palestine  
Robert Polidori  
Yoshimasa Wada

#### Music Composition

Jim Bartow  
Earle Brown  
Valerie Capers  
Frank Foster

David Gibson  
Jon Gibson  
Peter Glushanok  
Harold Mabern  
Michael Mantler  
Pandit Pran Nath  
Steve Reich  
Heiner Stadler  
Lester Trimble

#### Painting

Jennifer Bartlett  
Leo Bates  
Reginald Case  
Lynda Caspe  
Joe Giordano  
Robert Goodnough  
Carolyn Harris  
Peter Heinemann  
Charles Hewitt  
Brian Kazlov  
Mary Kelsey  
Irving Kriesberg  
John Loftus  
Knox Martin  
Raymond Massey  
Louisa Matthiasdottir  
Charles O'Connor  
Doug Ohlson  
Stephen Pace  
Leatrice Rose  
Steve Sloman  
Anne Tabachnick  
Royalyne Ward  
Ellis Wilson

#### Photography

Tony Barboza  
Naomi Bushman  
Jill Freedman  
Lee Friedlander  
Charles Gatewood  
Tom Germano  
Dorothy Glouster  
Mark Godfrey  
Charles Harbutt  
James Karales

Harry Lapow  
Helen Levitt  
George Malave  
Roger Mertin  
Barbara Jo Revelle  
Douglas Sandhage  
Ming Smith  
Louis Stettner

#### Playwriting

Ken Brown  
Anne Burr  
Richard Foreman  
Adrienne Kennedy  
Crispin Larangeira  
Miguel Pinero  
John Stoltenberg  
Ron Tavel  
Robert Wilson  
Susan Yankowitz

#### Poetry

Americo Casiano  
Siv Cedering Fox  
John Giorno  
Barbara Holland  
Keorapetse Kgosisile  
Galway Kinnell  
Elouise Loftin  
David Shapiro  
Terry Stokes  
Tony Towle

#### Sculpture

Bernard Aptekar  
Rosemarie Castoro  
William Crozier  
Ira Joel Haber  
Daniel Johnson  
Kenneth L. Juon  
William King  
Joseph Kurhajec  
Jean Linder  
Pedro Lujan  
Ree Morton  
Alida Walsh  
Hannah Wilke  
Gary Wojcik

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*Robert Goodnough, 1973-74 CAPS Fellow, at work in his studio.*



**Video**

William Creston  
Tom Dewitt  
Ron Dubren  
Bruce Alan Ferguson  
Janet Merle Goldberg  
Ernest Gusella  
Susan Milano  
Nina Rhea Sobel  
William Stephens

Wolfgang Stoerchle

**Xerography**

Stephen Antonakos  
Richard Serra  
Joan Snyder  
Joel Swartz  
Jack Whitten  
Robert Whitman

**FILM AND VIDEOTAPE RENTALS ASSISTED  
IN 1973-74 BY THE FILM AND VIDEO BUREAU**

**Annandale-on-Hudson** Bard College  
**Binghamton** Harpur Film Society  
**Elmira** Arnot Art Museum  
**Greenvale** C. W. Post Center Art Gallery  
**New Berlin** New Berlin Friends of the Library  
**New York City** Foundation for the Advance of Dance;  
St. David's School  
**Potsdam** Cinema Ten  
**Rochester** The Harley School  
**Staten Island** Monsignor Farrell High School  
**Syracuse** Vinnette Towers Tenants' Organization

**SPEAKERS' APPEARANCES ARRANGED AND  
ASSISTED IN 1973-74  
BY THE FILM AND VIDEO BUREAU**

**Annandale-on-Hudson** Bard College (*Bruce Baillie, Robert Breer, Annette Michelson*)  
**Binghamton** Experimental Television Center (*John Reilly*); Harpur Film Society (*George Landow*)  
**Brooklyn** Brooklyn College Film Studies Program (*Elisabeth Weis*); Brooklyn College Television Center (*Phill Niblock*)  
**Buffalo** Media Study (*Skip Blumberg, Carol A. Vontobel*)  
**Garden City** Long Island Educational Television Center (*Judith Mann*); Nassau Library System (*Woody Vasulka*)  
**Hempstead** Hofstra University (*Abigail Childs, Ed Emshwiller, Maurice Mahler, Ted Perry, Marc Weiss*)  
**Ithaca** Ithaca College (*Susan Rice*); Herbert F. Johnson Museum of Art (*Philip Mallory Jones*)  
**Kinderhook** Columbia County Council on the Arts (*Fred Silva*)

**New Berlin** New Berlin Central School (*Dan DiNicola*)  
**New York City** Committee for the Visual Arts (*Liz Phillips*); Creative Artists Public Service Program (*Cary Fisher*); Electronic Arts Intermix (*Louise R. Etra*); Experimental Intermedia Foundation (*George Cree*); Global Village Video Resource Center (*Parry Teasdale*); The New York Film Council (*Erik Barnouw, Martha Coolidge, John Culkin, Ed Emshwiller, William Jersey, Amalie Rothschild, DeWitt Sage, Barbara Van Dyke, Amos Vogel*); New York Filmmakers Workshop (*Charlene Victor*); New York University Department of Cinema Studies (*Jonas Mekas, Peter Watkins*); St. David's School (*Cecile Starr*); Westbeth Playwrights' Feminist Collective (*Deborah Dickson, Sally Heckel, Maria Lassnig, Jodie Lowe, Doris Samatowicz, Carolee Schneemann, Patricia Sloane*); Women's Interart Center (*Deborah Dickson, Marjorie Rosen, Amalie Rothschild*)  
**Niagara** Niagara University Film Repertory Center (*Anthony Bannon, Thomas Cripps, Gerald Mast, Charles Samu*)

**Rochester** Rochester Museum and Science Center (*Howard Gutstadt*)

**Scotia** Burnt Hills P.T.A. Council (*Dan DiNicola*)

**Staten Island** Staten Island Community College (*Walter Gutman, Charles Levine, Robert Manning, Robert Newman, Mark Rappaport*)

**Syracuse** Onondaga Library System (*Gerald McDermott*)

**EXHIBITIONS CIRCULATED BY THE GALLERY  
ASSOCIATION OF NEW YORK STATE IN 1973-74**

**African Sculpture.** Sixty examples of wooden sculpture and nine of textiles from Western Africa. Organized by the College of Visual and Performing Arts, Syracuse University.

**Against the Wall: Protest Posters.** Seventy posters covering three centuries. Organized by the Ben and Beatrice Goldstein Foundation for the New York Cultural Center, both in New York City.

**American Glass Since Pocahontas.** Multimedia exhibition documenting the development of American glass-making from its beginning at Jamestown to the present. Organized by The Corning Museum of Glass. Retired 1974.

**Stephen Antonakos: Six Corner Neons.** Six large sculp-



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tures in neon. Organized by the University Art Gallery of the State University of New York at Albany and the Creative Artists Public Service Program, New York City. Retired 1974.

*Apeiron/Workshops in Photography/#1*. Forty-one black-and-white photographs by Vincent Vallerino, Peter Schlessinger, and Mark Goodman. Organized by Apeiron Workshops, Millerton.

*Boris Artzybasheff: The War Years*. Forty paintings depicting people, ideas, and events associated with World War II, many of which appeared on *Time* covers. Organized by the College of Visual and Performing Arts, Syracuse University.

*Black Experience in Prints*. Twenty-five prints, dating from 1784 to the present, by black and white American artists, from the collection of the Ben and Beatrice Goldstein Foundation in New York City. Organized by the Pratt Graphics Center, New York City.

*Nell Blaine*. A major retrospective of works from 1956 to the present. Organized by the Picker Gallery at Colgate University, Hamilton, and the Creative Artists Public Service Program, New York City.

*Will Bradley: American Artist and Craftsman*. Forty-one graphic works and drawings showing the popular arts of poster and decorative illustration. Organized by the Metropolitan Museum of Art, New York City.

*Contemporary American Artists*. Exhibition of paintings and sculptures by New York State artists. Organized by the Arnot Art Museum, Elmira, and the Creative Artists Public Service Program, New York City. Retired 1974.

*Counter Currents: The New Humanism*. Thirteen large paintings by contemporary artists. Organized by the Humanist Center, New York City.

*Decade: Graphics in the Sixties*. Fifty-eight prints and seven multiple objects illustrating printmaking in the 1960's. Selected by the Memorial Art Gallery of the University of Rochester from the collection of the Charles Rand Penney Foundation, Olcott.

*Erie Canal*. Twenty-two photographic enlargements documenting the construction, use, life, and present status of this nineteenth-century commercial phenome-

non. Organized by the Canal Society of New York State, Syracuse.

*Exhibition by the Westbeth Graphic Workshop*. Thirty-three graphic works by members of this workshop. Organized by the Westbeth Graphic Workshop, New York City.

*Fabrications*. Thirty-two contemporary, three-dimensional woven objects by members of the Handweavers Guild of America. Organized by the Cranbrook Academy of Art Museum in Bloomfield Hills, Michigan. Retired 1974.

*55 Mercer*. Approximately forty contemporary works by members of 55 Mercer, a New York City cooperative gallery. Organized by 55 Mercer.

*4,623,926 (Genocide)*. Forty-seven two-dimensional and six three-dimensional war protest works by professional illustrators. Organized by the Society of Illustrators, New York City. Retired 1974.

*Gráficas Puertorriqueñas*. Forty works exemplifying the popular and traditional forms of Puerto Rican graphic art. Organized by Pratt Graphics Center, New York City.

*Colin Greenly: Intangible Sculpture*. Sixty-six photographic works and a slide-show retrospective of the artist's work. Organized by the Herbert F. Johnson Museum of Art, Cornell University, Ithaca.

*Haiku*. Multimedia presentation of Japanese poetry with taped readings by Richard Lewis and illustrative nature slides by Helen Buttfeld. Organized by the Touchstone Center for Children, New York City.

*Palmer Hayden: Southern Scenes and City Streets*. Thirty-seven paintings and watercolors from 1940 to 1973. Organized by The Studio Museum in Harlem and the Creative Artists Public Service Program, both in New York City.

*Into the Streets*. Thirty color photographs documenting outdoor wall murals by the Cityarts Workshop. Organized by the Cityarts Workshop, New York City.

*Lockport*. Multimedia portrait of this upstate community by teenage members of the Lockport Photography Workshop at the Kenan Center. Organized by the Kenan Center, Lockport.



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## Exhibitions, Isolated Communities

*Main Street.* Multimedia presentation of New York State's business, commercial, and civic buildings, mainly from the late eighteenth century. Organized by the New York State Historical Association, Cooperstown.

*Monotypes.* Twenty-four contemporary examples. Organized by Pratt Graphics Center, New York City.

*New Prints from Japan.* Thirty contemporary graphic works by Japanese artists. Organized by Pratt Graphics Center, New York City.

*Nine Western New York State Artists.* Thirty-two works by Creative Artists Public Service Program fellowship winners from the Buffalo-Rochester area, plus 150 slides showing artists at work. Organized by the Charles Burchfield Center, Buffalo. Retired 1974.

*The Presidency: Irreverent and Relevant.* Thirty-five graphic works, often in a satirical or angry style, depicting the Chief Executive of the United States from Washington through Nixon. Organized by Pratt Graphics Center and the Ben and Beatrice Goldstein Foundation, both in New York City.

*Printmaking Children.* Over fifty prints, plus four documentary photographs, all made by children. Organized by The Printmaking Workshop, New York City.

*Prints and Poetry of Japanese Children.* Thirty-five prints, ten poems, and a tape recording of the poetry in both Japanese and English. Organized by the Touchstone Center for Children, New York City.

*Selected Prints from the Herbert F. Johnson Museum of Art.* Twenty-five examples of printmaking by major artists from the fifteenth through nineteenth centuries. Organized by the Herbert F. Johnson Museum of Art, Cornell University, Ithaca.

*Selection 74.* Over sixty works, including drawings, graphics, paintings, sculpture, ceramics, and photographs by student artists of the State University of New York. Organized by the Office of the Vice Chancellor for University-Wide Services and Special Programs, State University at Albany, and the Michael C. Rockefeller Arts Center Gallery, State University College at Fredonia.

*Michael Singer—Sculptor.* This artist will design and execute a sculpture for either an outdoor or gallery environment for New York State art organizations;

emphasis is on the artistic process. Offered in cooperation with the Creative Artists Public Service Program, New York City.

*Slim Picken's.* A twenty-minute multimedia documentary of today's migrant workers in New York State. Organized by the Visual Studies Workshop, Rochester.

*Soft Images.* Twenty-four low-contrast photographs by David Reuther. Organized by the Herbert F. Johnson Museum of Art, Cornell University, Ithaca.

*A Stitch in Time.* Over seventy examples of needlework styles, techniques, and tools from nineteenth-century America. Organized by The Schenectady Museum. Retired 1974.

*Viet Nam: A Photographic Essay of the Undeclared War in Southeast Asia.* Sixty-eight photographs by press photographers killed or missing in action in Viet Nam. Organized by the Fashion Institute of Technology, New York City.

*A Visit to the Offices of Dr. Sigmund Freud.* Documentary photographs by, and a videotaped interview with, Edmund Engelman, a young Austrian engineer and photographer. Organized by Guild Hall, East Hampton.

*The World of James Van DerZee.* Forty photographs of Harlem from 1910 to 1960. Organized by the James Van DerZee Institute, New York City.

## ASSISTANCE TO ISOLATED COMMUNITIES IN 1973-74

**Accord Accord Sculpture Workshop.** \$1,765 for operating expenses and materials for sculpture workshops, including instruction in materials and techniques, dry modeling, and figure drawing, conducted by David Stoltz.

**Albany Albany Archeology Project.** \$2,000 for an archeology project, directed by a local archeologist, enabling interested citizens to take part in excavations of Colonial and Revolutionary War sites.

**Albany Pine Bush Preservation Project.** \$2,000 for a documentary film on the history of Albany and the King's Road, in the Pine Bush area between Albany and Schenectady.

**Amherst Amherst Senior Centers.** \$600 for members of



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the Camera Club to record locales of historic and scenic interest in a program called "Historical Perspectives of the Niagara Frontier," to be exhibited locally and shared with other camera clubs in western New York State.

**Ballston Spa** *Saratoga County Historical Society*. \$3,000 for community programs to restore the Brookside Mansion, which will become a community cultural center.

**Basom** *Tonawanda Jewelry Workshop*. \$2,907 for materials for classes in Iroquois silverwork conducted by Juanita Spring on the Tonawanda Reservation.

**Bath** *Bath Historical Committee*. \$950 for the salary of a supervisor and materials for a tape/slide show on historic Bath, researched and photographed by local teenagers, and for craftsmen's fees, materials, and transportation for lecture-demonstrations open to the public.

**Bedford Hills** *Inmates Horticultural Program at the Bedford Hills Correctional Facility for Women*. \$400 for continuation of a horticultural program conducted by Betsy Milam.

**Buffalo** *Iroquois Cultural Workshop*. \$2,500 for administrative and travel expenses for workshops in beadwork, quilting, wood carving, stone-cutting, silverwork, and other Indian crafts.

**Canandaigua** *The Children's Room*. \$500 for a history scavenger hunt; weaving and gravestone-rubbing workshops; a history fashion show of antique costumes cleaned and restored by junior and senior high school students; and a historical crafts demonstration held on the town square.

**Chatham** *Chatham Craft Production Center*. \$1,000 for crafts workshops in stained glass, rug making, hand-weaving, leatherwork, patchwork, and others.

**Chelsea** *Easter Road Crafts Co-op*. \$3,000 to supplement salaries of craftsmen and for materials for pottery classes by Emilio Rodriguez at the Greenhaven Correctional Facility.

**Claverack** *Whaling History Project*. \$3,000 for high school students to research, write, and print the *Whaling History of the City of the Hudson*, under the supervision of Joe Ribar.

**Cooperstown** *Artfarm*. \$1,000 for scholarships to a rural art center, located at the Hallahan farm and conducted by Maria and James Hallahan.

**Deansboro** *The Musical Museum*. \$3,000 for instructors' fees, materials, and for three experts to conduct an apprentice program in the repair of old-fashioned

musical instruments.

**Dundee** *Dundee Area Historical Society*. \$2,000 for salaries and materials for workshops in historic restoration, including brickwork, paneling, banister turning, etc. to be conducted by a local contractor with volunteers.

**Earlville** *Stone Heaven Puppet Workshop*. \$2,000 for a series of forty-eight workshops under the direction of Fred Buhner, in which children and young people from three communities create puppets, a theatre and set from found materials, and present an original play on the theme of environmental awareness.

**East Durham** *Durham Center Museum*. \$1,000 for expansion of historic crafts programs for senior citizens and young people.

**East Islip** *Friends of the East Islip Public Library*. \$275 for operating expenses and materials for a community video project.

**East Otto** *East Otto History Project*. \$500 for a historical festival and other historical and cultural programs held in the old town hall.

**East Syracuse** *County East Neighborhood Center, P.E.A.C.E.* \$1,500 for instructors' salaries, operating expenses, and materials to develop ceramic models of historic Erie Canal day boats to be made by local people and shown at local crafts fairs and museums.

**Elbridge** *Elbridge Commission for Conservation of the Environment*. \$500 for expenses for a program, conducted by student interns, to preserve the waterway that links Elbridge and Skaneateles, and to develop a plan for community involvement in rediscovering the local cultural heritage.

**Essex** *North Country Heritage and Educational Leadership Program*. \$525 for continuing and expanding a recording and photography project conducted by schoolchildren in the Essex County area to document the North Country heritage.

**Fishkill** *Patients Cultural Program at Castle Point Veterans Administration Hospital*. \$1,900 for the continuation of a video workshop, conducted by Betty Harkins, in which paraplegic patients produce their own programming.

**Fredonia** *Chautauqua County Crafts Workshop and Festival*. \$1,025 for community workshops in the making of wooden shoes, spinning, and weaving; and for a Revolutionary Crafts Festival with crafts demonstrations.

**Friendship** *Friendship Landmark Society*. \$3,550 for salaries, materials, and scholarships for a summer crafts



workshop program to be held at the Wellman Homestead.

**Garrison** *The Garrison Parade Project*. \$100 for costumes for a parade/festival, coordinated by Karen Levy, combining dancers from the Garrison Art Center with the Volunteer Fire Department, the Riding Club, and the Boy Scouts, to be followed by community exhibits and demonstrations.

**Glen Aubrey Maine Community Band**. \$1,000 for sheet music of traditional American music for use at community performances.

**Glens Falls** *Glens Falls Architectural Survey Project*. \$500 for a community volunteer task force of students and adults to survey the architectural resources of the Glens Falls area and to encourage conservation and adaptive use of buildings.

**Goshen Farm Workers Community Center**. \$1,500 for costs of building a creative indoor play sculpture; materials for making pinatas and other decorative items for an intercultural festival; and operating expenses for a leatherwork program.

**Granville** *Friends of Pember Library and Museum*. \$700 for recording and preserving the traditional Welsh music of the local community.

**Granville** *Granville Children's Book Project*. \$400 for the production of a nature coloring book featuring children's drawings, poems, essays, and stories about the Pember Museum and the town of Granville to be sold in the museum; proceeds will be used for a series of Nature Bulletins produced by the children during the year.

**Hempstead** *Town of Hempstead Bicentennial Commission*. \$700 for the participation of local performing groups in an "African Diaspora" heritage program and an ethnic performing arts program.

**Hillsdale** *Friends of Olana*. \$200 for the planning and restoration of the garden on the grounds of Olana.

**Hoosick Falls** *Paul Gray Film Atelier*. \$3,000 for a program of film showings in the Hudson Valley, to involve local communities in the production of films relating to the local heritage.

**Hopewell Junction** *Millbrook Children's Museum*. \$663 for a program of crafts and theatre workshops organized by Lorraine C. F. Morris and Paige Lillja.

**Irving** *Iroquois and Native American Art of Today*. \$4,792 to create a traveling exhibition of work from New York State Indian reservations to tour the reservations, with demonstrations and classes, under the direction of Peter Jemison.

**Jamestown** *Chautauqua-Cattaraugus Library System Puppet Workshops*. \$2,327 for salaries, supplies, and equipment for puppet workshops for children and librarians under the auspices of the Chautauqua-Cattaraugus Library System; production of the best three plays resulting from a children's playwriting competition; senior citizens' book review tapes to be distributed to other senior citizens.

**Lake Peekskill** *People's Cultural Center*. \$2,000 for instructors' fees and materials for workshops in painting and traditional crafts; a local heritage program; and an American Indian heritage program for children.

**Laurens** *Oneonta Poetry Workshop*. \$2,500 for salaries and materials for poetry workshops for local youths and adults under the direction of Osborne Smith and Jo Mish.

**Long Island** *America the Beautiful Trio*. \$2,000 for a series of twenty programs of American music, under the direction of W. Drake Mabry, in hospitals and nursing homes in the Hudson Valley and on Long Island.

**Lowville** *Black River Crafts Center*. \$1,000 for instructors' fees, operating expenses, and materials to establish a crafts center to teach textile crafts—spinning, weaving, dyeing, and batik—and ultimately to reproduce historic textiles of the Lewis County and Black River area.

**Mahopac** *Putnam County Historical Project*. \$2,500 for student internships, materials, and operating expenses for four student coordinators to gather information on the county's past—postcards, artwork, photographs, newspaper clippings, diaries, and oral histories—to be presented in exhibits, workshops, lectures, and demonstrations.

**Malone** *Mohawk Crafts Fund*. \$2,500 for materials for classes and demonstrations in basketry, quilting, and beadwork conducted by master craftsmen for children and adults on the St. Regis Reservation.

**Malone** *North Country Arts and Crafts Co-op*. \$900 for craftsmen's fees for demonstrations to increase local interest in the activities of the co-op.

**Mellenville** *Early American Crewel Workshop*. \$735 for workshops in Early American crewel, to foster interest in indigenous colonial and federal period arts in the Hudson River region.

**Middlefield** *Town of Middlefield Historical Association*. \$800 for workshops in photography and mapping, and an oral history project to do research on the old schoolhouse and local heritage.



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**Mineville** *"Reflections Magazine."* \$1,000 for production costs to continue publication of "Reflections Magazine" under the supervision of Karl Thelan, reproducing local photographs, recipes, and oral histories.

**Monticello** *Dances for a Third American Century.* \$1,500 for artists' fees, publicity and travel expenses to create communal dance celebrations at historic sites at Kinderhook, Stony Brook and Warwick, planned and coordinated by Lois Welk.

**Nedrow** *North American Lacrosse Association.* \$1,000 for Indian cameramen to videotape lacrosse games to increase appreciation of Iroquois cultural heritage.

**New City** *Rockland County Historical Society.* \$500 for a program of historical arts and crafts for the local community, including a Homelands Day.

**New Paltz** *Communications Village.* \$2,000 for the services of one printer/consultant and two printing assistants to teach the basic techniques of hand printing, intaglio, silkscreen, and relief printing to local residents.

**New Paltz** *Migrant Workers Metal Arts Program.* \$2,000 for three student teachers to conduct jewelry-making workshops at migrant camps.

**New York City** *Greenwich House Poetry Workshop.* \$1,000 for poetry therapy workshops for addicts at the Greenwich House Counseling Center and Methadone Maintenance Program, conducted by Herbert Krohn.

**New York City** *Open Space Collaborative.* \$2,000 for the development of a rooftop environment by the residents of the Manhattan Community Rehabilitation Center, under the direction of William Hodgson and Aleksandra Kasuba.

**North Syracuse** *Plank Road Art Center.* \$2,500 for instructors' fees, operating expenses, and for establishment of the Plank Road Art Center, offering summer workshops in painting, sculpture, ceramics, printmaking, batik, candlemaking, weaving, enameling, pottery, and photography for children and adults.

**Nyack** *The Edward Hopper Landmark Preservation Committee.* \$1,000 for renovation and restoration workshops to enable the Edward Hopper house to be opened for a series of Hopper-related exhibits.

**Ogdensburg** *The Craft Workshop.* \$1,805 for instructors' salaries and materials for workshops in sketching, rug hooking, silverwork, pottery, Indian beadwork, leatherwork, Indian basketry, macrame, and batik.

**Olean** *Olean Public Library.* \$120 for instructors' fees

for a summer theatre workshop for teenagers, organized by the Scene Now theatre group.

**Oneonta** *"Catskill Review."* \$200 for production costs of the student literary magazine "Catskill Review," coordinated by Jo Mish.

**Oneonta** *Cinemacraft Community Filmmakers.* \$120 for supplies for a community group to complete the soundtrack of an original film with a local composer and musician.

**Oswego** *One Room Schoolhouse Association of Oswego County.* \$1,400 for salaries and expenses in the research and preparation of a booklet about the one-room schoolhouse on the State University College at Oswego campus, to be made available to local teachers and their classes; and for a tape/slide show about the school to be done by local students.

**Otego** *Catskill Brass Trio.* \$800 for a series of concerts at community events, to explore the extent of local interest in a Catskill conservatory program.

**Peekskill** *Peekskill Drama Workshop.* \$700 for teenage drama workshops in choreography, acting, directing, and creative writing, coordinated by the Elizabeth Bartholomew Advisory Arts Cooperative.

**Phoenix** *Schroeppe Historical Society.* \$300 for production expenses for the exhibit "Phoenix—Then and Now" commemorating the 125th anniversary of the village of Phoenix.

**Pine Island** *Pine Island Video.* \$2,336 for a summer video workshop at the Pine Island migrant camp, conducted by Antonio Ogaz.

**Pine Plains** *Hyatt Photographic Project.* \$1,400 for production expenses for an exhibit of photographs made by Egbert Hyatt in the late nineteenth and twentieth centuries, to be shown in banks, libraries, and other community facilities. The photographs serve as the basis of a study on a "then and now" theme of the area's people and landmarks, involving local high school students, senior citizens, and the local historical societies.

**Port Jefferson** *Environmental Playground Sculpture Project.* \$1,000 for the director's salary and materials for a project to design and create an environmental playground sculpture at Maryhaven Center of Hope, directed by Dolores Pacileo and constructed by children from the center.

**Port Jefferson** *Norwood Community Heritage Arts Program.* \$2,000 for instructors' fees and materials for a community heritage arts program in twenty-six early



crafts, under the direction of Edward J. Hayden.

**Port Washington Cows Neck Peninsula Historical Society.** \$600 for publicity expenses and materials for workshops in bread making and doll making, part of the community heritage activities of the historical society.

**Potsdam Northern Adirondack Craft Guild.** \$2,500 for an instructor's fee, operating expenses, and materials for community wood carving workshops to create unique Adirondack carvings.

**Potsdam Northern Adirondack Weavers Guild.** \$580 to revive weaving patterns and techniques of the North Country through workshops in Summer and Winter weaves, collecting and renovation of old looms, and carding, spinning, and dyeing wool from a local farm to be used in recreating the old coverlet patterns of the area.

**Riverhead East End Handcrafts of Long Island Volunteers.** \$719 for instructors' fees, materials, and transportation for crafts classes in weaving, basket-making, quilting, rug hooking, crocheting, and dressmaking for ex-migrants and others in the Riverhead area.

**Riverhead East Suffolk Migrant History Project.** \$745 for ex-migrants to document personal histories in the East Suffolk County area through interviews, and to distribute copies of the transcribed stories among the migrants.

**Riverhead The Ralph Fanning Memorial Workshops.** \$500 for a poetry and art workshop for adults and children, to be held in the railroad station.

**Riverhead Long Island Volunteers Traditional Horticultural Program.** \$800 for transportation, equipment rental, and materials for classes in traditional agricultural and horticultural theories and practices, conducted by Curtis Pell and Lewis Brigmon.

**Rochester Tuscarora Stories Project.** \$1,000 for an anthology of Tuscarora Indian stories, collected by Theodore Williams.

**St. Regis Falls Neighbor's Craft Mart.** \$1,200 for craftsmen's fees for classes in creative knitting, balsam pillow making, lapidary, and doll making, and for an "Old Time Show" in which the tall tales, humor, and music from the lumbering days will be recreated by local fiddlers, callers, and woodsmen.

**Salamanca Allegany Indian Arts and Crafts Co-op.** \$3,026 for instructors' salaries and materials for crafts workshops in husk crafting, basketry, beadwork, costume making, and other crafts.

**Salamanca Allegany Singing Society.** \$500 for the continuation of the Iroquois musical traditions through dances and "sings" at the Allegany Reservation, under the direction of Richard Johnny John.

**Salamanca Seneca Crafts Program.** \$2,050 for Seneca craftsmen from the Allegany Indian Arts and Crafts Co-op in Salamanca to teach Allegany State Park visitors beadwork, basketry, carving, costume making, and husk doll making, increasing public awareness and appreciation of the local Seneca culture.

**Salamanca Seneca Nation Organization for the Visual Arts.** \$2,000 for instructors' fees and materials for classes in wood carving and cornhusk weaving on the Cattaraugus and Allegany reservations.

**Saranac Lake Adirondack Akwesasne Artisans Crafts Co-op.** \$2,500 for craftsmen's fees and materials for summer traditional crafts classes and demonstrations for pensioned and low-income people.

**Schoharie Schoharie Colonial Heritage Association.** \$1,000 for operating expenses and materials for classes in weaving, painting, leatherwork, pottery, furniture refinishing, chair caning, and rug hooking.

**Schroon Lake Schroon Lake Boathouse Arts Project.** \$1,000 for three visual arts courses for community residents, followed by an exhibition.

**Schroon Lake Schroon-North Hudson Historical Society.** \$3,000 for salaries and materials for cultural activities for local residents, including crafts workshops in weaving, carpentry, photography and decoupage; performances by local musicians; and for the collecting and cataloging of memorabilia contributed to the storefront headquarters by residents for an "instant museum."

**Severance Severance Weaving Workshop.** \$700 for community spinning and weaving workshops, conducted by Dana Robyn, based on North Country traditions.

**Smithtown Smithtown Branch Preservation Association.** \$1,200 for summer workshops in eighteenth-century beverages, playwriting related to local incidents, early American folk crafts, furniture restoration, and costume making, as well as exhibitions, demonstrations, and biweekly historical movies.

**Stony Point Minisceongo Video.** \$1,500 for production costs of a series of videotapes by and about the local community, to be shown on the local cable station and at schools and community centers in North Rockland, under the direction of Shalom Gorewitz.



**Troy** *Environmental Circus Project*. \$1,000 for a program of environmental workshops at selected schools in the Troy area.

**Wallkill** *Mountain Rest Festival*. \$500 for "A Celebration of the Traditional Music of the Balkans" performed by local musicians, singers, and dancers, and coordinated by Elinor Ritt.

**Walton** *Delaware County Crafts Workshop*. \$400 for salaries and materials for the establishment of a metal-work program, which will become the center of a crafts cooperative under the direction of David Lynch.

**Wantagh** *Wantagh Preservation Society*. \$150 for the completion and illustration of a local heritage cookbook to be used as a fund raising tool for the restoration of the Wantagh Railroad Station Museum.

**Warwick** *Chardavogne Quilting Project*. \$500 for the creation of a quilt depicting events of local history, researched, designed, and sewn by local residents. The project was coordinated by Linda Goldman.

**Warwick** *Pacem in Terris*. \$2,500 for the continuation of playreading workshops, concerts by local musicians, classic film presentations, children's folksong workshops, and other community activities.

**Waterford** *Village of Waterford, American Revolution Bicentennial Commission*. \$275 for printing costs of a walking tour brochure of Waterford which would train residents to be tour guides.

**Waterport** *Marian House*. \$3,000 for operating expenses for daily theatre, dance, and art workshops in local migrant camps.

**Watkins Glen** *Cornell Student Planning Group for Watkins Glen*. \$1,500 for expenses for two students to plan for redevelopment of the Seneca Lake waterfront and restoration of the old foundry.

**Watkins Glen** *Lawana Cultural Center*. \$100 for instructors' fees and materials for spinning and weaving workshops, conducted by Carrie Solomon and Barbara Reider.

**West Nyack** *Hill Family Festival and Exhibit*. \$750 for a community local history project, including the rediscovery and exhibition of the paintings of the Hill family; for a local heritage hike; and for a collection of oral histories and folklore, under the direction of Martica Sawin.

**West Oneonta** *"All By Ourselves."* \$230 for production expenses for the second edition of the magazine "All By Ourselves," written and published by local children, under the direction of Lee Tawney.

**Westfield** *I Remember Westfield*. \$1,800 for a program at the Patterson Library and Art Gallery for young people to create a one-hour slide/tape presentation called "I Remember Westfield."

**Westport** *North Country Theatre Company*. \$1,500 for a regional drama program based on Adirondack history and folklore, with workshops to be held in various community centers.

**Westtown** *Land of the Lenapes*. \$481 for materials for a summer photography and oral history project involving students, craftsmen, and townspeople. The project is part of a long-range program including a historical quilt, a relief map, and a catalog of the local cemeteries, and an 8 mm film on the 1792 church.

**White Plains** *Save the Courthouse Committee*. \$600 for production expenses and publicity for a festival to arouse public awareness of the plight of the old county courthouse and to gain widespread support for its use as a cultural center.

**Williamsville** *Sea Serpent Art Guild of Silver Lake*. \$650 for instructors' fees and materials for expansion of an art program to include classes for children and senior citizens.

**Willsboro** *Willsborough Historical Society*. \$950 for continuing a program of copying and reproducing old photographs of the area and taping recollections of older citizens; and for expenses connected with opening the local museum.

**Woodstock** *Woodstock Summer Workshop*. \$400 for scholarships for courses in building your own house, organic gardening, and creative writing, sponsored by the Woodstock Center, the Creative Music Studio and the Ark, an alternative junior high school.

## POETS AND WRITERS APPEARANCES SUPPORTED IN 1973-74

† Indicates appearances supported by 1972-73 funds

**Albany** Albany Public Library (Ron Atkinson†, Joseph Bruchac, Kristen Hunter, Lyn Lifshin); State University of New York (Edward Dorn†, William Everson)

**Amityville** Park Avenue School (Jonathan Klimo)

**Annandale-on-Hudson** Bard College (John Ashbery, Robert Creeley†, Diane DiPrima, Galway Kinnell, Gerard Malanga, Paul Metcalf, Nathaniel Tarn, Diane Wakoski)

**Armonk** Crittenden School (Bill Wertheim†)



**Aurora** Wells College (*William Matthews, Jarold Ramsey, David Ray*)

**Batavia** Genesee Community College (*A. Poulin, Jr., Jarold Ramsey, Ed Sanders*)

**Bethpage** Bethpage Senior High School (*Bill Wertheim*)

**Binghamton** State University of New York (*Ai-Florence Anthony†, John Barth, Shirley Kaufman, Robert Kelly, Galway Kinnell, Bill Knott†, Philip Levine, Charles Reznikoff*)

**Blauvelt** Dominican College of Blauvelt (*Colette Inez, Dan Masterson†, David Rosenthal†, Barry Wallenstein†*)

**Blue Mountain Lake** Adirondack Lakes Center for the Arts (*Joseph Bruchac*)

**Briarcliff Manor** Todd Elementary School (*Mark Rudman*)

**Brightwaters** Bay Shore–Brightwaters Public Library (*Aaron Kramer†*); Islip Branch of the American Association of University Women at Bay Shore–Brightwaters Public Library (*Kathrin Perutz*)

**Brockport** State University College (*William Everson, Allen Ginsberg, Richard Howard, David Ignatow, Galway Kinnell, Adrienne Rich, Jerome Rothenberg, Anne Sexton, Louis Simpson, William Stafford*)

**Bronx** The City College of the City University of New York School of Education at P.S. 27 (*Dick Gallup†*); Highbridge Advisory Council Senior Center (*Ruth Lisa Schechter*); Herbert H. Lehman College of the City University of New York (*Edward Field, Allen Ginsberg*)

**Bronxville** Bronxville Junior-Senior High School (*Jonathan Klimo*); Sarah Lawrence College (*Carolyn Kizer, Etheridge Knight†, Philip Levine†, Adrienne Rich, Charles Simic, Alice Walker*)

**Brooklyn** Brooklyn Arts and Culture Association (BACA) (*Jane Cooper, David Galler, Sandra Hochman, Spencer Holst, Richard Howard, Galway Kinnell, Stanley Kunitz, Howard Moss, Judith Johnson Sherwin, Robert Stock, Theodore Weiss*); Brooklyn College of the City University of New York (*Carol Berge†, Louise Gluck, Sandra Hochman†, James Merrill, Adrienne Rich*); Brownsville Theater Project (*Yusef Iman†*); Parks, Recreation and Cultural Affairs Administration of the City of New York (*Jayne Cortez†, Tom Weatherly†*); Pratt Institute (*Joe Brainard, David Ignatow, Ned O'Gorman*); P.S. 194 (*Madeline Bass*); P.S. 197 (*Lucille Iverson*); P.S. 286 (*Madeline Bass*); Senior Citizens' Friendship Club at Shorefront YM-YWHA of Brighton-Manhattan Beach (*Aaron Kramer*); The Walt Whitman-Hart Crane Memorial Poetry Series at The Long Island Historical Society (*Daniela Gioseffi, Robert Hershon, David Ignatow, Mae*

*Jackson, Emmett Jarrett, Allen Planz, Norman Rosten, Harvey Shapiro, Virginia Terris, Tom Weatherly*)

**Buffalo** Canisius College (*Robert Creeley, Fielding Dawson, Jerome Rothenberg*); Rosary Hill College (*Louise Gluck, Galway Kinnell†, Maxine Kumin, Diane Wakoski†*); State University of New York Literary Arts Committee (*Robert Bly, Diane DiPrima, Jerome Rothenberg, Gary Synder*)

**Canton** St. Lawrence University (*Marvin Bell, Michael Benedikt, Siv Cedering Fox, Diane Wakoski*)

**Carmel** Putnam Arts Council (*Peter Kane Dufault†, Hilda Cole Espy, D. Keith Mano*)

**Cazenovia** Cazenovia College (*Robert Conley, Stephen Dunn, Colette Inez, Anthony Piccione†, Eugene Platt†, Elisavietta Ritchie*)

**Cedarhurst** Lawrence Senior High School (*Jonathan Klimo, Steve Orlen, Susan Sherman†*)

**Centereach** Stagecoach School (*Bill Zavatsky†*); Unity Drive School (*Graham Everett†*)

**Centerport** Little Neck Elementary School (*David Rosenberg†*)

**Chappaqua** Robert E. Bell School (*Eve Merriam†*)

**Chautauqua** Chautauqua Institution (*John Ciardi, William Decker*)

**Chenango Forks** Chenango Forks Senior High School (*John Vernon†*)

**Clinton** Hamilton College (*William Matthews*); Kirkland College (*Edward Field†, Marie Harris, Milton Kessler, Peter Matthiessen, Stanley Plumly†, Walter Tevis†, Diane Wakoski*)

**Commack** Commack High School South (*Charles Fishman, Jonathan Klimo*); Commack Public Library, Huntington branch (*Erica Jong†*)

**Cooperstown** Cooperstown Central High School (*Basil Payne*)

**Cortland** Franklyn S. Barry School (*Steve Tapscott*); State University College (*Jonathan Baumbach†, Allen Ginsberg, Spencer Holst†, James Koller†, Mark McCloskey†, Thomas Williams†*)

**Delhi** Delaware Academy and Central School (*Basil Payne*)

**Delmar** Bethlehem Central Middle School (*Michael Rutherford*)

**Dix Hills** Half Hollow Hills Community Library (*Eve Merriam†*)

**Dobbs Ferry** Mercy College (*John Fandel, Joel Oppenheimer*)

**East Hampton** Guild Hall (*Kenneth Cavander, Graham*



Everett, Rose Graubart Ignatow, Kenneth Koch, David H. Myers, Wilfrid Sheed)

**East Islip** East Islip Public Library (*Jean Shepherd*)

**Eastchester** William E. Cottle School (*Verta Mae Grosvenor†, Bill Wertheim*); Tuckahoe High School (*Verta Mae Grosvenor†, Bill Wertheim*)

**Ellenville** Mid-Hudson School Study Council at Ellenville High School (*Peter Kane Dufault†*)

**Elmsford** Greenburgh Public Library (*Ivan Gold, Hannah Green, Louise Meriwether*)

**Farmingdale** Farmingdale Public Library (*Sol Yurick*)

**Fayetteville** Fayetteville Elementary School (*Elizabeth Ayres*)

**Floral Park** Sewanhaka Senior High School (*Bill Wertheim*)

**Flushing** William H. Carr Junior High School (*David Rosenberg*); P.S. 200 (*Jonathan Klimo*); Queens College of the City University of New York (*Joe Brainard, Alan Dugan, Ted Greenwald, Thomas Kinsella, Clarence Major, Bernadette Mayer, John Montague, Maureen Owen, Charles Reznikoff, Hugh Seidman, Judith Johnson Sherwin, Mark Strand, Jean Valentine†, Lewis Warsh, Theodore Weiss*)

**Fredonia** State University College (*Daniel Hoffman*)

**Garden City** Adelphi University (*Galway Kinnell*)

**Glen Cove** Glen Cove Public Library (*Pietro DiDonato, William Mulvihill*)

**Glen Head** North Shore Junior High School (*Raymond Patterson†*)

**Goshen** Mid-Hudson School Study Council at Goshen Middle School (*Rhoda Waller†*)

**Great Neck** Great Neck Public Library (*Joseph Brodsky, Vinnie-Marie D'Ambrosio, Michael Harper, Erica Jong, William Matthews, Jane Mayhall, Ruth Lisa Schechter, May Swenson†, Ruth Whitman†*); Great Neck North Junior High School (*Jonathan Klimo*); North Shore Community Arts Center (*Ronald Gross*)

**Green Island** Heatly School (*Michael Rutherford*)

**Greenlawn** Harborfields Public Library (*June Jordan, Eve Merriam†, Paul Zweig*)

**Greenvale** C. W. Post College (*John Guare, Galway Kinnell†, Louis Simpson, Terry Stokes*)

**Greenville** Greenville Elementary School (*Sidney Goldfarb†*)

**Guilderland** Guilderland Elementary School (*Michael Rutherford†*)

**Hamilton** Colgate University (*Jon Anderson, Michael Benedikt, William Everson, John Hawkes, Mark Mirsky,*

*Cynthia Ozick, Grace Paley, Stanley Plumly, John Unterecker†, Austin Wright*); Colgate University Black Student Union (*Gylan Kain†, Tom Weatherly†*); Colgate University Women's Caucus (*Jane Cooper, Sandra Hochman, Suzanne Berger Reioff*)

**Harriman** Harriman College (*Kofi Awoonor*)

**Harrison** Harrison Avenue Elementary School (*Siv Cedering Fox†*)

**Hastings-on-Hudson** Hillside Elementary School (*Carol Muske*)

**Hempstead** Hofstra University (*Verta Mae Grosvenor†, Frank Lima†, Judith Johnson Sherwin, Gordon Watkins†*); Emily Lowe Gallery (*Patti Smith†, Anne Waldman†*); Target Youth Centers (*Jayne Cortez, Quincy Troupe*)

**Henrietta** James E. Sperry High School (*Carolyn Kizer, Stanley Plumly*)

**Hewlett** George W. Hewlett High School (*Jackie Earley, Jonathan Klimo, Sandy McIntosh, Jesus Papoleto-Melendez, Gordon Watkins, Bill Wertheim*); Hewlett-Woodmere Public Library (*Richard Lewis*)

**Hopewell Junction** Mid-Hudson School Study Council at John Jay Senior High School (*Robert Francist*)

**Houghton** Houghton College (*Eugene Warren*)

**Huntington** Friends World College (*Stanley Barkan, David Ignatow*)

**Ilion** Barringer Road Elementary School (*Eve Merriam†*)

**Islip** The Islip Public Library (*Aaron Kramer*)

**Ithaca** Cornell University (*Jerald Bullis, Fred Chappell, Robert Creeley, William Harmon, William Hathaway, Steve Katz†, Gregory Orr, Paul West†, Al Young, Jr., David Young*)

**Jamaica** Richard S. Grossley Intermediate School 8 (*Art Bergert*); P.S. 178 (*David Rosenberg*); York College of the City University of New York (*James Wright†*)

**Jamestown** James Prendergast Library Association (*Jerome Rothenberg*)

**Katonah** Katonah Village Improvement Society and Village Library (*Siv Cedering Fox†, William Goyen, Erica Jong, Muriel Rukeyser*)

**Lockport** Kenan Center (*Neil Baldwin*)

**Long Beach** Long Beach Public Library (*Andrew Glaze, Honor Moore, Dudley Randall†, Louis Simpson†, Sol Yurick*)

**Loudonville** Siena College (*Stanley Kunitz†, Howard Nemerov†*)

**Lynbrook** Atlantic Avenue School (*Allan Ziegler*)

**Mahopac** Mid-Hudson School Study Council at Maho-



pac High School (*Peter Kane Dufault*†)

**Mamaroneck** Emelin Theater for the Performing Arts (*Rosalyn Drexler, Muriel Rukeyser, Murray Schisgal*); Hommocks School (*Jonathan Klimo*); Mamaroneck Avenue School (*Peter Schneider*)

**Manhasset** Shelter Rock Elementary School (*Carol Muske*)

**Melville** New York State Educational Communications Association (*Mary Ellen Solt*†)

**Merrick** Calhoun Senior High School (*Raymond Patterson*†)

**Middletown** Greater Middletown Arts Council (*Emily Borenstein, Erica Jong, Lyn Lifshin, William Packard, Terry Stokes*); Orange County Community College (*Gwendolyn Brooks, Frank Gilroy, Clarence Major*†, *Dan Masterson*); Thrall Library (*Allan Block, E. L. Doctorow, Siv Cedering Fox, Hannah Green, Colette Inez*)

**Mohegan Lake** Mid-Hudson School Study Council at Lakeland Middle School (*Charles North*†)

**Mount Sinai** Mount Sinai Union Free School (*Carol Muske*)

**Mount Vernon** Mount Vernon YM and YWHA (*Israel Horowitz*†, *Bel Kaufman, Alfred Kazin, Murray Schisgal*†)

**New Hyde Park** Garden City Park School (*Terry Stokes*); Hillside Grade School (*David Rosenberg*); Manor Oaks William R. Bowie School (*Jonathan Klimo*); New Hyde Park Road School (*Bill Wertheim*)

**New Paltz** Mid-Hudson School Study Council at State University College (*Emmett Jarrett*†); State University College (*Dan Masterson, Diane Wakoski, Miller Williams*)

**New Rochelle** Henry Barnard Elementary School (*Verta Mae Grosvenor, Carol Muske*); New Rochelle Senior High School (*Dick Lourie*†); Trinity Elementary School (*Emmett Jarrett, Carol Muske, Bill Wertheim*); William B. Ward Elementary School (*Rhoda Waller*); Isaac E. Young Junior High School (*Larry Fagin*)

**New York City** The Academy of American Poets at Countee Cullen Library (*Camille Yarroworough*), and at the Donnell Library Center (*Frank Bidart, Robert Bly, Peter Everwine, Galway Kinnell, Richard Shelton, Peter Wild*); Barnard College (*Robert Bly, Allen Ginsberg, Kenneth Koch, Lewis MacAdams*); Black Theater Alliance (*Richard Wesley*); Calliope (*Carl Larsen, Hugh Seidman, Karen Swenson, Frances Whyatt*); The Chamber Arts/Dance Players at The Theater of the Riverside Church (*Nikki Giovanni*); The City College of the City University of New York (*Ed Bullins, Michael Harper*†,

*Nicanor Parra*†, *Adrienne Rich, M. L. Rosenthal*†, *Muriel Rukeyser*); The City College of the City University of New York School of Education (*Dan Cheifetz*†), and at P.S. 129 (*Dan Cheifetz*†); Columbia Street Poets (*Peggy Garrison, Emilie Glen, Lucille Iverson, Frank Maguire, Edmund Miller, Shirley Powell, Gomer Rees, Allan Ziegler*); Columbia University School of the Arts (*Richard Elman, Addison Gayle, John O. Killens, Tillie Olsen*); Columbia University Teachers College (*Jose-Angel Figueroa*†, *Jack Gilbert*†, *Steven Joseph*†, *Carol Muske*†, *David Rosenberg*†, *Bill Wertheim*†); Cooper Union (*Edmund Keeley, Galway Kinnell, Stanley Kunitz, Allen Mandelbaum, Muriel Rukeyser*); Katherine Engel Center for Older People (*Lore Segal*); Exchange Theatre (*Siv Cedering Fox, Peggy Garrison, Daniela Gioseffi, Spencer Holst, Allen Katzman, W. Bliem Kern, Richard Kostelanetz, Honor Moore, Norman H. Pritchard II, Rochelle Ratner, Gomer Rees, Karen Swenson, C. W. Truesdale, Frances Whyatt*); Finch College (*Kenneth Koch*†); Focus II Coffeehouse Feminist Poetry Series (*Carol Gregory Clemmons, Jayne Cortez, Bertha Harris, Colette Inez, Audre Lorde, Susan Quist, Susan Fromberg Schaeffer, Susan Sherman*); Greenwich House (*Emilie Glen, Barbara Harr, Spencer Holst, Herbert Krohn*†, *John Logan, Frank Maguire, Allen Mandelbaum, Charles Reznikoff, Muriel Rukeyser, I. B. Singer, Jared Smith, Tom Weatherly*†, *Bill Zavatsky*); Gustavus Adolphus Lutheran Church, Basement Coffee House (*Peggy Garrison, Emilie Glen*); House of Kuumba (*Kimako Baraka, Sonia Sanchez, Cheryl Solder*); Institute for the Study of Art in Education at The City College of the City University of New York School of Education (*Dan Cheifetz*†, *Phil Lopat*†); The International Center in New York (*Stanley Barkan, Menke Katz, Ifeanyi Menkiti*); The Junior Council of The Museum of Modern Art (*Michael Brownstein, Larry Fagin, Dick Gallup, Ted Greenwald, Ron Padgett, Peter Schjeldahl, Tony Towle, Paul Viola*); Kornblee Gallery (*Patti Smith*†); "The Little Magazine" Women's Poetry Festival at P.S. 41 (*Ree Dragonette, Daniela Gioseffi, Eve Merriam, Judith Johnson Sherwin, Frances Whyatt*); Manhattan Community College of the City University of New York (*Jayne Cortez, Piri Thomas*); Massive Economic Neighborhood Development (*Peter Copani*); The New School for Social Research (*Jon Anderson*†, *Elizabeth Bishop, Anthony Burgess*†, *Donald Finkel, Kathleen Fraser, John Hawkes*†, *Barbara Howes, Donald Justice, Galway Kinnell, Carolyn Kizer*†, *Judith Kroll*†, *Maxine Kumin, Al*



Lee†, Clarence Major, Carol Muske†, Robert Pack, James Reiss†, Charles Simic, Louis Simpson, Terry Stokes†; New Wilderness Foundation at Washington Square United Methodist Church (James Camp, Spencer Holst, Jackson MacLow, Bernadette Mayer, Joel Oppenheimer, Jerome Rothenberg, Muriel Rukeyser, Armand Schwerner); New York Institute of Technology (Quincy Troupe); The New York Kantorei at Cooper Union (Willard Trask), at York College of the City University of New York (Willard Trask), and at The Cubiculo (Jodi Braxton, George Quasha, Willard Trask); New York Poets' Cooperative at East Manhattan School (Ree Dragonette, Emilie Glen, Barbara Holland, Shirley Powell, Martin Steingesser), and at Westbeth (Vinnie-Marie D'Ambrosio, Elaine Edelman, D. H. Melham); New York University (Evans Chigounis, Marjorie DeFazio, Ree Dragonette, Peggy Garrison, Emilie Glen, Marguerite Harris†, Barbara Holland, Erica Jong, Galway Kinnell, D. H. Melham, Shirley Powell, Muriel Rukeyser†, Susan Sherman, Jared Smith); New York University School of Education (Bill Zavatsky); Odyssey House (Elsa Colligan, David Ignatow†, Colette Inez†, Erica Jong†, Galway Kinnell†, Clarence Major, William Packard, Helen Saslow, Ruth Lisa Schechter, Judith Johnson Sherwin†, Daniel B. Thomas); 92nd Street YM and YWHA (Philip Appleman, John Haines†, Michael Harper, Alice Walker, Al Young, Jr.); Omni Theater Club (Charles Angoff, Russell Edson, Stanley Nelson, Harry Smith, H. L. Van Brunt); People's Performing Company (Peter Copani); Poetry Society of America at New York Genealogical and Biographical Society (Richard Eberhart†, Carolyn Kizer†, Willard Trask†, Theodore Weiss†); Razor Gallery (Patti Smith); The Poetry Project at St. Marks Church-In-The-Bowery (Arnold Adoff); St. Thomas Church Choir School (Richard Lewis†); School of Visual Arts (Jack Anderson, Michael Benedikt, Joe Brainard, Michael Brownstein, Joseph Ceravolo, Larry Fagin, John Giorno, Jackson MacLow, Bernadette Mayer, Anne Waldman, Lewis Warsh); The Studio Museum in Harlem (Jayne Cortez, James Emanuel, John Farris, Elouise Loftin); Telling Of Us at Harlem Liberty House (June Jordan, Adrienne Kennedy); Theatre of Latin America (Arnaldo Calveyra†, Sandy Esteves, Victor Fernandez-Fragosa, Jose-Angel Figueroa, Victor Hernandez-Cruz, Pedro Lastra, Patricio Lerzundi†, Julio Marzan, Bernardo Palombo, Jesus Papoieto-Melendez, Suni Paz, Pedro Pietri, Randolph Pope†, Marjorie Simmons Pretto, Etnairis Rivera); Town

Hall (Allen Ginsberg, Nikki Giovanni); Westbeth Playwrights' Feminist Collective (Helene Dworzan, Daniela Gioseffi, Judith Grahn, Gwendolyn Gunn, Pat Horan, Lucille Iverson, Chryse Maile, Honor Moore, Sally Ordway, Megan Terry, Delores Walker)

**Niagara Falls** LaSalle Senior High School (Neil Baldwin)  
**North Babylon** North Babylon Public Library (Michael Goldman†, Hannah Green†)

**North Tarrytown** W. L. Morse School (Bill Wertheim); Sleepy Hollow High School (Steven Joseph); Washington Irving Junior High School (David Rosenberg)

**Northport** Northport Public Library (Kenneth Koch, Eve Merriam)

**Oakdale** Dowling College (John Haines†, Colette Inez, Aaron Kramer, Eve Merriam, Raymond Patterson, Tony Perniciaro, Norman Rosten)

**Old Westbury** Empire State College of the State University of New York Long Island Regional Learning Center (Michael André, Vinnie-Marie D'Ambrosio, Harry Lewis, David Petteys, Edward Pomerantz, Susan Sherman); New York Institute of Technology (Al Levine) Wheatley School (Aaron Kramer)

**Oneonta** Hartwick College (Edwin Honig); Oneonta Senior High School (Basil Payne)

**Ossining** Claremont School (Myra Klahr†); Ossining Public Library (Myra Klahr)

**Oswego** State University College (Jon Anderson, Kofi Awoonor, William Everson, Dan McCall, Stanley Plumly, Nancy Willard†)

**Peekskill** Peekskill Drama Workshop at Peekskill High School (Ruth Lisa Schechter)

**Plattsburgh** State University College (Leslie Fiedler, Donald Hall)

**Pleasantville** Pleasantville Senior High School (Emmett Jarrett)

**Port Jefferson Station** Comsewogue High School (Joan Hand)

**Port Washington** Port Washington Public Library (June Jordan, Ned O'Gorman, Judith Johnson Sherwin, May Swenson, Quincy Troupe)

**Poughkeepsie** Marist College (Muriel Rukeyser, Clarence Major); Vassar College (Peter Beagle†, Spencer Holst, Erica Jong, Carol Muske, Steve Orlen, Martin Steingesser, Theodore Weiss)

**Purchase** State University College (Robert Bly†, Nicanor Parra†)

**Riverhead** Riverhead Free Library (Ron Overton, John Ratti)



**Rochester** Jewish Community Center of Greater Rochester (*Erica Jong, Alfred Kazin, Jerome Rothenberg*); Poetry Central at the First Universalist Church (*Jon Anderson, William Corbett, Allen DeLoach, William Matthews, Stanley Plumly, Jarold Ramsey, Terry Stokes, James Tate*); Roberts Wesleyan College (*William Heyent*); University of Rochester (*George Starbuck*)

**Roosevelt** Roosevelt Community Library (*Clarence Major, Toni Morrison, Sonia Sanchez*)

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

**Saranac Lake** Essex-Franklin Lyceum at North Country Community College (*Galway Kinnell†, Judith Johnson Sherwin†*)

**Saratoga Springs** New York State English Council Conference at Skidmore College (*J. V. Cunningham†, Muriel Rukeyser†, Lewis Turco†*); Skidmore College (*Stanley Kunitz†*); University-Wide Committee on the Arts of the State University of New York at Skidmore College (*Louis Simpson*)

**Scarsdale** Fox Meadow School (*Mark Rudman*); Mid-Westchester YM and YWHA (*Kenneth Koch*)

**Schenectady** Schenectady County Community College (*Colette Inez†*); Union College (*Hortense Calisher, E. L. Doctorow†, Stanley Elkin, Richard Kostelanetz, Howard Nemerov*)

**Selden** New Lane Elementary School (*David Axelrod†, Graham Everett, Joan C. Hand†*); Suffolk County Community College (*Jack Anderson, John Haines†, Charles Simic, May Swenson*)

**Selkirk** Ravena Coeymans Central School (*Michael Rutherford*)

**Seneca Falls** Eisenhower College (*Donald Hall†*)

**Setauket-South Setauket** Minnesauke School (*Graham Everett*)

**Shrub Oak** John C. Hart Memorial Library (*William Meredith, William Packard, Jean Valentine*)

**South Huntington** South Huntington Public Library (*Stanley Kunitz*)

**Southampton** Southampton College (*John Ashbery, James T. Farrell, Gene Horowitz, John Knowles, Kenneth Koch, Raymond Patterson†, Elizabeth Sewall*)

**Staten Island** Richmond College of the City University of New York (*Colette Inez, Galway Kinnell, Ishmael Reed*); St. Johns University (*Allen Ginsberg*); Staten Island Community College of the City University of New York (*Jayne Cortez, George Economou, F. M. Esfandiary, Honor Moore*)

**Stony Brook** State University of New York (*Victor Hernandez-Cruz, David Ignatow†, Erica Jong†, Clarence Major, Raphael Rudnik, Diane Wakoski†, Barry Wallenstein*)

**Syosset** Syosset Public Library (*Richard Elman†, Erica Jong, Sol Yurick*)

**Syracuse** Everson Museum of Art (*David Antin, Anselm Hollo, Jackson MacLow*)

**Troy** Art Appreciation Guild of St. Nicholas Ukrainian Orthodox Church (*Ivanna Klymosky, Ulania Stavrosolsky*); The Rensselaer Newman Foundation at Rensselaer Polytechnic Institute (*Robert Bly, Ken Smith*)

**Tuxedo Park** Tuxedo Park Library (*Elaine Edelman† Colette Inez†, D. Keith Mano†*)

**Utica** Jewish Community Center Association (*Alfred Kazin, I. B. Singer†*)

**Valhalla** Westchester Community College at Bedford Hills Correctional Facility (*Jayne Cortez, Miguel Pinero, Camille Yarborough*)

**Valley Stream** Howell Road School (*John Perlman†, Bill Zavatsky*)

**Wading River** Shoreham-Wading River Middle School (*Graham Everett*); Valley Stream Central High School (*Maria Irene Fornes, Eve Merriam, Edward Pomerantz, Bill Wertheim, Allan Ziegler*); Wading River School (*David Axelrod*)

**Wallkill** Mid-Hudson School Study Council at Wallkill Middle School (*Rhoda Waller†*)

**Wantagh** Forest Lake School (*Eve Merriam*); Wantagh School (*Charles Fishman*)

**Wappingers Falls** Mid-Hudson School Study Council at Roy C. Ketcham Senior High School (*Robert Francis†*)

**Westhampton** Centerville Conservatory at Long Island Potato (*Robert Atkinson†, David Axelrod†*), at Mainstream art gallery (*David Axelrod, Ray Freed, David Ignatow, Ron Overton†, Armand Schwerner, Allan Zeigler†*), and at Southampton-Tuckahoe Drug Abuse Council (*Graham Everett†*); School of Cultural Arts at Riverhead Free Library (*Graham Everett†, Ron Overton*)

**Westhampton Beach** Board of Cooperative Educational Services First Supervisory District (*Ron Overton*)

**White Plains** The College of White Plains (*Colette Inez, Cynthia Macdonald, Basil Payne*); East View School (*Peter Schneider*); Old Tarrytown Road School (*David Rosenberg*)

**Woodstock** The Woodstock Poetry Festival (*William Leo Coakley†, Richard Davison†, Siv Cedering Fox†, Barbara Holland†, Spencer Holst†, Shirley Powell†, Alfred Robinson†, Robert Stock†, Brian Swann†*)



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**Yonkers** Elizabeth Seton College (*Erica Jong†, Judith Johnson Sherwin*); The Hudson River Museum (*Sidney Goldfarb†, Dick Lourie, Sandra Beth Williams, Susan Yankowitz*); Yonkers Public Library (*Maria Irene Fornes, Hannah Green, Bel Kaufman*)

**Yorktown Heights** French Hill Elementary School (*Dick Lourie†*)

#### PROJECTS AND ACTIVITIES AIDED BY TECHNICAL ASSISTANCE IN 1973-74

**Albany** The Arts Center on Maryrose Campus (*evaluating the Suzuki violin program*)

**Beacon** Hudson Valley Freedom Theater (*study to determine location of theatre*)

**Berne** Town of Berne Historical Society (*programming*)

**Binghamton** Experimental Television Center (*evaluating videotapes*)

**Boston** Colden Valley Art Association (*performing arts programming, publicity, promotion, community relations*)

**Brewster** Edwin Gould Outdoor Education Center (*programming, staffing, budgeting, fund raising*); The Green Chimneys School Farm (*programming, staffing, budgeting, fund raising*)

**Brooklyn** Brooklyn Arts Group (*administration*); Glenn Brooks Third World Movements Dance Company (*preparing grant applications*); Conselyea Street Block Association (*establishing a photography workshop and darkroom, staffing, organizing a sculpture workshop for the Education Action Center*); Crown Heights Community Cultural Program (*ceramics programs*); JLM Choral Society (*preparing grant applications, accounting*); The Living Theatre (*preparing grant applications*); The Long Island Historical Society (*survey and evaluation of collection in library and museums, outline of conservation program*); St. Felix Street Corporation (*planning children's theatre activities*); South Brooklyn Committee for the Arts (*visual arts programming*)

**Buffalo** Arts Development Services (*establishing a performing arts ticket voucher system in western New York, organizing a regional arts council*); Ashford Hollow Foundation for the Visual and Performing Arts (*restructuring foundry, evaluating studio space for visiting sculptors*); Buffalo Craftsmen (*organizing for nonprofit status*); Charles Burchfield Center (*preparation and display of wallpaper collection*); Maud Gordon Holmes

Arboretum (*community beautification projects, related educational programs*); Theatre of Youth Company (*preparing grant applications, programming*)

**Camden** Town of Florence Historical Society (*constructing a topographical map of the township, planning other exhibits for a local historical museum*)

**Canandigua** Canandaigua Committee for Historic Preservation (*architectural preservation*); Ontario County Historical Society (*storage requirements for museum collection*); White Ox Films (*outdoor film series*)

**Catskill** Greene County Historical Society (*study of the Cocksackie Declaration of 1775, an early act of representative government*)

**Center Moriches** Moriches Bay Historical Society (*architectural evaluation of Havens House in East Moriches*)

**Corning** Chemung Valley Arts Council (*preparing art directory, organizing public relations workshop for community arts groups*); Corning-Painted Post Historical Society (*administration, cataloging*); Sullivan Trail Resource, Conservation and Development Project (*planning crafts resource survey, crafts fair, crafts training program*)

**Cortland** Cortland Repertory Theatre (*long-range planning for expansion*)

**Deansboro** The Musical Museum (*fiscal training of personnel, evaluating and cataloging the collection*)

**Earlville** Earlville Opera House (*promotion and publicity*)

**Elmira** Elmira-Corning Civic Ballet (*fund raising*)

**Far Rockaway** Community Board 14, Far Rockaway Office of Neighborhood Government (*locating and constructing outdoor bandstand*)

**Fort Plain** Fort Plain Museum (*programming*)

**Glens Falls** Opera Festival Association (*locating a hall suitable for operatic productions*)

**Granville** Pember Library and Museum (*programming, exhibitions, cataloging and evaluation of the collection*)

**Great Neck** Great Neck Public Library (*planning poetry series*); Town Board, Great Neck (*establishing historic district and scenic zoning for Steamboat Road*)

**High Falls** Earthscore Foundation (*incorporation*)

**Homer** Landmark Society of Cortland County (*survey of historic districts and landmarks*)

**Hudson Falls** Washington County Historical Society (*locating, authenticating, preserving, and protecting Revolutionary entrenchments in the township of Easton*)



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## Technical Assistance

**Irving** Seneca Indian Historical Society (*accounting and budgeting*)

**Kew Gardens** ZASP INC. U.S.A. (*preparation of grant applications, budgeting, fund raising*)

**Lake Grove** Smithhaven Life Arts Youth (*visual arts programming*)

**Latham** Capital Artists Resident Opera Company (*fund raising*)

**Levittown** Art Forms Creative Center (*programming*)

**Lowville** Lewis County Historical Society (*establishing a children's theatre*)

**Lyons** Lyons Community Center (*restoration of center*)

**Middle Village** Middle Village Summer Theatre (*fiscal and general management*)

**Middlesex** Rochester Folk Art Guild (*fund raising, public relations*)

**Middletown** Greater Middletown Arts Council (*safety inspection of rigging system in the Middletown High School theatre*)

**Millerton** Apeiron Workshops (*programming*)

**Mohawk** Asian Conservation Laboratory (*preparing grant applications, programming*)

**Monroe** Old Museum Village of Smith's Clove (*administration*)

**Monticello** Periwinkle Productions (*administration, programming, fund raising*)

**Naples** The Naples Mill School of Arts and Crafts (*administration, programming*)

**New Berlin** New Berlin High School (*planning and producing a community film series, organizing a student filmmaking course*)

**New Hartford** Junior League of Utica Committee on Environment (*establishing a landmarks preservation society*)

**New York** Active Trading Company Productions (*fund raising, audience development*); Afro-American Studio for Acting and Speech (*accounting, expansion of staff, preparation of annual report*); A.I.R. (*fund raising*); Francis Alenikoff Dance Theater (*preparation of grant applications, accounting, fiscal reports*); Amato Opera Theatre (*fund raising*); American Theatre Company (*reorganization, fund raising, publicity, public relations*); Architects' Technical Assistance Center (*accounting*); Black Theatre Alliance (*promoting box office sales, creating an advisory assistance committee*); The Bloomingdale House of Music (*fund raising*); The Blue Mountain Paper Parade (*fund raising*); Cable Arts Foundation (*dance and film programming, financial plan-*

*ning, rights and permissions, production*); Center for New Music (*national survey of performing organizations and markets for a music directory, research for jazz program*); Collective Black Artists (*preparing grant applications, organizing Midnight Concert*); Committee for the Visual Arts (*programming, coordinating film series*); Common Ground Theatre (*acoustics and lighting*); Community Loft (*planning and scheduling arts and crafts classes*); Concert Artists Guild (*revising grant application*); The Cubiculo (*organizing an underground film festival*); Dance Films Association (*administration, fund raising*); Dorian Woodwind Quintet Foundation (*administration, programming, fund raising*); The Educational Alliance (*photography projects, "Art on Wheels" program*); Electronic Arts Intermix (*contracts*); The Ensemble Studio Theatre (*fund raising*); Experimental Intermedia Foundation (*administration, bookkeeping, publicity, fund raising*); Foundation for Modern Dance (*management*); Gene Frankel Theatre Workshop (*revising grant application, reconstructing fiscal records destroyed by collapse of Mercer Arts Center*); Gallery of Music in Our Time (*preparing grant applications, accounting*); Mimi Garrard Dance Theater Company (*fund raising, management, promotion*); Midi Garth Dance Company (*administration*); Greenwich Village Exhibition Bicentennial Council (*financing and execution of Bicentennial exhibitions*); Hamm & Clov Stage Company (*finding theatre space*); Henry Street Settlement Urban Life Center (*study of co-op bulk film purchasing program and film developing service*); Irish Players (*preparing grant applications*); Jacobs Ladder Dance Company (*management and fund raising*); The Jazz Composer's Orchestra Association (*fund raising*); Jazzmobile (*research for jazz touring program*); The Cliff Keuter Dance Company (*fund raising*); Kuku Ryku Theatre Laboratory (*fund raising, restructuring organization*); The Light Opera of Manhattan (*budgeting and accounting*); Little Red School House Elizabeth Irwin High School (*anthropology films for social science department*); Lotte Goslar Pantomime Circus (*preparing grant application*); The Municipal Art Society of New York (*public relations*); National Choral Council (*forming national choral organization*); National Tap Dance Foundation (*preparing grant applications, programming, restructuring board*); Natural Sound Workshop (*accounting, management, fund raising*); New Repertory Company (*preparing grant applications, training managing director*); New World Consort (*fund raising*);



New York City Central Labor Council, AFL-CIO (*long-range planning for arts program*); New York Jazz Museum (*cataloging system, administration, study of building and space utilization*); New York Lyric Opera Company (*promotion, ticket sales, fund raising*); New York Public Library (*taping and editing series on library video programs*); "Numer" (*publication of arts magazine*); Eugene O'Neill Memorial Theatre (*consulting on performance space and lighting for the visit of the Grotowski Company*); The Orchestra of the City of New York (*preparation of grant applications, fiscal management*); The Paper Bag Players (*preparing grant applications*); The Performing Dance Foundation (*management*); Play-house of the Ridiculous Repertory Club (*revising grant applications, accounting*); Playwrights for Children's Theatre (*script production*); Poets and Writers (*evaluation of films about poets and writers to be included in A Directory of American Poets, book purchasing project for libraries and writing workshops, fiscal management*); Polymedia Institute (*study of artists and city agencies*); Kathryn Posin Dance Group (*accounting*); Publishing Center for Cultural Resources (*accounting*); Puerto Rican Cultural Complex (*budgeting and fund raising*); Puerto Rican Workshop (*accounting*); South Street Theater (*legal advice*); The Paul Taylor Dance Foundation (*fund raising and promotion*); Theatre of the Eye (*revision of grant application, programming, budgeting*); Video Exchange (*public relations*); Video Verite Foundation (*planning publication*); Westbeth Playwrights' Feminist Collective (*preparing grant applications, fund raising, budgeting*); Women Make Movies (*fund raising*); Young Filmmaker's Foundation (*programming, evaluating building for move to new quarters*)

**Newtonville** Historical Society of the Town of Colonie (*land management study of the Watervliet Shaker historic and recreation district for preservation and conservation*)

**Niagara Falls** Black American Museum and Cultural Center (*programming*); The Carborundum Museum of Ceramics (*education program*); New York State Department of Parks and Recreation (*designing park structures*)

**North Tarrytown** Sleepy Hollow High School (*planning media curriculum including classroom work and teacher training*)

**Norwich** Chenango County Historical Society (*cataloging, textile exhibition*); Gallery Association of New

York State (*exhibition techniques and gallery installation*)

**Oneonta** Oneonta Symphony Orchestra (*restructuring organization*)

**Orangeburg** Historical Society of Rockland County (*staffing*)

**Oswego** Oswego County Council on Cultural Affairs (*developing county-wide cultural services*)

**Owego** Tioga County Historical Society (*planning and creating new exhibits*)

**Oyster Bay** Oyster Bay Department of Recreation and Community Services (*establishing a municipal arts society*)

**Potsdam** Arts and Humanities Council of the St. Lawrence Valley (*theatre workshops in lighting, scenic design, and directing*); Potsdam Neighborhood Center (*publication of brochure to market Adirondack crafts*)

**Poughkeepsie** Dutchess County Landmarks Association (*fiscal management*); Upstate Films (*fiscal management*)

**Queens** Queens Council on the Arts (*administration, restructuring organization*)

**Rensselaerville** Rensselaerville Historical Society (*programming*)

**Rochester** Arts Council of Rochester (*panel discussion on marketing of the arts open to the community*); Bottom of the Bucket, But . . . Dance Theatre (*management*); Genesee Street Corporation, Pottery Coop (*accounting, examination of physical plant*); International Museum of Photography at George Eastman House (*programming, utilization of facilities*); The Landmark Society of Western New York (*architectural preservation*); Portable Channel (*organizing video workshop*)

**Roslyn Heights** American Theatre Organ Society (*restoring theatre organ in Beacon Theatre, Port Washington*)

**Saratoga Springs** Historical Society of Saratoga Springs (*dating and preserving costume collection*)

**Schenectady** The Schenectady Museum (*dating and evaluating Lucy Skidmore Scribner Costume Collection*)

**Schoharie** Schoharie Colonial Heritage Association (*organizing crafts course*)

**Scotia** Burnt Hills P.T.A.-P.T.O. Council (*planning and producing community film series*); Scotia-Glenville Film Festival (*planning community film series*)

**Seneca Falls** Seneca Community Players (*organizing children's theatre workshops for grades 1 through 6*)

**Skaneateles** Skaneateles Summer Festival of the Arts at



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## Technical Assistance, Touring Program, Visiting Artists

Stonemill Play House (*organization of festival, audience development, fund raising*)

**Smithtown** Smithtown Township Arts Council (*planning and evaluating summer programs*)

**Staatsburg** Mills Mansion (*accessioning, evaluating, and conserving the Oriental collection*)

**Staten Island** Jacques Marchais Center of Tibetan Art (*evaluating facility and collection*)

**Syracuse** Burnett Park Zoo (*membership drive, public relations, publication of newsletter*); Crafts Council of New York State (*incorporation, organizing for nonprofit status*); Light Work Visual Studies (*programming, photography exhibits, public relations*); Syracuse Ballet Theatre (*portable lighting control system*); Syracuse New Jazz Symposium (*incorporation and financing*)

**Troy** Rensselaer County Historical Society (*historic district designation*)

**Warrensburg** North Country Arts Center (*study of experimental use of film*)

**Watkins Glen** The American Life Foundation (*evaluation of collection of works by Louis Prang*)

**Weedsport** Old Brutus Historical Society (*storage, display, cataloging, administration of small historical museum*)

**Westhampton** East End Arts Association (*organizing for nonprofit status, fund raising*)

**White Plains** Fort Hill Players Children's Theatre (*budgeting, fund raising*); Westchester Art Society (*fund raising*)

**Woodstock** The Cubiculo at Byrdcliffe (*summer film series*)

### TOURING PROGRAM PERFORMANCES IN 1973-74

**Amagansett** Great Performers at the Hamptons (*Edward Villella and Patricia McBride, New York Pro Musica Antiqua*)

**Amsterdam** Amsterdam Community Concert Association (*duo-pianists Stecher and Horowitz, Lee Evans with his Orchestra and Voices, organist Ted Alan Worth*)

**Aurora** Wells College (*pianist Gary Graffman, The Golvovsky Grand Opera Theater: "The Impresario," "The Old Maid and the Thief"*)

**Bayport** Bay Area Friends of the Fine Arts (*Dance Theatre of Harlem*)

**Binghamton** Foundation for the Arts in Binghamton

(*Guarneri String Quartet, pianist Eugene Istomin, The Waverly Consort*)

**Brightwaters** Friends of the Bay Shore-Brightwaters Public Library (*Rudolf Serkin, National Players: "Tartuffe"*)

**Brooklyn** Brooklyn Institute of Arts and Sciences (*Boston Symphony Orchestra*)

**Buffalo** Buffalo Chamber Music Society (*Guarneri String Quartet, flutist Jean-Pierre Rampal and pianist Robert Veyron-Lacroix, Amadeus String Quartet*)

**Chatham** Columbia County Council on the Arts (*Marshall Brown Jazz Sextet, Inbal Dance Theatre of Israel, Guarneri String Quartet*)

**East Hampton** Amagansett Historical Society (*Kohon String Quartet, New York Chamber Soloists, The Sine Nomine Singers, folksinger Tom Paxton*)

**Elmira** Elmira Community Concert Association (*Detroit Symphony Orchestra with Andre Previn, guest conductor*)

**Far Rockaway** Rockaway Music and Arts Council (*pianist Van Cliburn, Intimate P.D.Q. Bach*)

**Franklin Square** Community Arts Council of the South Shore (*Jacques d'Amboise and Troupe*)

**Freeport** Freeport Community Concert Association (*soprano Phyllis Curtin, Warsaw Philharmonic Chamber Orchestra, Roumanian Folk Ballet*)

**Great Neck** The Board of Commissioners of Great Neck Park (*The Alliance of Latin Arts: "Saludos Amigos," National Chorale, Morse Donaldson Dance Company, Amato Opera Theatre: "I Pagliacci"*)

**Hamilton** Colgate University (*Music for a While, The Kathakali Theatre of South India: "Mahabharata," composer Morton Subotnick, Syracuse Symphony Orchestra*)

**Hempstead** Town of Hempstead, Department of Parks and Recreation (*ten performances by the National Chorale*)

**Henderson Harbor** Association Island Recreational Corporation (*Syracuse Symphony Woodwinds, Syracuse Symphony Rock Ensemble, Luis Rivera Spanish Dance Company*)

**Jamestown** Jamestown Concert Association (*Buffalo Philharmonic Orchestra*)

**Jericho** The Mid-Island Concert Association (*Joffrey II Ballet Company*)

**Long Beach** City of Long Beach, Recreation Department (*Amato Opera Theatre: "I Pagliacci," American Symphony Orchestra, Jazz Supremes*)



**Loon Lake** Loon Lake Performing Arts Center (Metropolitan Opera Studio: "Shakespeare in Opera and Song," Syracuse Musica Antiqua, Rochester Woodwind Quintet)

**Massena** Massena Arts Council (Syracuse Symphony Orchestra with cellist Janos Starker, William Windom Plays Thurber, Canadian Opera Company: "Cosi Fan Tutte")

**Merrick** Merrick-Bellmore Community Concert Association (pianist Alicia de Larrocha, Joffrey II Ballet Company, Rochester Philharmonic Orchestra)

**Mount Vernon** YM and YWHA of Lower Westchester (Afternoon of Baroque Music with cellist Heinrich Joachim and pianist Pauline Lederer, South Street Theater: "Spoon River Anthology," singer Shlomo Carlebach, singer Zvi Tzatskis, Moshe Ariel Dance Group, Sadot Israeli Dancers, Pennywhistlers, Traveling Playhouse: "Rumpelstiltskin," "Pinocchio")

**New York City** New York Musicians Organization (Ray Nance Quintet, Clark Terry Quartet, Andrew Hill Quintet, Danny Carter Trio, Pittsburgh Jazz Society, Gene Dinmiedie Trio, Art Jenkins Band, Horace Silver Quintet, Rod Rodgers Dance Company, Charlie Mingus Orchestra)

**Newburgh** Mount Saint Mary College Cultural Centre (Joffrey II Ballet Company, Johann Strauss Ensemble of the Vienna Symphony, Nancy Enterprises: "Prisoner of Second Avenue")

**Ogdensburg** Ogdensburg Community Players (Johann Strauss Ensemble of the Vienna Symphony, Nancy Enterprises: "Prisoner of Second Avenue," New York Shakespeare Festival: "Two Gentlemen of Verona")

**Perry** Kiwanis Club of Perry (Rochester Philharmonic Orchestra with Mitch Miller, guest conductor)

**Plattsburgh** Clinton-Essex Counties Council on the Arts (Syracuse Symphony Orchestra, Intimate P.D.Q. Bach, Zarate Guitar Quartet)

**Potsdam** Clarkson College (Syracuse Symphony Rock Ensemble, Syracuse Musica Antiqua, Empire Theatrical Corporation: "Happy Birthday, Wanda June")

**Rhinebeck** Dutchess County Agricultural Society (Hudson Valley Philharmonic Orchestra)

**Rome** Rome Community Concert Association (Syracuse Symphony Orchestra)

**St. Bonaventure** St. Bonaventure University ("Godspell," National Touring Company 8, Chuck Mangione Quartet)

**Seneca Falls** Eisenhower College (Rochester Philhar-

monic Orchestra, soprano Helen Boatwright)

**Shrub Oak** Association for the Performing Arts (Slovak Chamber Orchestra, String Ensemble of the Bolshoi Theatre, City Center Acting Company: "The Three Sisters")

**South Fallsburg** Ellenville-Fallsburg Arts Council (Eglevsky Ballet Company of Long Island and Hudson Valley Philharmonic Orchestra: "The Sleeping Beauty")

**Syracuse** Civic Morning Musicals (Minnesota Orchestra with violinist Miriam Fried); Trinity Episcopal Church (American Chamber Ballet, organist Paul Martin Maki, harpsichordist Harvey Stenson)

**Utica** Chamber Music Society of Utica (Tel Aviv Quartet, Guarneri String Quartet)

**Wellsville** Performing Arts Committee of Wellsville (Lee Evans with his Orchestra and Voices, Big Band Cavalcade)

**Westbury** East Meadow Community Concert Association (Joffrey II Ballet Company)

**Woodbury** Town of Oyster Bay, Cultural and Performing Arts Division (Gary Burton Quartet, Marion McPartland Trio, JPJ Jazz Quartet, Joe Coleman Jazz Supreme with Maxine Sullivan, The Newport Ensemble with George Wein, Smith Street Society)

**Yonkers** Jewish Community Center of Yonkers (International Art of Jazz: Arvell Shaw Sextet)

## VISITING ARTISTS APPEARANCES IN 1973-74

**Albany** Albany Public Library (Oren Lyons, Ben Schecter); State University of New York (Bob Mallory, Al Paley)

**Alfred** State University College of Ceramics in cooperation with the American International Sculptors Symposiums (Nancy Holt, Linda Howard, Patricia Johanson, Lila Katzen)

**Annandale-on-Hudson** Bard College (Bill Bollinger)

**Brockport** State University College (Albert Pine)

**Bronx** Herbert H. Lehman College of the City University of New York (Len Bauman, Jeff Vaughan)

**Bronxville** Sarah Lawrence College (Jeff Way)

**Brooklyn** Brooklyn College of the City University of New York (Lawrence Alloway, Alex Katz); The Brooklyn Museum Art School (Herb Aach, Darby Bannard, Ron Gorchov, Carter Ratcliff); Kingsborough Community College (Pat Mainardi); Pratt Institute (Barry Le Va, James Monte, Alice Neel, Emily Wasserman)



**Buffalo** Albright-Knox Art Gallery (*Max Kozloff, Meyer Schapiro, John Szarkowski, Stewart C. Welch*); State University of New York (*Paul Mergen, Elaine Summers*)  
**Fredonia** State University College (*Al Alexander, Stephen Rosenthal*)

**Garden City** Nassau Community College (*Victor and Mabel D'Amico, Milton Esterow, Henry Heydenryck, Mervin Honig*)

**Geneseo** Geneseo Photo Group (*John Schulze, Charles Swedlund, Minor White*)

**Greenberg** Greenburgh Public Library (*Stewart Diamond, Inverna Lockpez, Stephen Posen, Richard van Buren*)

**Hamilton** Colgate University (*Pat Clancy, Steve Pole-skie*)

**Hastings-on-Hudson** Hastings High School (*Jean Far-ley, Jessica Holden*)

**Ithaca** Cornell University (*Janet Fish, Mercedes Matter, Ed Ruda*); Cornell University Crafts Studios (*Ron King*); Womansplace (*Jacqueline Skiles*)

**Katonah** Katonah Gallery (*Leona Fields, Peggy Fuller, Phyllis Hammond, Robert Handville*)

**Lockport** Kenan Center (*Lewis Lieberman*)

**Naples Mill** The Naples Mill School of Arts and Crafts (*Gary Noffke*)

**New Paltz** State University College (*Bill Helwing*)

**New York City** Society for Art, Religion and Culture (ARC) (*Lawrence Alloway, Barry Schwartz*); Columbia University (*Dore Ashton, Nancy Graves, Brice Marden, Richard Stankiewicz*); Community Environments (*Ade-line Aguerro, Keith Braddock, Vincent Copola, Martin Friedman, Linda Moss, Sally Pleet, Bruce Silberman, Abbe Sperber, Carol Szilagyi, Joan Thomas*); Cooper Union (*Lorenz Eitner, Hans Enzensberger, James Law-ler, Frederick Reutersward*); Humanist Center (*Eva Cockroft, Arturo Lindsay, Gary Rickson, Mark Rogovin, John Weber*); John Jay College of Criminal Justice (*Richard Kostelanetz*); National Association of Women Artists (*Pat Murphy*); New York State Craftsmen (*Fritz Dreisbach, Jamie Wilcox*); New York Studio School of Drawing, Painting and Sculpture (*Mel Bochner, Andre Forge, Elaine de Kooning, Leo Steinberg*); New York University (*Howard Kottler, "Art-Rite" editors*); Parsons School of Design (*Robert Breer, Wolf Kahn*); School of Visual Arts (*Betsy Damon, Hermine Freed, Eve Leoff, Claire Spark*); University Without Walls (*Pat Mainardi*)

**North Babylon** North Babylon Public Library (*David Hupert*)

**Old Westbury** New York Institute of Technology (*Law-rence Alloway, Stephen Antonakos, Rita Schwartz*); State University College (*Regi Goldberg, Brenda Miller, Howardena Pindell*)

**Oswego** State University College (*Sharon Church*)

**Poughkeepsie** Vassar College (*John Loring, Clare Ro-mano, Alida Walsh*)

**Purchase** State University College (*"Art-Rite" editors*)

**Queens** Jamaica Center (*James Januzzi, Susan Kiok, Alan Okada, Eve Saltz, Robert Wiegand*); Queensbor-ough Community College (*Claire Moore*); St. John's University (*Calvin Albert, John Hightower, Andrew Stasik*)

**Rochester** The University of Rochester (*Audrey Flack, John Wesley, Larry Zox*)

**Roslyn Heights** Professional Artists Guild (*Elke Solo-mon, Roberta Smith*)

**Saratoga Springs** Skidmore College (*Harmony Ham-mond, Richard Mawdsley, Patsy Norvell*)

**Schenectady** Union College (*Richard Kostelanetz*)

**Sparkill** St. Thomas Aquinas College (*Wolf Kahn*)

**Staten Island** Richmond College of the City University of New York (*Nancy Azara, Cheril Eule, Jenny Snider, Jeff Way*)

**Syracuse** The College of Visual and Performing Arts, Syracuse University (*David Diaio, Marcia Marcus*)

**Westfield** Patterson Library (*Reena Kazmann*)



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### 1973-74 Council Members

(Parenthetical notes reflect appointments following the 1973-74 fiscal year.)

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Kitty Carlisle Hart, *Vice Chairman*  
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Romare H. Bearden  
Susan Yager Cook (appointed August 1974)  
Miriam Colon Edgar  
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Edward M. Kresky  
Victoria E. Levene  
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Alwin Nikolais  
Gretchen Ralph (appointed August 1974)  
Oscar E. Remick (appointed August 1974)  
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Dorothy Rodgers  
Sheldon H. Solow (appointed August 1974)  
Andrew D. Wolfe



### 1973-74 Staff Members

Eric Larrabee, *Executive Director*; Arthur J. Kerr, *Associate Director*; David Crain,† *Assistant to the Council* (succeeded by Barbara Ann Malluk); Helen Venturas,† *Secretarial Assistant* (succeeded by Kathleen Reardon-Anderson); Theresa Redd, *Secretary*

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Bennici, *Program Representative*  
TV/MEDIA: Gilbert Konishi,† *Program Associate*;  
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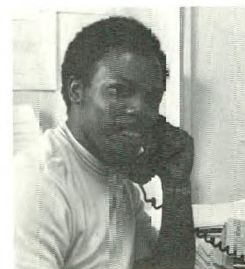
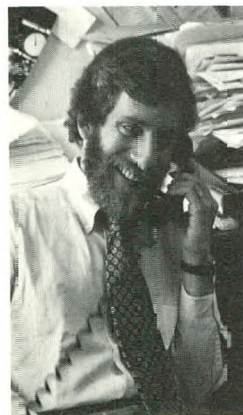


†Left staff during 1973-74 fiscal year

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Top to bottom and left to right: Edward M. Kresky; Andrew D. Wolfe; Eric Larrabee and Seymour H. Knox; Romare H. Bearden; Arthur J. Kerr; Miriam Colon Edgar





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*Top to bottom and left to right: Linda Kay Thompson; Lewis L. Lloyd; James Reinish; Lydia Silman; Beatrice Weissman; Maralin Bennici; Ronald Lamb*



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PUBLICATIONS: Rhoda M. Ribner,† Arts Resources Assistant (succeeded by Barbara Moore†)

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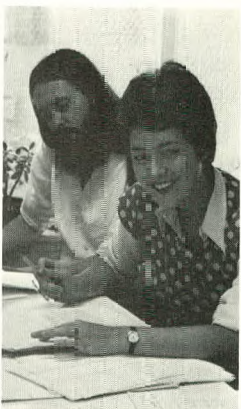
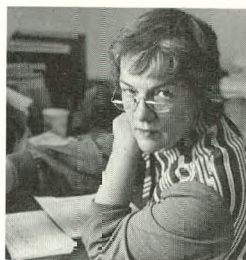
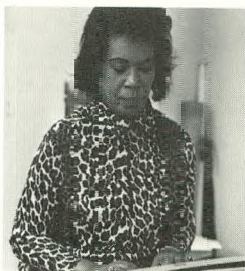
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Top to bottom and left to right: Rose Flamm; Peter Diggins; Jessica Williams; Ted McBurnett and Joan Rosenbaum; Irene Heinlein; James Jordan; Barbara Glantz



## Advisors and Consultants

Since 1960 the Council has drawn heavily upon the advice and counsel of experts in all fields of the arts. During the past year advisors and consultants once more responded to the Council's needs with understanding and enthusiasm. In many cases they constituted an essential link between the Council and regional arts organizations; conversely, it is through them that such arts organizations were able to respond to the needs of the State. The Council will continue to call on them and others like them.

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Myron Jordan



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Kenneth Klier	Audrey Michael	Hal Prince	William Sloan	Berenice Weiler
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Jack Kroll	Henry Moran	Linda Renzi	Robert Spencer	Robert Whitman
Richard Kubiak	Lois Moran	Robert B. Rettig	Michael Spierman	Nancy Wight
Duane LaFleche	Margaret Morgan	Sanford Reuning	Edward Spriggs	Ted Wilentz
Alicia Lambert	Bradley Morison	Valrae Reynolds	Howard Squadron	Elliot Willensky
Klara Lanass-Nagy	Hugh Morrow	Norman Rice	Ludwig K. Stein	Galen Williams
John Landis	Carlos Mosley	Susan Rice	Alfred Stern	Robert Willoughby
Brigitte D. Lane	Spencer Mosse	Lloyd Richards	Gerd Stern	Margaret M. Wincenc
Peter Langlykke	Gordon Mumma	Eugene Richner	Daniel Stevens	Helene Winer
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Peggy Lawler	Robert Murray	Harris Riordan	David Stewart	George Wojtasik
Cristyne Lawson	Elaine Naramore	Jerome Robbins	Ellen Stewart	Peter Wolf
Mark Lawton	Nobuko Narita	Albert B. Roberts	Milo V. Stewart	Marilyn Wood
Morton Leavy	Victor Navasky	John Roberts	Jean Stieber	William C. Wood
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Bradford W. Lewis	Thomas D. Nicholson	Vivian Robinson	Melvin Strauss	Mark Yavelow
Laurence Libin	Joseph V. Noble	William P. Robinson	Richard Streb	Jane M. Yockel
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Norman MacMurdo	Ursula Oppens	Irving Sandler	Kenneth R. Toole	
Paul Malo	Jerald Ordovery	Joan Sandler	Patrick Tucker	
Thomas Manning	Norbert Osterreich	Joan Senger	Anthony M. Tung	
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Mark Margolis	Michael Pantaleoni	John Scharer	John A. Vaccaro	
Vincent Marron	Emma Parhams	Joel Schechter	John P. Valente	



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## Acknowledgments and Credits

*A hitherto unacknowledged contribution of the Council to the arts in New York State has been the training of a number of people in arts administration. In 1973-74 the value of this was rather strikingly brought home when a surprising number of people, some of whom had been at the Council for years, went on to managerial positions with arts organizations.*

*From the Council's Fiscal Department: Gil Adler is now a theatrical producer (El Grande de Coca Cola), Sue Okie is Director of Cultural Programs at the New York City Bicentennial Corporation, and Sid Waxman is an executive assistant at the San Francisco Opera Association.*

*Claire Monaghan and Russell Connor, from TV/Media, have founded the Cable Arts Foundation. From Performing Arts, Mari Jo Johnson now manages the New York Jazz Repertory Company, Lawrence Kornfeld has returned to theatrical production, and Bob Porter is the General Manager of the Opera Theatre in Syracuse. Trudie Grace from Visual Arts is now the Executive Director of the Committee for the Visual Arts, and Helen Venturas from Administration now works for Poets and Writers. Rhoda Ribner, from Publications, is now with the journalism review More.*

*Others—Marion Bratcher, Marie Sehl, and Ruth Carsch—have perhaps ascertained that the grass is greener elsewhere, and have crept away and left the field. Barbara Lawrence and Rosalind Jarrett from Special Programs and Anne Bynoe from Fiscal are all engaged in graduate studies programs.*

*William Hudgins, former President of the Freedom National Bank in Harlem, was appointed to the Council in 1970. His term expired in March 1973. In the early days, the Freedom National Bank was the bank to help artists awaiting government grants.*

*All these people, however short or long their stays with the Council, served the Council and the arts faithfully and well, and we and the arts of New York State are in their debt.*

Arthur J. Kerr

Editor: Nancy Foote

Assistant Editor: Lynne Roberts

Design: Martin Stephen Moskof & Associates, Inc.

Typography: Rockland Typographical Services

Printing: Froelich/Greene, Inc.

Printed in U.S.A.

Typeface: Helvetica Semi-Bold heads,

Optima text

Paper:

Text: Northwest Mountie Matte

Cover: Strathmore Grandee

Photographs identified by page: 4/Michael

Fredericks, Jr. 6/Richard J. Linke 9/Steve Friedman

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