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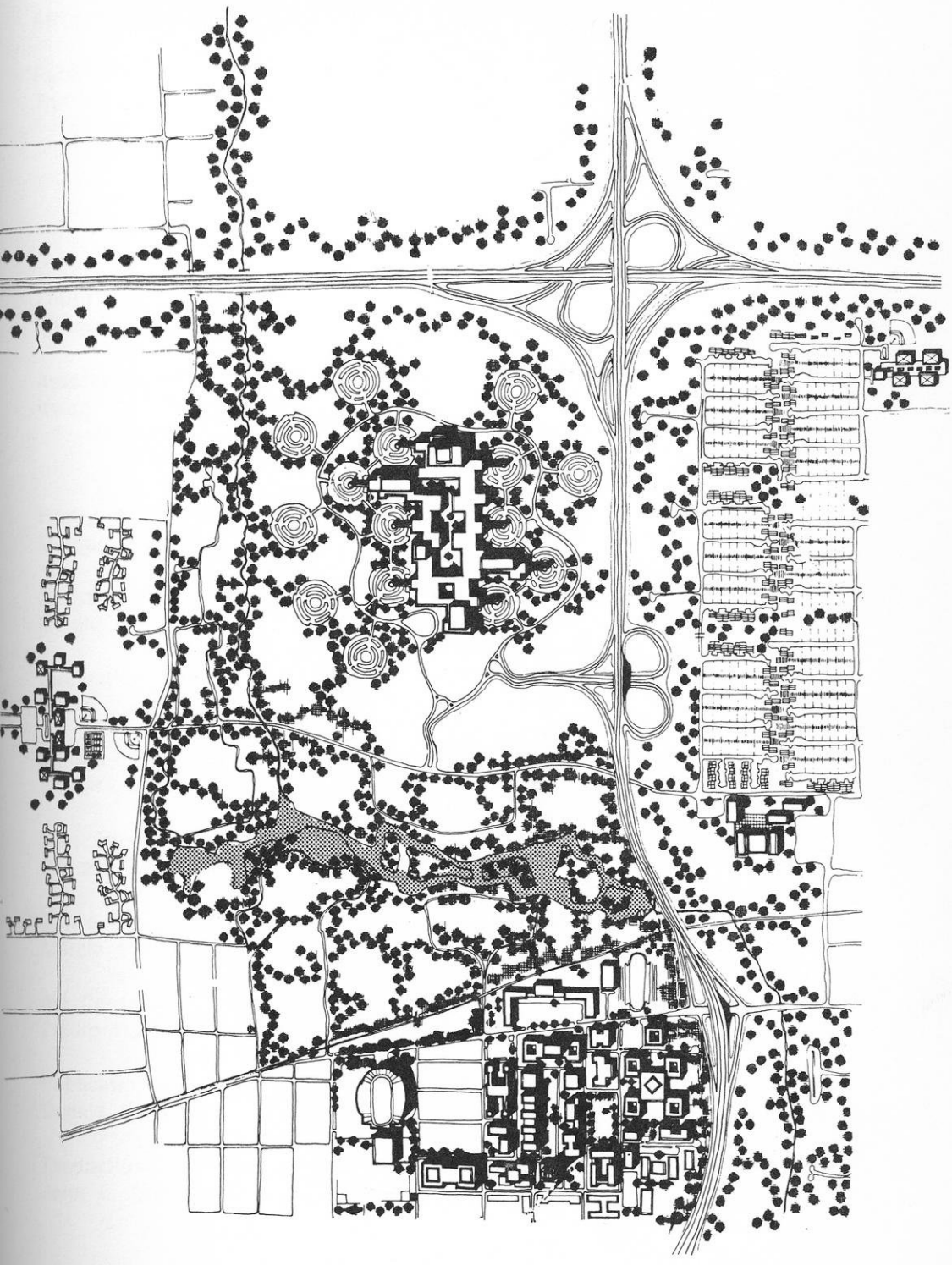

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ARTS IN SOCIETY

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ARTS IN SOCIETY is dedicated to the augmenting of the arts in society and to the advancement of education in the arts. These publications are to be of interest, therefore, both to professionals and the lay public. ARTS IN SOCIETY exists to discuss, interpret, and illustrate the various functions of the arts in contemporary civilization. Its purpose is to present the insights of experience, research and theory in support of educational and organizational efforts to enhance the position of the arts in America. In general, four areas are dealt with: the teaching and learning of the arts; aesthetics and philosophy; social analysis; and significant examples of creative expression in a media which may be served by the printing process.

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The editors will welcome articles on any subjects which fall within the areas of interest of this journal. Readers both in the United States and abroad are invited to submit manuscripts for consideration for publication. Articles may be written in the contributor's native language. A modest honorarium will be paid for papers accepted for publication.

Manuscripts should be sent to Edward L. Kamarck, Editor, **ARTS IN SOCIETY,** The University of Wisconsin, Extension Building, 432 North Lake Street, Madison, Wisconsin 53706. Books for review should be directed to the same address.

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Frederick M. Logan

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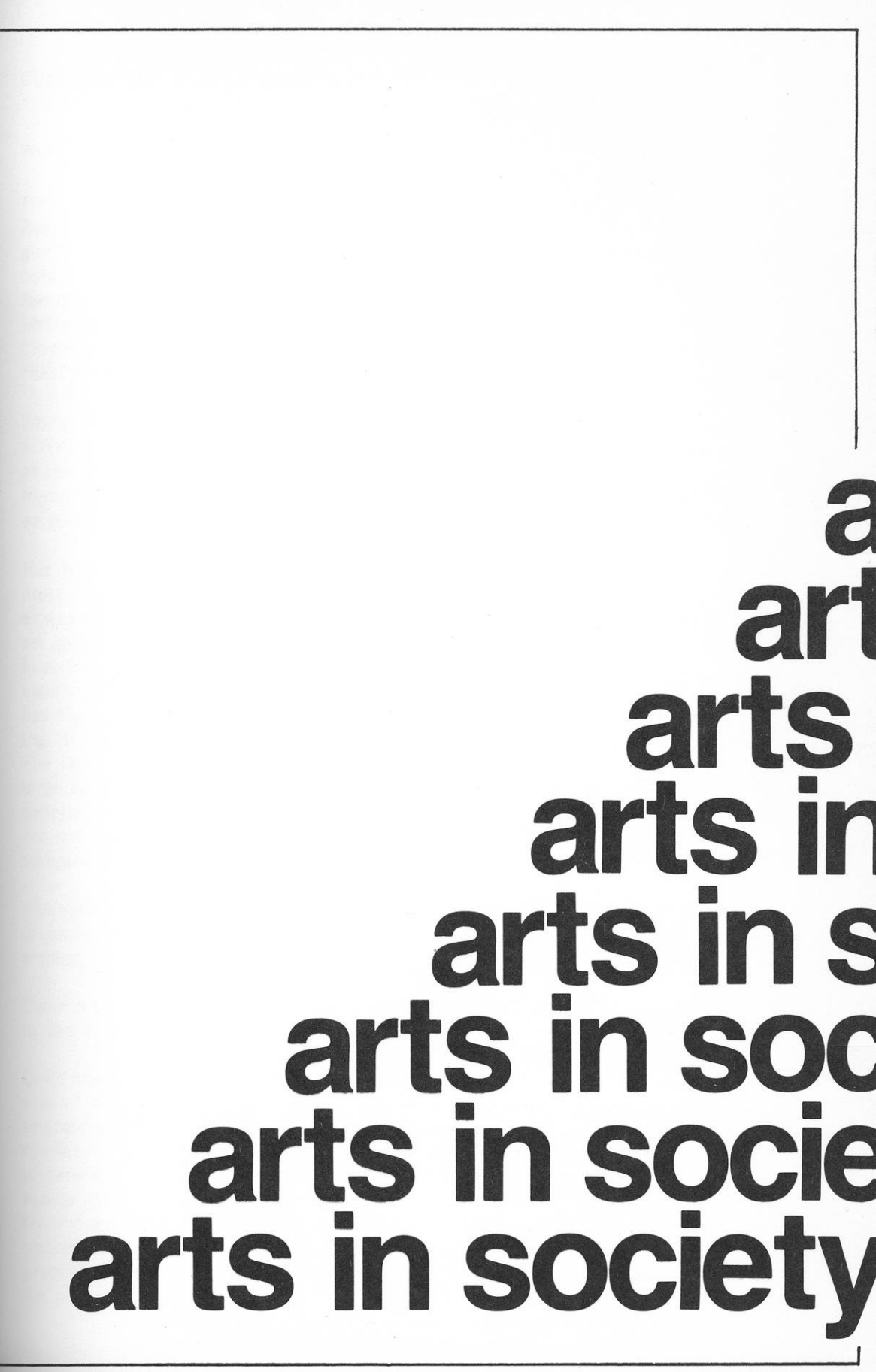
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Will Suburbia Support or Ignore Them?

Fifty years ago the great mansions built on Fifth Avenue in New York, Euclid Avenue in Cleveland, and on Prospect Avenue in Milwaukee were only beginning to be deserted by the second generation of the families that had built them. These families, in the years just before the coming of the income tax and the start of World War I, had been the major contributors to the Metropolitan Museum, the Chicago Art Institute, Severance Hall for the Cleveland orchestra, and dozens of like institutions in major cities from coast to coast.

While some of these cultural institutions were in downtown business centers and others were built in park settings in the most luxurious residential areas of the city, a half century of urban growth has so enlarged the suburban towns that the formal cultural centers of American life can now be described as parts of city core areas.

But these elegant cultural halls do not remain surrounded by the same prosperous urban environment existing in 1917. No longer do large groups of wealthy and upper middle class families live in close proximity to theater, art gallery, and library. In many cities even middle and low income groups have been pushed farther and farther from downtown. An increase of space needed for finance, legal offices, government agencies, business offices, has forced the growth of parking areas, expressway land use, street widening, at the expense of residence units and hundreds of small retail shops. The best restaurants are no longer downtown. Motels and hotels attract large segments of convention business to suburban centers. However, art galleries, theaters, libraries, museums, city university and college clusters, are not easy to move and in most cities they remain where they were so sumptuously built fifty to one hundred years ago.

This relationship of the established and endowed cultural institutions of our urban life to the fortunes of the rapidly changing city center in America creates the central subject for this issue of **Arts in Society.**

Contributors to this issue concern themselves with a variety of reactions to the problem.

David Lewis speaks for the confirmed city dweller who loves the city center where "The new jazz continues to be reborn, . . . in which we find painters, sculptors, poets, composers . . .(in areas) we frequently name slum and obsolete." But he has no fear that these persons and areas cannot be preserved in an overall metropolitan transformation by technology and population increase, and above all by "the most powerful form-givers in the modern city . . . its systems of access." He visualizes a workable contrast between a vast mobility system and an intensified sense of locality in which culture is not represented by "set-pieces" but is part of an active life pattern.

Matthew Rockwell, by contrast, was asked to outline the potentialities of suburbia's creation of cultural centers. His forecast has about it a quality of inevitability. He sees the need for combining, in close proximity of suburban land usage, the services of a major regional shopping center, the zoned areas of an industrial-warehousing combine, and the campus of one of the college-university centers. Such a grouping of service-work-educational resources could certainly support and be augmented by drama, music, literary, art centers. The resultant "mix" would become a suburban counterpart, in many ways, of the more crowded downtown of half a century past.

Between the geographical and philosophical poles set by Rockwell and Lewis, there is Charles Brewer Jr. who warns against urban community parasitism, attempting to feast on the university presentations rather than developing its own sources of nourishment. Also he forces attention on the merit of scattering varied cultural institutions through the urban scene. Theater, library, museum, gallery, sports arena, each has its own quality and could bring to its part of the city a lively focal point of value. This value, Brewer urges, should literally become a contributor to the institutional endowment through a land ownership and lease arrangement. His disparaging view of cultural institutions grouped physically together echoes Lewis' description of the cultural "Acropoli" removed from the hurly-burly of the city — and from city life.

James Marston Fitch extends that warning to include the actual structure itself that must be built to house genuine cultural life. Dwelling particularly upon drama, Fitch urges that centers for music and drama and dance need to develop virtually from the inside out. The typical "home of the arts" prior to 1914 was likely to be first of all an imposing effort at classical monumentality. After the local citizenry admired the great tier of steps, the colonnade, the vast lobby and interior staircase, only then could they look for the rooms which indicated whether they were in a theater, an art gallery or a train station.

For the purposes of the active arts of the second half of the twentieth century, Fitch refers us back to the eminently practical, and beautiful theater of the Greeks, built to function at the nearly perfect level for the drama, the human resources, the environment of Greece. Our dependence on extra-human devices in the electronic world can separate us from human art rather than enhance it. "In architecture we are all participants, not spectators." The reminder is especially applicable to buildings housing the arts. Of course audibility can be extended indefinitely by technology and vision may be circulated mechanically around the world from the original stimulus. Fitch is, however, insisting that theater, and indeed all structures devoted to cultural interests, exist to bring about direct confrontation of artist, work of art, and audience. The little world in which we are brought face to face needs to be real. A television tube might actually be superior to a seat in the last row of too big a theater. According to Fitch monster theaters are no longer truly homes for drama. Essential theatricality in huge theater houses has been sacrificed to ticket selling.

Planners have a vested interest in the retention and improvement of present

institutions, or in the efforts to create new and perhaps physically integrated groupings like Lincoln Center in Manhattan. Weiming Lu notes that Lincoln Center amassed land, pre-empted street usage, but did nothing whatever to seek adaptation of surrounding streets and land to the new pressures which theater, music, dance audiences have created.

He makes a careful survey of the contribution planning offices could make to cultural expansion. Properly, he sees a cultural institution as having an impact on local neighborhood and on the total urban area, as significant as trade, industry, or residence expansion; yet planners seldom are consulted in the early stages of new growth for cultural activities.

Finally, Phil Lewis, writing under the heading of "Environmental Awareness," gives us a pattern of thought which we need to apply rigorously, as urban man spreads out from the city for recreation and for residence, bringing with him, inevitably, the likelihood of a great variety of cultural creations. The impact of Disneyland's fantasy world, the fascination of cave tours, the establishment of ski centers complete with after dark entertainments, the dance halls, roller rinks, bowling alleys, along with summer theater and historical pageantry, the historical houses and villages, all these are cultural recreational institutions occupying an enormous spread on a nationwide basis.

Lewis has inventoried both cultural and natural attractions in the open areas of our land and is evolving an approach to the use of "environmental corridors" by means of which urban man may use the natural landscape without losing its non-urban quality, and yet expect to find in it cultural refreshment not characteristic of land in agricultural usage.

The gist of our cross section of views would seem to be that man will continue to sponsor and to patronize cultural institutions as he finds them still functioning in the concentrated heart of the city. Inevitably, some of the new patterns of cultural life as well as the existing patterns, will become woven into the more loosely defined suburban areas. We accept as proven the belief that suburban man will drive considerable distances for social activities. He and his family can and will drive or ride back into the central city if it becomes physically easier, for evening cultural events. He may also become involved in extension of some cultural affairs into the suburb. On the sheer basis of population, the institutional services of the 1920's are inadequate to the present population and need expansion in the city center and beyond.

Whatever else is to be expected of the immediate future, the cultural establishment as a monument to pomposity is unnecessary and wasteful. We have the knowledge and can exercise the foresight to get the best of what is available in the places where they are most needed.

Frederick M. Logan

by David Lewis

I suppose the first thing we ought to clear up is what is meant by culture. In today's cities there is a tendency to believe that what we might call stage-set culture is all of culture. The result is that the city museum, the symphony hall and so forth are housed together in imposing structures conceived, sited and built as acropoli dedicated to the arts.

But stage-set culture is only one part of the cultural process. One might even question whether it is the most important part; for other parts of culture are remote from such acropoli, just as most of the **contents** of these museums are remote from the social conditions, the human commitment and the individual passion, which produced them. A gap has widened between stage-set culture, and the vital mainsprings of our creativeness. Perhaps this is inevitable, for stage-set culture is tied to the conservative Establishment; and it is difficult to maintain a conservative creative position in a rapidly changing social and technological environment.

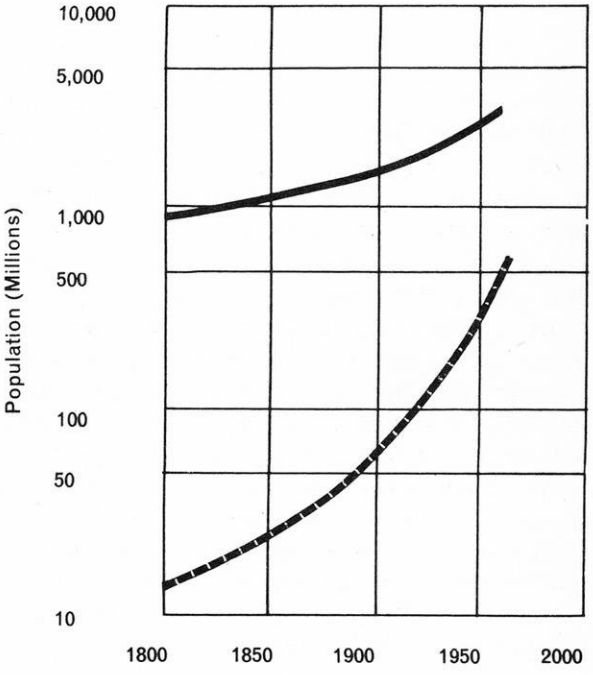
As an architect and urban designer I find it impossible to discuss the role of the city center in today's metropolis, either in regard to its cultural institution, or any of its other contents, without looking at the evolution which the metropolitan area as a whole is currently undergoing. For it is in cities which are rapidly changing their physical and social forms that today's cultural situation takes shape.

The city is, after all, itself a creation, man's largest and most intricate artifact. Big cities are concentrations of power, intellectual and design power, as well as political, administrative, scientific, industrial and investment power. They attract the adventurous, the ambitious, and the articulate. It is in the city **as a place,** as a **confrontation,** that new cultural forces take shape. Cities in the past, inward-looking and autonomous, amassed intricate characteristics of architectural volume and space and surface, because man was in close contact with man, and the communications network within the city was multitudinous and at high density. Today all this has changed, and continues to change. Within a couple of generations, the whole ethos and notion of "a city" has been revolutionized. It is indeed fair to say that today's cities are experiencing their first fundamental revolution in urban structure since the earliest beginnings of urban living in Mesopotamia, five thousand years ago.

The two major forces currently revolutionizing urban structure are population and technology, particularly the technologies of communications. The facts of world-wide population growth are, of course, well-known. I will only repeat that, at present rates of growth, the total population of the world will approximately double in the next generation; and as the accompanying graph shows, the overwhelming majority of these people will be urban. In the United States, already 75 per cent of the national population of 185 million lives in urban areas; and within a generation this population

is expected to grow to 340 million, of whom over 90 per cent will be urbanized. One of the major characteristics of this tendency toward urbanization is the clustering of new population in and around major metropoli. The United States is subject to the same irony of urbanization that characterizes virtually every country of the world, namely a few major metropoli become the focus of burgeoning urbanization while hosts of small cities, traditionally serving rural populations, either remain static or actually diminish in population size.

But there are deeper and more complex factors than gross numbers alone in this tendency of huge populations to urbanize. New vast urban clusters present us not only with the physical challenge of accommodation, but with subtle cultural problems which must be considered in intelligent planning and legislation for the future growth-patterns of a large-scale metropolitan urban structure. For our new urban man is fundamentally different from the urban man of the past. He no longer lives in one city, the character of which is profoundly and intimately known, forming a positive and comprehensive physical fix to his intellectual world.



This graph illustrates the world's rapid urbanization by comparing the growth of gross world population (black line) with the growth of population living in cities of 100,000 or more (dotted line) since 1800. (from Kingsley Davis, "The Urbanization of the Human Population," Scientific American, vol. 213, No. 3, September 1965)

Through modern communications systems urban man today lives implicitly in all cities. The development of what we now call Western culture throughout the world embodies in most of its physical forms the single fact of man's developing urban internationalism. The clothes we wear, the gadgets we use, the food we eat all spell out our severance with the grassroots of product origins. We no longer **know** the orchards from which our apples come, the fields which produce our bread, or the flocks whose wool is spun to produce our apparel.

In the United States the migration of agricultural populations to cities amounted to 28 millions between 1920 and 1960. In 1929 the proportion of those employed in agriculture was 25 per cent; by 1950 it was 15.3 per cent; by 1960 it was 8.7 per cent; by 1965 it was 6.4 per cent; and by 1975 it is expected to be less than 4 per cent. Yet in spite of these migrations, there have been considerable productivity gains. The whole character of production, processing and marketing is being transformed. Technological changes cover the full range from machinery for seed planting and harvesting, insecticides and fertilizers sprayed from aeroplanes and helicopters, and the developing microclimatology of forced out-of-season plant growth and animal husbandry, to technologies of food storage, deep freezing, dehydration, canning, and so forth, all of which are directly related to market economies planned by large city-based combines as an equitable and continuous process of distribution, terminating in our wheeled supermarket baskets in which we do our weekly harvesting, in season and out.

In essence this transformation in agriculture suggests the nature of the change that is shaping the city. Our city centers now contain vast curtain-wall buildings which also no longer bear a direct design link to locality. In appearance and design city center buildings — whether in Sydney or Santiago, Seattle or Singapore — conform to an international stereotype. And because the range of acceptable building types is incredibly restricted, we end up with a virtually monosyllabic international vocabulary of city center designs, incapable of rising to anything approaching the complexity of unique poetic expression. The same development characterizes our residential suburbia. On the outskirts of every metropolitan area in the United States, split-level ranch houses and New England saltboxes — perhaps indicative of nostalgia for recent rural origins, yet in their modern equivalent but weak apologies for their sturdy stylistic predecessors — are strung along predictable crescent corridors, disregarding once again such determinants as local climate, terrain, scale, or the massing of landscape.

However, in spite of the obvious visual and cultural poverty of these orders of environment, we must understand that they represent tendencies in the structure of cities which we cannot condemn. On the contrary, it is our job to lay the basis of new orders of environment by responding to a series of factors which offer a rich potential for development.

The cities of the past, as we have remarked, were closed form cities. Attuned to the scale of the pedestrian, and built within defensive walls, the historic cities of our western civilization — whether in the Greece of Priene and Miletus or in the quattrocento of Italian city-states — were compact, dense,

and autonomous, in sharp contrast to the surrounding countryside. Today's metropoli are fundamentally different. Responding not to the pedestrian but to modern systems of communications, they are open form. Many people believe, for example, that the automobile has destroyed the city because it has led to the dispersal of the very high density of the compact cities of the past. I cannot agree with this judgment. The new city is fundamentally different, and cannot be profitably subjected to value-judgments based on nostalgia of past forms. The automobile, with other revolutionary forms of mobility and communications, has evolved a new and implicit structural form. Apparently shapeless, the modern metropolis has a definite structure on which we must capitalize if we are to realize its potential for a rewarding urban life. This structure is linear and radial, responding to space-time definitions rather than to geography. Indeed it is possible to say, certainly in the large-scale civil engineering sense, that the most powerful form-givers in the modern city are its systems of access.

Highways, mass and rapid transit routes, and air corridors are, of course, multi-directional. Across the nation they are a lattice of physical communication systems. Their ultimate focus may appear to be the city center. But in the radial form of metropoli, their counter-movement is also dispersal. And most major metropoli in the United States, as in other countries, are caught in the apparent contradiction of focus and dispersal. In order to keep the downtown accessible and alive, we are constructing more and more highway and rapid transit routes to the center of the city; yet these very routes lead to further dispersal.

At the present moment much of this dispersal is laissez-faire. It can hardly be otherwise in situations where the majority of metropolitan areas are split up into innumerable self-governing fragments without a common metropolitan policy; in competition with each other, and with the center city itself, they encourage virtually any kind of development capable of providing a tax return. In such circumstances it is hardly surprising to find natural resources (landscapes, watersheds) indiscriminately destroyed in exchange for industrial sites, drive-in shopping centers, and highway-oriented commercial strips, for the most part unbelievably wasteful and shoddy in architectural and planning amenity, serving low-density suburban residential communities whose entire conduct of life is based on each family owning two or three automobiles.

Once again let me draw a firm line between the rich potential of the underlying structure itself, and the poor quality characterizing our present exploitation of that structure. We know perfectly well, for example, that shopping centers today do not have to be designed as a vast apron of asphalt, across which one is obliged to find one's way through thousands of parked cars in torrid heat or blizzard to an L-shape of cheaply constructed one-story marts; for we have already built examples of multi-level centers, totally air-conditioned, with built-in parking decks served by escalators leading to well-designed shopping mezzanines and plazas.

We already live, as a fact of everyday current technology, in totally air-conditioned cities. We have built-in garages in air-conditioned houses; we

have air-conditioned automobiles in which we may glide along highways at 60 m.p.h. accompanied by a full orchestra; and we have air-conditioned offices and shopping complexes with built-in parking decks. It should not be too difficult to visualize a huge and growing metropolitan area as a center city at the heart of a web-like lattice of access routes with properly zoned, multi-level, and air-conditioned sub-cores at critical interstices. These sub-cores must not be in competition with the center city. Rather, the metropolitan area should be conceived as a giant federation of inter-related zones, cores and access routes.

The basic fact of today's cultural situation is the tension between intense locality and mobility. Mobility provides us with increasing options in our choice of destinations and our means of getting there. Our cultural patterns already effectively reflect these options. It is commonplace to be faced with the choice of scuba-diving in the Caribbean or skiing in Vermont; of visiting Expo, with its visions of the future, and enroute taking in the Shakespeare Festival at Stratford, Ontario. It is nothing for us to drive fifty miles to a restaurant for an evening meal; to commute by plane a thousand miles or more in a day, to attend a single meeting, or give a university lecture; and following such a pattern, nomadism is increasingly the way of life for the contemporary professional in the United States.

These tendencies, so fundamental to our evolving orders of society, are accelerating and will continue to do so far into the foreseeable future. A generation ago the average American travelled locally, hardly ever internationally. Today the gross number of passenger air-miles travelled grows by hundreds of millions annually. Since 1961 commercial United States airlines have shown an average continental increase of 13 per cent per year, an intercontinental increase of 20 per cent per year, and an increase of 26 per cent per year on local feeder lines. In the current year commercial airlines will make some 7 million scheduled flights from 600 airfields. And then there are 120 thousand private planes on 5,000 additional airfields, owned by corporations, engineers, farmers, salesmen and sportsmen. Within a generation, space travel may be more common than supersonic travel is today. For we have only to recall that Lindbergh's classic flight across the Atlantic occurred less than forty years ago at speeds averaging less than 100 m.p.h.; and that the first commercial use of jets occurred less than seven years ago, bringing flight speeds up to 600-700 m.p.h., even on short-haul runs, with 200 passengers seated in soft air-conditioned comfort munching snacks and watching movies.

What we need to ensure, to paraphrase Gertrude Stein, is that when we get there, there is a there there. It is not the fault of the urban structure itself, if the design of nodes is undistinguished and lacking in unique character. What we are speaking about is our deplorable inability so far to create in modern terms a unique sense of "place." For we have the potential in today's building technology, without even the need for further invention, as we have already remarked, to create urban centers in which traffic and transit may flow freely at lower levels, while upper levels may be restored for the precedence of the pedestrian, with all that this brings to mind in the way of intimate scale and the delight of architectural discovery.

In this way we will begin to reconcile the dichotomy of systems of mobility which are the basic structural element of today's city, and the compactness, density, human scale and intense, unique **identity of place** which they currently disperse. For we must not forget that even today the areas of our cities in which we find painters, sculptors, poets, composers, and those dark smoke-filled rooms where the new jazz continues to be reborn, are still the vibrant areas of small restaurants, markets, workshops and jostle of pedestrians, the areas around in-city universities, and those which we frequently name (using codes of reference remote from these cultural mainsprings) "slum" and "obsolete." In the city from which I write these notes, Pittsburgh, school education in one such area is found to be most effectively conducted in a colorful, inventive, localized language which teachers must understand if they are to deal with the problems it expresses. "I'm flying backwards, Professor. My special pinetop is smoking because I wasted one of the studs for capping me. She told me to fade away to the hub." (I'm in trouble. My favorite teacher is angry because I punched one of the boys for insulting me. She told me to come to the office.) The fact that, in spite of the interminable fragmentation of everyday's physical and intellectual continuities, most cities can provide their own examples of the quest for identity with people and place, and that it is within such environment that so much of the creative vitality and freedom of our culture lies, should teach us a lot about the design of the center city as the cultural hub of its metropolitan region.

For its economic survival the center city must rely on fluent access. But within the center city a categorical distinction of function and scale must be made between the circulation and storage of vehicles, and the world of the pedestrian. One sure thing about the world of people at the metropolitan hub is that it must be full of incident and immediacy, in spite of its enormous vocabulary of uses, ranging from the largest corporation to the smallest eating house. People must live there, go there, eat there, politic there, because there is a **there** there, unique, local and distinguished. Let the museums and auditoria and university be there also, but as workshops of life and the intellect rather than as set pieces, so that culture is not a self-conscious establishment, but an ordinary everyday artifact of citizens.

URBAN CULTURAL CENTERS OR CULTURAL URBAN CENTERS?

by WEIMING LU

Almost no city in America today is too big or too small to be engaged in building or in planning new cultural centers. The most dramatic among them is perhaps Lincoln Center for the Performing Arts in New York. Located near the heart of Manhattan, it encompasses not only cultural giants like the Metropolitan Opera and The New York Philharmonic but a score of lesser organizations. With six major structures erected around a number of plazas and squares, with hundreds of acres of floor-space practically under one roof, Lincoln Center is a notable example of centralization of cultural facilities.

Facilities like Lincoln Center, although usually less ambitious, are being built in many American cities today. This unprecedented growth has brought with it problems of considerable urgency. One of the most important questions it poses is this: what is the best place for these cultural centers, in the heart of the city or dispersed throughout the city and suburbs as are the schools and parks?

One may question, of course, whether there is really a cultural "explosion". One may argue with Alvin Toffler about some aspects of the statistics cited in his recent book *The Culture Consumers;* one might continue to debate whether "a great burgeoning of High Art is just around the corner" or whether that "oft-berated specter of a rampant Mass Culture is likely to vanish overnight". Whether quality in art will eventually catch up with quantity continues to be a controversial subject. Looking toward the cultural horizon, one cannot, however, deny the **fact** of a phenomenal growth in cultural activities and facilities over the last few decades.

Despite this growth, little planning has been done. Seldom has there been any effort to locate cultural facilities properly in relation to the population they are intended to serve, to relate their development to the rest of the city. Lincoln Center seems to be a shining example of planning, yet its planning (as pointed out by Percival Goodman) "is largely insular; it takes no account of the city plan." No comparative studies were made to determine whether the dispersion of these facilities at selected sites, rather than centralization, might exert a greater impact upon the city, and result in a wider city renewal. Streets within the Center, for example, were vacated to make more room for the development; streets leading to the Center were not widened to accomodate the increased traffic.

In other cities, some have done more than New York did for the Lincoln Center, some have done far less. In general, city planners in large cities are more often busy with problems related to physical improvement of housing and industries, rather than to cultural facilities. Not necessarily by choice, they are more often preoccupied with urban renewal, traffic movement, housing, school and parks rather than with museums and concert halls.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

was established by Congress in 1958 as the National Cultural Center. It became the official memorial to President Kennedy in the nation's capital early in 1964.

The Kennedy Center is under construction on the banks of the Potomac River in Washington. Designed by Edward Durell Stone, the building will include under one roof a Concert Hall, an Opera house, a Theatre and a Studio Playhouse as well as exhibition areas and restaurant facilities. Completion is expected in 1969.

Congress charged the Trustees of the Kennedy Center to provide a national stage for the foremost artists and performing groups from all parts of the United States and from nations abroad. Under the law, the Center will also develop programs in the performing arts of interest to all age groups

The Kennedy Center will seek to "establish itself as a vital creative force and stimulate appreciation and understanding of the performing arts throughout the United States."

ATLANTA MEMORIAL CULTURAL CENTER

The $12 million Atlanta Memorial Cultural Center, to be opened in 1968, will be the permanent home of High Museum of Art, Atlanta Art School, Atlanta Symphony Orchestra and will provide facilities for theatre, ballet and other performances. Total value of buildings, contents and endowments will approximate $25 million.

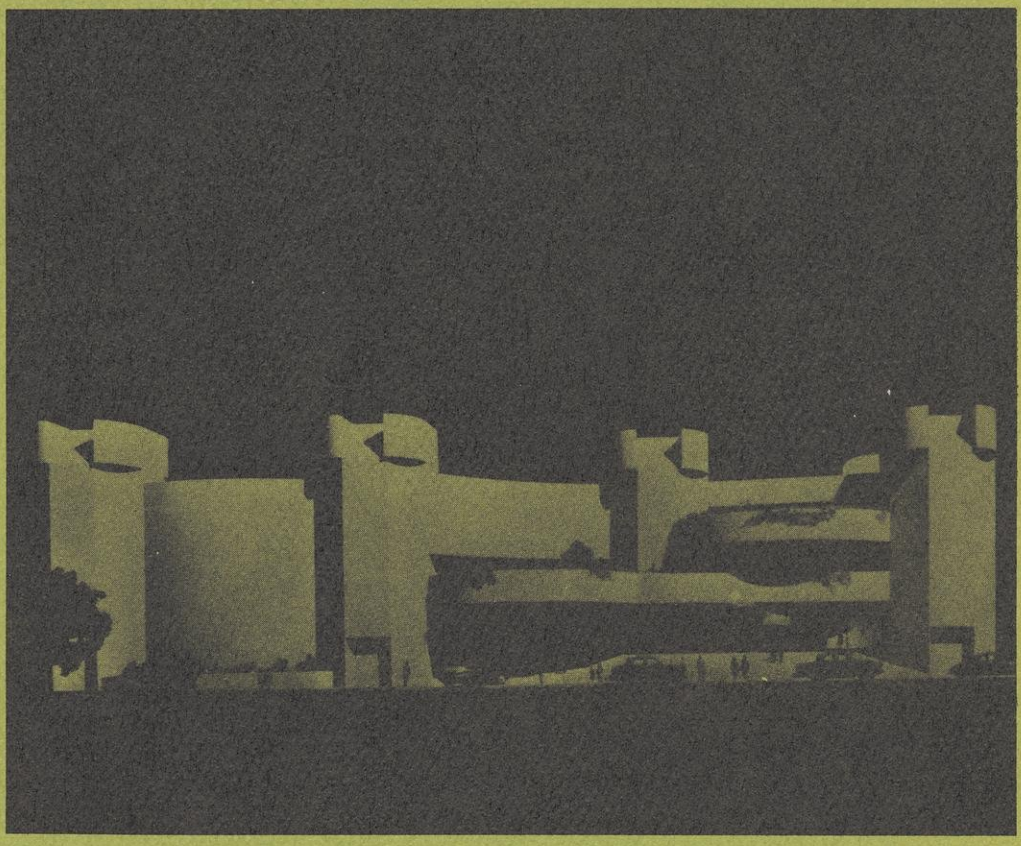
The High Museum, which is open during construction and forms the core of the impressive structure is the home of the Samuel H. Kress Collection of Italian Renaissance paintings and Northern European sculpture. The museum's collection offers an unbroken exhibit of all the major eras of painting from the 13th century to the present.

Atlanta Art School is one of the half-dozen leading independent schools in the United States offering the Bachelor of Fine Arts upon completion of a 4-year academic and arts curriculum.

The internationally-known Robert Shaw assumed the position of conductor of Atlanta Symphony Orchestra at the start of the 1967 season.

The Center was conceived as a memorial to the 130 Atlantans, most of them members of Atlanta Art Association, who were killed in a plane crash in Paris when returning from a tour of Europe in June 1962.
Its art treasures, school, music and other activities establish Atlanta as the leading cultural center in southeast United States.


MEMORIAL CULTURAL CENTER



ALLEY THEATRE, HOUSTON

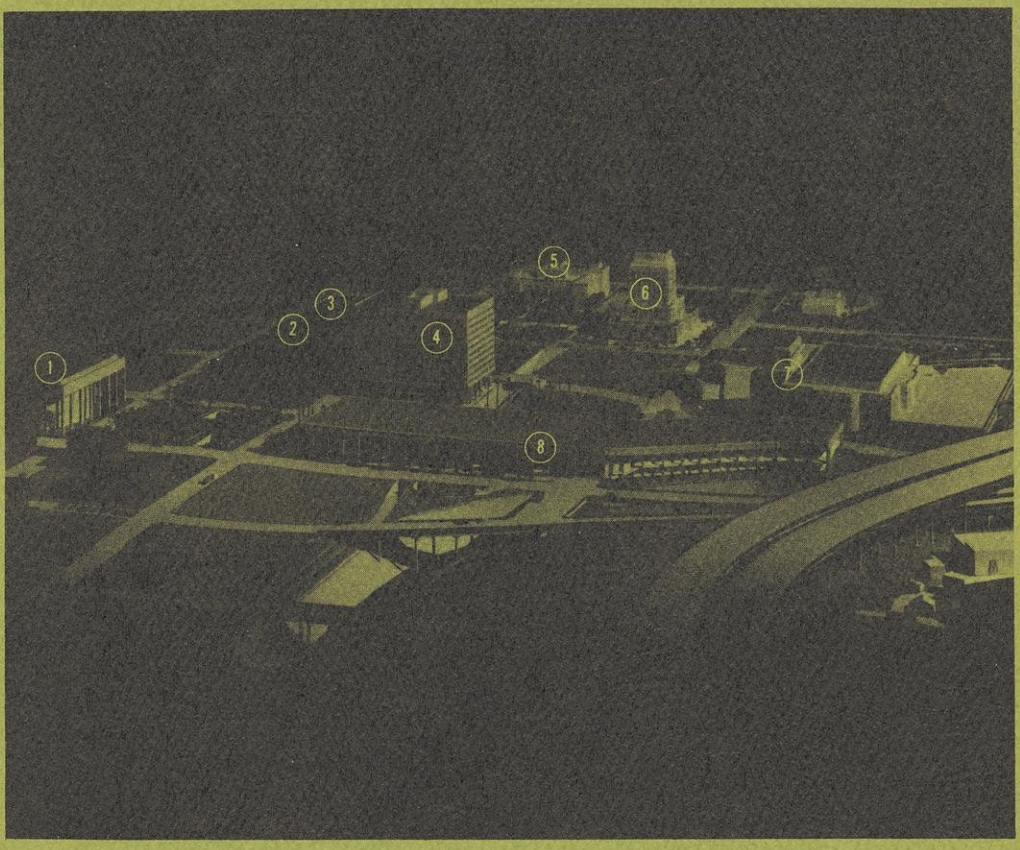
Shown is an architectural model for the new Alley Theatre in Houston, designed by Ulrich Franzen & Associates, Architects, New York, completed in 1967. Funds for the construction and development of the new building came about through a grant of $2.1 million to the Alley Theatre by the Ford Foundation in 1962 and matching contributions of over $900,000 by Houstonians and others. The new building is be located on approximately one-half block of land in Houston's downtown Civic Center. The land was donated by Houston Endowment, Inc. in 1962.

HOUSTON CIVIC CENTER

A scale model of Houston's proposed downtown Civic Center. Forerunner and pacesetter for the center's buildings is the $5.5 million Jesse H. Jones Hall for the Performing Arts (far left) completed in late 1966. Other buildings are the new Federal Office Building (center), opened in 1963; Houston Central Library (center background); Houston City Hall (center right), City Fire Alarm and Fire Department Buildings (right background), Sam Houston Coliseum & Music Hall (far right), to receive a one million dollar renovation; and the $11-million Exhibit Hall and 3-level parking facility (center foreground), completed in 1967. The freeway complex to the right is Highway 75 (North Freeway), a part of the central freeway exchange.

Shown is an architectural rendering of the 6½ million Jesse H. Jones Hall for the Performing Arts, a structure of polished granite and marble. located in Houston's Civic Center. The Hall was completed and opened in October, 1966.

1. Jesse H. Jones Hall
2. 28 story skyscraper under construction
3. 50 story skyscraper under construction
4. Federal Office Building
5. Main Library
6. City Hall
7. Music Hall and Coliseum
8. National Space Hall of Fame and Convention Center under construction.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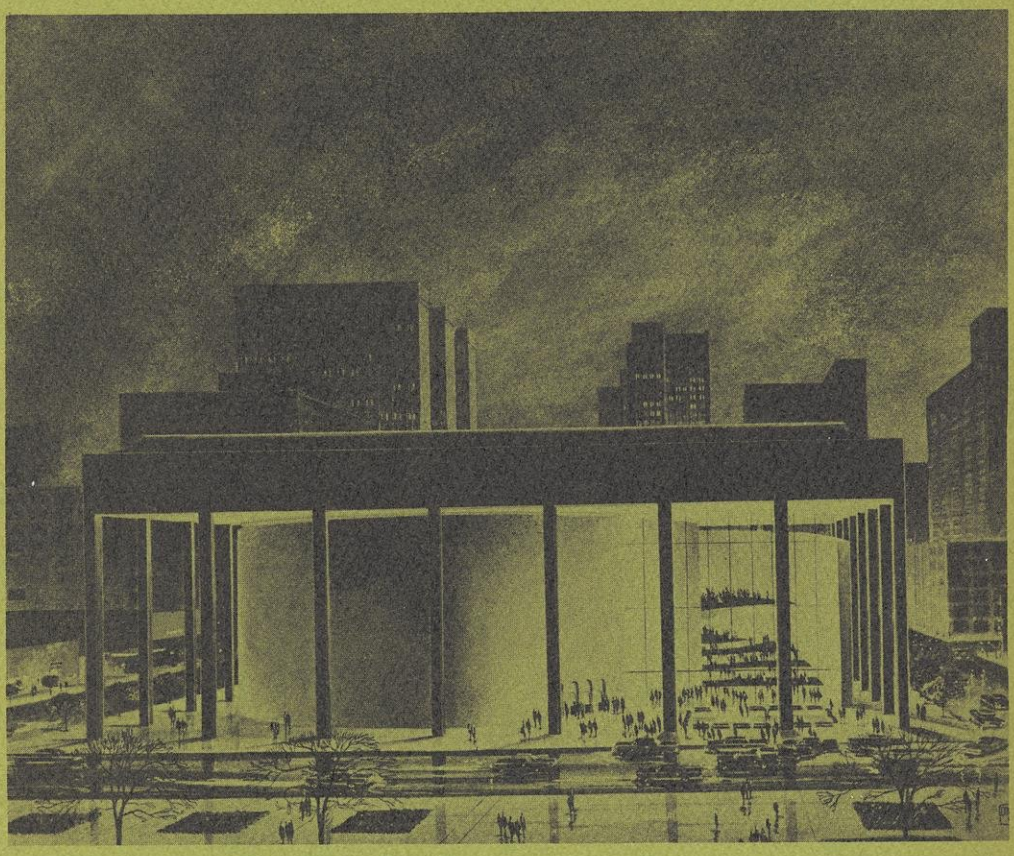


Planners are not often asked to assist in planning the cultural centers. Culture in the United States has depended largely upon private support. With the tradition of independence and the suspicion of government, many institutions prefer to seek advice from private consultants rather than public agencies. Furthermore, because of this independent spirit, and for other better or poorer reasons, there is often very little cooperation among cultural institutions. More often than not, they choose to act independently rather than jointly. With this kind of scattering of power, management, facilities, and program, overall planning for cultural facilities becomes most difficult. Coordination is seldom achieved. Cultural facilities are generally planned and built with little long range planning for their relationship to city growth and change. While we often have careful market analysis to choose the site for a small shopping center, we rarely have a thorough study about the demands that will be made upon a major cultural facility. Today, while we may have joint councils for planning water, sewers, school, open spaces, and more recently hospitals and buildings for higher education, we have no such councils for cultural activities and facilities. Some question the need for planning; they maintain that spontaneous, unplanned growth will be healthier and more interesting. The truth is, in today's urban complex, very little can be achieved without some cooperative effort between the public and private efforts. Lincoln Center could not possibly have been achieved, even with Rockefeller's generous contribution, had there not been at the same time the cooperation of various institutions, the tools of urban renewal, the joint efforts of city, state and federal governments.

Too many cultural centers are built with too little planning, and they are suffering from it. Even a casual survey of cultural institutions in the major cities reveals that some are located in cramped sites, where any expansion will cause major problems. New facilities were built without assurance of adequate parking, even when full use depends upon automobile access. Others were located without adequate access of any sort, yet they are supposed to serve a metropolitan population. Some centers, since they were poorly located to begin with, are unable to take advantage of newly built freeways to improve access to them. And there are many other similar examples.

Only on rare occasions do cultural centers, important as they are, receive proper site planning consideration. Adequate effort is seldom made to relate them to the overall growth of the cities.

In the planning literature, too, much has been written on the functions and design of schools and parks, for example, but very little on museums and concert halls. **Arts in Society** is making a contribution to the planning and developing of cultural facilities by devoting this special issue to The Geography and Psychology of Urban Cultural Centers.

Should urban cultural centers be concentrated or dispersed? Answers to this apparently simple question cannot be short and sweet. If the structure of urban America is complicated, so is any attempt to simplify the basic elements within it.

What do we mean by urban cultural centers? What are some of the major factors which should determine the location of these centers? To what degree, today, do they actually influence the location? To what degree will they in the future? In what way should they be related to the city of the future? The answers to these questions depend upon the full appreciation of the special problems that cultural centers face and the true understanding of the dynamics of urban growth.

If culture is an "act of developing by education, discipline, training" then urban cultural centers are many things. Depending upon how broadly we define them, they may include a short or long list of facilities. Major city museums, auditoriums, concert halls and community theatres very obviously belong on any such list. Various fine art facilities at universities and colleges, art, music and dance schools, and community theatres and art galleries are also important elements of the total cultural fabric. Less obvious are the branch libraries and the new neighborhood social-educational-recreational service centers scattered throughout different parts of a metropolis, but these also contribute to the total urban cultural complex. It is a good idea to keep in mind, too, that in European cities the churches and cathedrals, as well as the temples and shrines in oriental cities, preserve many cultural assets. The church grounds, the temple gardens, the cathedral architecture, the temple structures themselves are all a part of the total assets. In Kyoto alone, for example, there are some 3000 palaces, temples, shrines and gardens, representing some of the best of oriental culture. In Kyoto, one does not complete the cultural tours of the city without seeing these temples and gardens, the palaces, and castles.

We do not often have free choice in locating or relocating cultural facilities. Historical and geographical backgrounds often determine the general location of cultural facilities, or social and economic forces may dictate their sites. Many of these prominent cultural centers in the older world cities, such as London and Paris, are several hundred years old, and represent millions of dollars of investments. Whatever the reasons or geographic considerations for the location of the Louvre in Paris, La Scala in Milan, the British Museum in London, once they are there, they cannot be easily relocated, even though in some cases the growth and change of metropolitan development may have created some serious problems for them, may have made their locations unrelated to the population they serve. Urban America today is made up of large metropolises rather than small cities. Within these metropolises, the population is decentralized. Many urban facilities have to be scattered over a larger area in order to serve the metropolitan population, a fact that is now consistently faced in the planning for commercial centers, schools, parks and other community facilities. Have the urban cultural centers followed suit? Should they follow suit? Wouldn't they better serve the community if they were concentrated, rather than scattered?

Different metropolises have somewhat different patterns. It is generally true, however, that some of these urban cultural centers are dispersed — community theatres, suburban art galleries, etc. They are part of the suburban growth. They depend upon the patronage and sometime talents drawn from these suburban communities. Their location has to be close to their

"service area." Their use of certain particular buildings is often dictated by the limitation of community resource rather than free choice. The opportunity for greater artistic exchange is only one good reason for these theatres to congregate and galleries to concentrate. However, community pride, the demand for proximity, and other reasons often discourage and prevent any such attempt to reverse the dispersion.

Theoretically speaking, in planning any urban facilities, be it schools, parks, museums, or theatres, the choices are often two. One is bringing the people to the facilities. The other, taking the facilities to the people. The former calls for concentration of facilities, the latter for dispersion. Some major facilities such as opera houses, because of their space and location requirements, cannot be easily dispersed. Minor facilities such as small art galleries are usually scattered, but can be concentrated if encouraged. Arts have a better chance when a greater number of talents congregate, where there is a more responsive audience. We should encourage as much as possible a certain degree of concentration among artists. At the same time, however, we should also encourage as much dispersion of cultural activities as possible, in order to get greater participation and support from the community.

When cultural facilities are located near the center of population, where good transportation, automobile or transit, is assured, we will have a better chance of bringing people to the cultural centers. However, any drastic shift of population distribution will change the center of population. The facilities may no longer be as centrally located.

For greater flexibility, cultural facilities should be located near the geographic rather than the population center, because any shift of population distribution within the geographic area will not then immediately or substantially reduce the accessibility of the facilities. Accessibility depends upon the transportation network, the time-distance factor, and the hour of day the trips are taken. Since museum hours often differ from store and office hours, much of the museum traffic is generated during off-peak hours. Most metropolitan areas today have rather extensive networks of highways and streets. During the off-peak hour, one should be able to travel anywhere in the metropolitan area fairly easily.

Downtown is often the geographic center of the metropolitan area. A strong case can be made for locating many major cultural facilities downtown. For one thing, major institutions of metropolitan importance such as symphony orchestras, opera companies, ballet companies, etc., require special costly facilities. They cannot be easily dispersed. The downtown area is often served by an efficient and extensive network of highways and transit. Despite decentralization of population, it often remains the most important employment center. Downtown areas still contain some of the major financial institutions, administrative offices, government centers and religious institutions. Above all, downtown is the heart of the metropolis, and it is there that there should be as much concentration of major cultural institutions as possible.

The area around a university is another place where cultural institutions may congregate and grow. A university has the talents and facilities for promoting and presenting cultural activities for the enjoyment of not just the academic community but the metropolitan community as a whole.

It is desirable to have some grouping of cultural facilities to create a number of cultural districts. Each medium sized metropolis might have its own Broadway, if its community theatres would congregate. Compatible functions would flourish because of increased artistic exchange and intellectual stimulation. It might easily result in a greater economic return since such concentrations will create a distinctive identity for the area and provide more choices to attract more patrons. This, however, should not be carried too far. Some artists may want to be alone. Over-concentration may create over-crowding, increase the location costs for these facilities and cause undue traffic congestion.

It is also desirable perhaps to link, in some degree, these individual cultural districts. They do not have to be physically next to one another, but they should be near enough to permit inter-disciplinary exchanges if these are desired and necessary, such as that between a musical and a dance group.

The lower socio-economic group is often the culturally disadvantaged. They often cannot and do not visit cultural centers. Merely locating the facilities near the metropolitan center will not be enough to attract these people to the cultural centers. One way to overcome this difficulty is to take the facilities and programs to the people instead of bringing the people to the facilities. In Minneapolis, as well as in a number of other major cities, one exciting program is the construction of neighborhood centers in the so-called "poverty area." These centers combine educational, recreational, and social service facilities into one physical unit. Cultural enrichment programs, such as community art classes, are conducted in these centers. This kind of dispersal of cultural facilities and programs is both necessary and desirable.

There have been other successful experiments in taking cultural activities to public places in order to get greater exposure and participation. The success of the Shakespeare Festival at Central Park in New York is widely known. In Minneapolis, the symphony at the Northern States Power Company Plaza (sponsored by a local utility company), the annual brief appearance of the New York Metropolitan Opera and of ballets at the First National Bank Plaza, have been very successful and may become a new tradition.

The painting festivals, "happenings" and other cultural activities conducted at New York's parks when Thomas P. F. Hoving was its Park Commissioner, brought excitement to children and adults in some of the culturally disadvantaged areas. This kind of program which brings the cultural program to the public, unfortunately, is still too infrequent.

Another important consideration is the increased trend toward intermedia creative effort. "Happenings", a combination of various art forms, painting, sculpture, music, and movies, within total environmental design and experience are just one example. Though this effort may be considered to be in

a rather primitive stage of development, it may influence considerably the design and use of our cultural facilities of the future, and may call for a totally different sort of grouping of cultural facilities.

Martin Friedman, Director of Walker Art Center of Minneapolis, has conceived a totally new form for museums. What he calls the "space theatre" is an enclosed space, where the ceiling, wall or floor may be totally adjustable with flexible light, sound and other facilities. It may be used for a "happening" or for any other combination of art forms for total experience. When it is realized, it will be difficult to draw the line between a museum and a theatre.

In a broader sense, the city itself is a "space theatre". As we travel, work and live in the city, we sense the space created by buildings, signs, billboards, streets, trees, and plazas. The visual image never remains the same from day to night, from summer to winter. We experience the constant drama of human activities. Shakespeare said "All the world's a stage, and all the men and women in it merely players." In the city, the streets and buildings provide the stage. The old and the young present the ever-changing plays. People are both the players and the audience.

As any good work of art needs a proper frame, foundation or platform to present it, attractive cultural centers require sensitively designed settings. However, while there are exciting new advances in stage design, the design of the city environment is very much behind. Our city environment is often ugly, chaotic, or vulgar. The visual environment inside and outside of an art museum often provides a sharp contrast. While city dwellers have the choice of visiting a museum or not, they do not have a free choice about their city environment. They have to live and move around daily in the city. Their senses are often "injured" (using Gyorgy Kepes' word) by the formless, confusing city landscape.

The design of St. Marco Plaza is as much an art as Leonardo da Vinci's Mona Lisa. Both create genuine emotional experiences, even though the medium that each artist chose to express the emotion was different. City design is creative effort. But a city is more than a pure work of art. The dynamics of its growth cannot totally ignore its historical and geographical backgrounds; the dominant socio-economic forces within it must be fully recognized. While technological innovations might speed up the change, the legislative and government framework actually determine when, where, and how the changes will be made.

Our sensory capacity determines what we perceive and what we do not. Kevin Lynch maintains that we can articulate the visual forms in the city to make their images vivid, coherent and meaningful. With a true understanding of the multiple activities and movements within the urban complex, better perception of its diverse form and image, we can begin to articulate the design of the city. Only then perhaps may we truly make the city an exciting, attractive, expressive "space theatre", where daily "happenings" are happening, where streets may become exciting public galleries, where public plazas will be our living theatre. The city of the future becomes truly a city of culture.

by Charles H. Brewer, Jr.

Our American urban society has in its present affluence come to a point in development where it is concerned with, and ready to meet, those needs of civilization, which for want of a better word have been given the epithet of "culture."

This term in its broadest sense includes those activities that feed the spirit as well as the mind, that provide added dimension to life, and offer intense understanding of man. Today in most urban situations efforts at cultural enhancement aim to satisfy not only the rich and educated (traditionally the cultural participants), but also all other stratas of society. We are seeing, in effect, a broad democratic effort to add important amenities to life itself.

Until recent years the utopian dreams of Americans were largely directed toward western migration. The West was where fortune, free land, and easy living could be expected to be found in abundance. But those dreams are now dead, and today it is the **city** which constitutes the frontier of men's aspiration. The city is the one place where living can be truly easy: here one has access to the collected knowledge of the world (libraries), an opportunity to walk through forest greenery (parks), a chance to educate oneself and one's children (schools); it is a place where many services are virtually free (water, light, protection), and where one has available events of every type and magnitude to beguile the mind and spirit — parades, concerts, festivals, demonstrations, etc. In fact, there are relatively few needs of man which the modern city is not prepared to meet.

In the light of the rising interest in the arts in this country, it is understandable, therefore, that yet a new role should be thrust upon the American city, that of serving as a cultural center.

But before considering the broad implications of this challenge, we should lay to rest a popular fiction: In many urban communities which boast colleges and universities (and few cities over 20,000 do not possess at least one institution of higher learning) there has grown up the assumption that their cultural needs can be satisfactorily fulfilled by the local academic art facilities. Is this a valid assumption? Can such facilities **adequately** fulfill the needs of a whole urban community? My own thought would be no.

Obviously a university's first responsibility is to its own faculty and students. One well-known university provost has been quoted as saying, "If we had an additional billion dollars we would have no difficulty in using it to put into action university programs already formulated and awaiting funding." If this is a general situation in higher education, and I expect it is, where then do the cultural needs of the man in the street find a place, and at what level?

Then, too, there is the sense of the invisible line which separates the uni-

versity from its community. Whether private or public, no university can entirely abolish the feeling it engenders of separateness from society — even with all the welcome signs in the world.

It is true, however, that most universities do feel responsibility to the communities in which they are located, and that they willingly cooperate with them in joint programs, many of them cultural, and that they do encourage their faculties and staff to serve on civic boards, commissions, and advisory committees. Hence the university can certainly be considered a **prime resource** for the development of an urban cultural life.

One of the most significant contributions a university can make is to bring its expertise to the task of analyzing the role and function of culture in a given community, for it is increasingly obvious that the whole problem of designing and locating arts institutions must be much more carefully studied. Culture is the "nobs" in today's market and cities are readily utilizing stereotype conceptions — the forms most easily identified and accepted. Thus Lincoln Centers of all sizes are springing up like daffodils in the spring, aesthetically designed but thoughtlessly erected — beautifully constructed pieces in an architectural stand off. Though the sad tale of Lincoln Center has already been well delineated — even in a city of nine million, and with an audience capacity of 12,000, the set pieces stare in vacant splendor at each other — the raging appetite for similar institutionalized culture has not lessened in the least.

Noted critics have argued the advantages that accrue to the respective areas of the city through separating the major art elements. It is felt that each element is capable of giving a certain vitality to its immediate surroundings. Certainly there is historical precedent for this approach, since most of the great cultural centers of the world have developed in this pattern. Individual cultural facilities tend to spawn subsidiary uses, which seem to closely relate the major use to human activity. This kind of planning approach increases the growth potential of a city and helps to give flavor and individuality to neighborhoods.

The "plaza" notion (as illustrated by Lincoln Center) fails to understand the relationship of urban space to the needs of society. The plaza has no relevancy unless it is **used.** It is true that some urban spaces can justify their existence as places to be observed, but let us keep in mind that they require human eyes surrounding them, not the blank look of inanimate objects.

If the needs of people, then, are the key to use, it follows that cultural uses also need the continual presence of people to sustain them, not a special elite venturing upon special tax free land for a special private purpose, but countless men in the pursuit of their daily living.

To accomplish this objective we need to think about culture and its diffusion in a different way than we are accustomed to. It must be regarded as another public choice **within** the existing fabric of the city. Coordinated with the vital systems of the city, the cultural institutions should reinforce them whenever possible, adding at the same time one more dimension to the endless variety of city life.

When we cast our cultural institutions in this larger role within urban life, the "center" concept is shown to have little validity. **The key challenge becomes that of locating the individual institution within its best setting.**

What are the ideal attributes for the setting of cultural institutions?

As has been mentioned, the setting should produce a sense that the institution is intimately related to a greater organism, with a function beyond that of the "scheduled" activity. It should encourage participation without seeming to demand sophistication or the claims of special privilege, for we should want people to come to think of culture as a service to which their existence in society entitles them.

How then, does one achieve these attributes?

To start with, we should provide around, between, and even within our cultural institutions the most basic elements of any healthy city: places to live, and places of mixed use. This connotes lofts, for instance, which could be lived in, worked in, and used as instructional spaces; luxury apartments with views and special services; large modest apartments for couples who choose to bring their children up in a close proximity to the intense and varied offerings of an urban environment; inexpensive places for students sharing an experience. We need to attract people doing everyday things, going to work, buying a paper, having a haircut, eating lunch — the endless simple active things which contribute to the tempo of life in a public place.

Though most people experience the urge to try a new cultural experience they need to be encouraged to make the first attempt. Understandably the uninitiated are wary about venturing for the first time into a cultural edifice. They fear being trapped by a hasty decision, and prefer to walk by a building perhaps a number of times, unnoticed, weighing the pros and cons. There is little doubt that a decision to enter can be considerably influenced through a sense of identifying the building's role with day-to-day patterns of living. Exposure through setting is one of the most normal ways to encourage participation in cultural life.

We should be conscious also of how one set of uses can stimulate the growth of others in a given urban area. Thus providing housing around our cultural institutions creates a demand for services of diverse sort, such as restaurants, coffee houses, cleaners, drugstores, shops and markets, not of a scale to compete with a central business core but reflecting the immediate every day requirements of the neighborhood. In addition, the cultural facilities attract and sustain a number of related uses, each in turn adding a share of the action: bookstores, music stores, record shops, galleries, libraries, children's theatre, puppet shows, antique shops, craft shops, museums, boutiques. Each activity in some respect contributes to the cultural whole.

Customers create stores and stores create customers in a never ending spiral. A child buying a record sees another child coming from the music

JAPANESE CULTURAL AND TRADE CENTER, SAN FRANCISCO

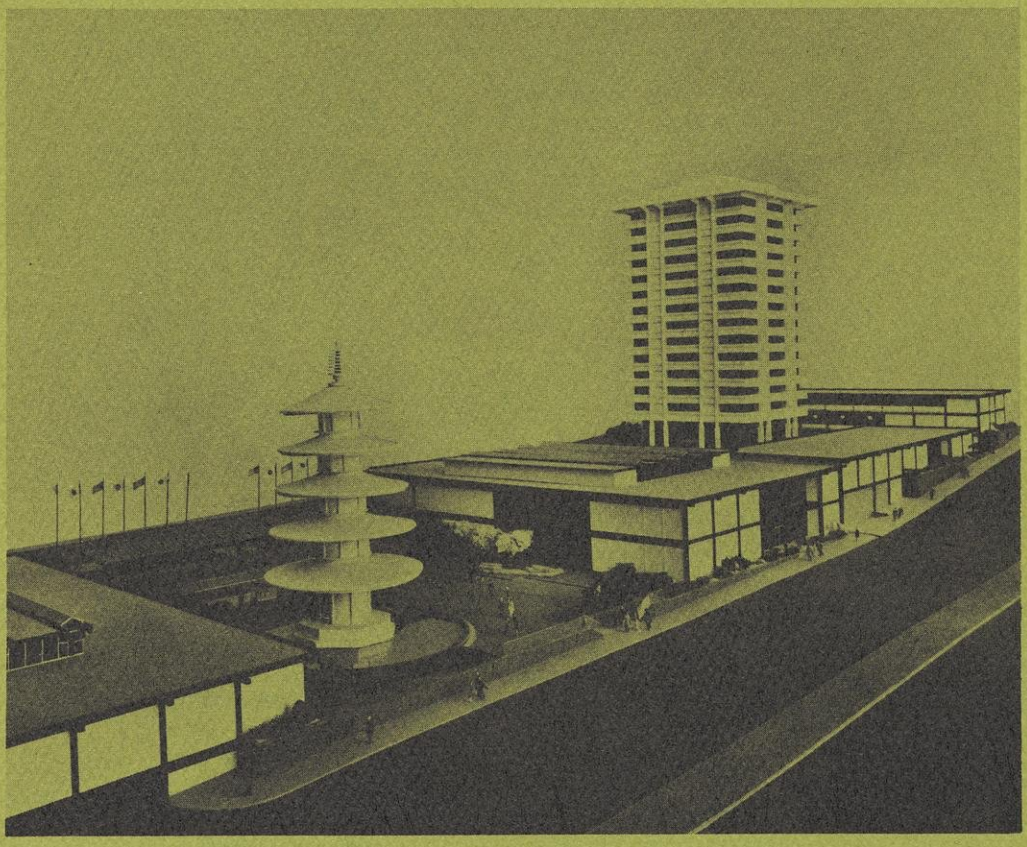
The new Japanese Cultural and Trade Center transforms the entire neighborhood into a showplace in the cosmopolitan tradition of San Francisco's Chinatown and North Beach Italian quarter.

The Center embraces three square blocks bounded by Laguna, Fillmore, Geary and Post Streets. It was designed by Minoru Yamasaki in association with Van Bourg/Nakamura and Associates. A 15-story, 172-room hotel combining Japanese and Western-style accommodations occupies a rise at the eastern end of the five acre site. A theater-restaurant with a 1000-seat capacity is at the opposite end of the complex.

In between there are compounds of shops and showrooms for Japanese-crafted and manufactured merchandise, facilities for local business, tempura bars and tea and coffee houses, and a Peace Plaza with outdoor festival area. This three-block cluster is interlaced by landscaped malls. Beneath it there is an 800-car public garage.

The Plaza's crowning feature is the serenely beautiful, five-ring Pagoda of Peace designed by the world-famed Japanese architect Yoshiro Taniguchi "to convey the friendship and good will of the Japanese to the people of the United States."

A bridge of shops resembling Florence's Ponte Vecchio is among the project's many picturesque features. The only shop-lined bridge in the U.S., it spans Webster Street and enables visitors to walk the three-block length of the complex without leaving its air-conditioned cover.



CIVIC CENTER, MILWAUKEE

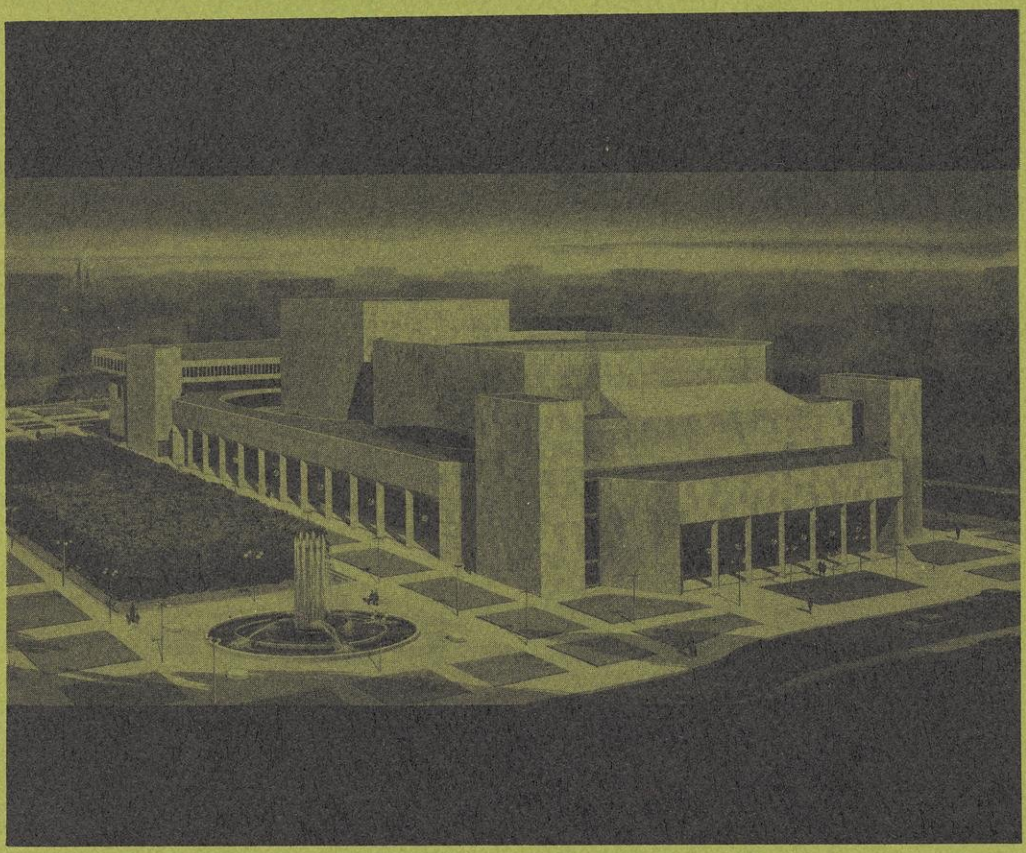
In its setting along the river, the Center for the Performing Arts will not only join Milwaukee's Civic Center to the west, but *link it to the areas of renewal sweeping eastward to the lakefront — the new urban living developments in the "East Side A" zone* and along the lakefront itself . . . the fresh new facades of business and professional offices, hotels, banks, government centers and retail stores which are its neighbors to the east and south.

"This means the Center for Performing Arts will not become a lonely monument, to which people repair only on formal occasions; it will be a living memorial in the mainstream of the life of the city."

"For every 2,300 people who see a performance in this beautiful building," says Richard Teschner, chairman of the development committee, "there will be 230,000 who will view it every day." Visitors, too, will find it an integral part of their impression of Milwaukee and, as Architect Harry Weese has said: "Because of the beautiful site you have given us to work with, you will have a hall unlike any other — something that will make New Yorkers sit up and take notice."

All of the approaches to the Center are planned to catch the eye with beauty and interest. The structure in its present form is under a $10,500,000 contract of which $7,500,000 was raised by public subscription, $2,000,000 by a contribution from Milwaukee County, and the balance in interest earnings during the past tight money market which proved to be a very necessary "windfall."

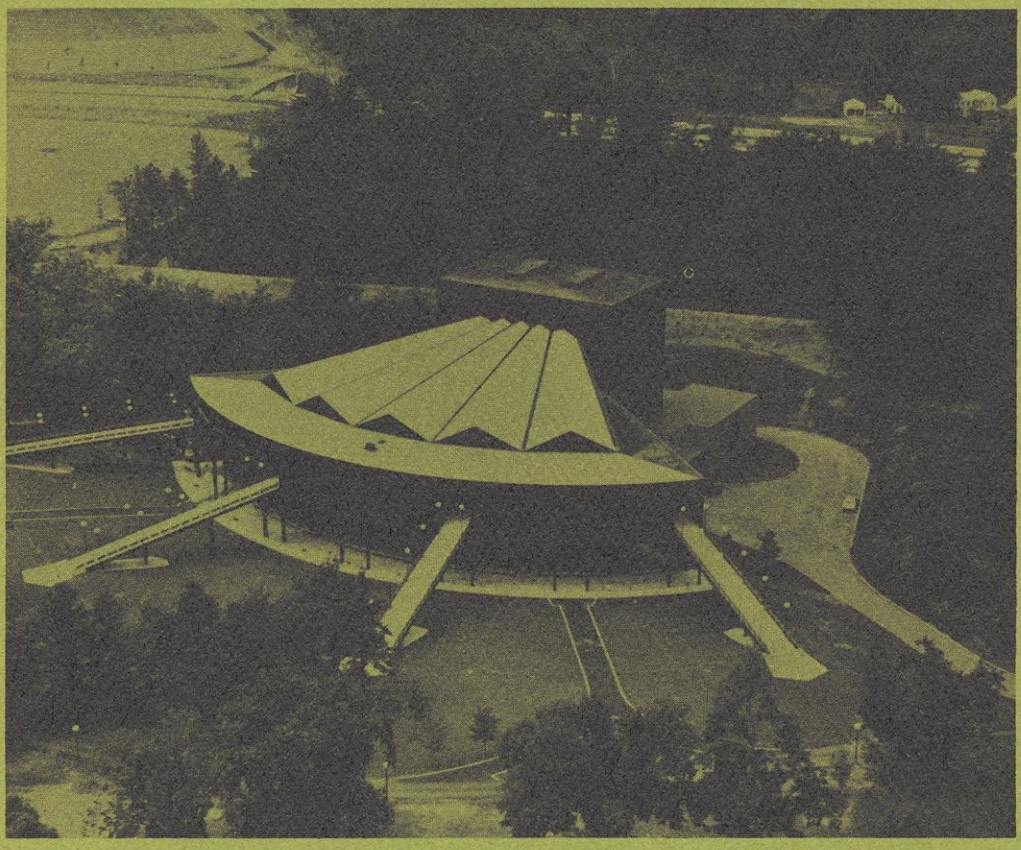
The Main Hall will seat 2,300; the Repertory Theatre 525; and Vogel Hall 500. In addition to the audience halls there is an assembly hall which will seat 450 at a formal banquet or accommodate 1200 for a lecture or a stand-up reception party, and can also be used for dancing parties. There is also a Rathskeller type bar and restaurant under the main lobby which will accommodate approximately 225 persons. The grove of trees is Baumann Horsechestnut, the fountain is a gift of a private donor, and a Seymour Lipton sculpture has been commissioned and is under design for placement at the river side entrance to the building.



SARATOGA PERFORMING ARTS CENTER

The Saratoga Performing Arts Center, the permanent summer home of the New York City Ballet and the Philadelphia Orchestra, opened in the summer of 1966. Located in the Saratoga Spa State Park, just south of historic Saratoga Springs, approximately 30 miles from Albany, the Center is midway between New York and Montreal, approximately 3 hours by car from either city.

Performances are presented in the new $4,000,000 amphitheatre containing 3,500 seats in the orchestra, 1,600 seats in the balcony and 10,000 general admissions on the surrounding lawns.



THE MUSIC CENTER FOR THE PERMORMING ARTS

Los Angeles, California

Location:

A seven-acre site at the crown of the Los Angeles Civic Center bounded by First, Temple and Hope Streets and Grand Avenue.

Scope:

A three-building center for the performing arts dedicated as "A Living Memorial to Peace" and consisting of:

The Dorothy Chandler Pavilion, a 3250-seat symphony hall, opera house, theater with grand public areas, on the south side landscaped mall; and

the Mark Taper Forum, a 750-seat circular theater; and

the Ahmanson Theater, a 2100-seat auditorium, both joined by a surrounding colonnade on the north side of the mall.

Parking for 200 automobiles is provided in a four-level parking garage directly beneath the complex.

Total Cost:

$33.5 million, of which $18.5 million in private donations has been raised by the Music Center Building Fund Committee, a group of volunteers headed by Mrs. Norman Chandler.

school with an instrument and another potential player is born. One cultural use stimulates another, and new institutions arise. In ideal circumstances a balance is effected between "event" institutions which schedule specific functions at specific times, such as a theatre or concert hall, and those institutions that carry on continuous activity such as an art school. "Event" institutions contribute activity and excitement for short periods of time, but are somewhat less capable of maintaining the continuous stream of vitality which is essential to the success of an urban area.

What is required, then, to insure activity for every hour of the day and night is to include as many diverse uses as can be imagined, with different time schedules attracting as wide a spectrum of people as possible.

But we cannot, of course, lose sight of the fact that arts development in our society requires careful planning and broad cooperative effort, particularly because of the terrible problem of financing. The Rockefeller Brothers Panel Report on the Performing Arts, issued in 1965, proved conclusively that we need to find new ways of financing and subsidizing our cultural institutions, for no matter how high we raise the price of tickets (note, for example, the new $13.50 minimum for an orchestra seat at the new Met in Lincoln Center), box office proceeds cannot begin to meet the rising costs of culture in this country. We have been prone to look to private endowments and public grants for the solution to the problem, and fine arts commissions and councils have been proliferating across the country for the purpose of capturing such funds. Unfortunately the available funds are meager at best; the total expenditure allotted for the arts in the federal budget in 1967 was only five million dollars.

I would like to suggest that urban arts councils enlarge their sense of mission to encompass also the various roles of an entrepreneur (building, organizing, and managing art institutions), and that through this broadened concept of leadership and management, arts councils might not only effect more intelligent planning of cultural development but also might find it possible to solve the thorny problem of financing.

Assuming a strong interest in the arts in a city, the mechanics of assuming an entrepreneur's role can be surprisingly simple. Initially the arts council should include in its articles of incorporation the legal powers to enter into land holding and building contracts. It is recommended that the membership of the council embrace a representative cross-section of the community, including practitioners of the arts as well as influential and interested members of the lay public.

After drawing up a list of program needs, the arts council embarks on a search for available land. (In a city involved in federal renewal programs the best place to begin inquiries about land availability is with the municipal redevelopment agency.) A competent committee should be appointed to acquire data, organize space needs, survey sites, and to investigate cooperatively with the city other possible uses for the areas under investigation.

The committee's efforts must be business-like, intensive, and exclude no

possibility, for its work is crucial to the success of the project. Beyond the initial responsibility to gather the essential information and develop a master plan, the committee must persuade the city's administration to commit itself to the plan, and also enlist the community's active support.

After it has achieved widespread backing for its plan, the arts council can then undertake a fund-raising campaign, approaching corporations and large private donors, who are likely to be much more impressed with an appeal from a concerted community effort than from a single organization. A predetermined distribution of the funds collected should be agreed upon and certificates of participation issued equitably to all participants. Private money, or ear-marked contributions, could be accounted for in the disposition of the certificates. The accumulated money would form the financial basis for building the cultural facilities which are to be the form givers to the new neighborhoods.

Housing can be built under a variety of federal programs which require little "front money." The profit usually allowed to the sponsor would in this instance accrue to the arts council. As a non-profit corporation the council in turn could use these funds to subsidize the arts. Commercial space, both shop and office, can be built with money borrowed on leases, with any profit allocated as indicated above.

An important additional consideration in this approach to planning and financing is the fact that the council would be creating a **taxable** economic base in each of the new neighborhoods. It is intriguing to note the difference in public attitude toward any enterprise which does not have the stigma of **freeloading.**

But the paramount advantage, of course, lies in the fact that the arts council could fully control all aspects of cultural planning, instead of having to adjust to the diverse desires and whims of private entrepreneurs and single organizations. The council would be in a position to expand existing programs when need exists and be free to develop and nurture new programs when the time is most ripe.

The arts council could respond at every level of civic action to the social, political, economic, and cultural changes of the society, giving firm shape to local cultural development. The council would not only offer the citizens yet another public choice (a special and desirable one) but it would also reinforce the primary structure of the city.

by Matthew L. Rockwell[1]

"Culture: the abstracted, nonbiological conditions of human life—artifacts, sociofacts, mentifacts. A man is immersed in a culture or in cultures from birth to death. The human organism becomes a human being through participation in culture."[2]

Since a man is immersed in culture from birth to death, the problem of developing a cultural environment in the suburbs is an important one, because for the first time there seems to be a danger of losing the full dimension of humanness. Man is so radically altering the ecological situation that he is endangering his own future. The search for culture in the suburbs is perhaps a manifestation of a greater search: the search of man for his own humanity. We find the beginnings of our humanity in our relationship with ourselves, with each other, and with the environment.

Archaeologists, cultural anthropologists, economists, political scientists, and historians each view culture and civilization from the point of view of their own discipline. Thus it is often seen as a mass of pots and arrowheads, ruined buildings, initiation ceremonies, trade centers, and political events. There are as many theories of how centers of civilization came about as there are disciplines in the social sciences. Each discipline contributes a different explanation, but for the most part we tend to accept the causal and teleological theories of why humans congregate, because these are somewhat analagous to certain principles in physics (e.g., gravitational fields, critical mass, etc.). Premising all the explanations is the fact that human interaction **did** take place. Man made contact with Man, and a spark — which might be likened to spontaneous combustion — ignited.

The proximity of individuals living in cities led to inter-dependence, and the too frequent contact of individuals (as all members of families know) led to situations of stress. The conflict of differing philosophies — the rubbing of shoulders of people of diverse beliefs and backgrounds — generated ideas and action. This combination of proximity and diversity seems to have been the important factor in the development of great cultures of the past. From this clash of old ideas and people, new ideas sprang forth, new directions were taken and civilization took form — each civilization bearing its own unique characteristics. But always there was the crossing of paths of two or more protagonists.

The present condition of the American urban landscape is such that in the areas of new growth, there is very little chance for this confrontation to

1. Mr. Rockwell states: W. S. Lincoln and E. O. Porps, staff members of the Northeastern Illinois Planning Commission, contributed a substantial amount to the study referred to in this article. Shirley Starr, staff librarian, was responsible for the research in the preparation of the article.
2. *Human Behavior* by Bernard Berelson and Gary Steiner. Harcourt, Brace and World, Inc. 1964.

take place. What this article proposes to do through a regional planning approach is to offer a means of combating the increasing fragmentation of people and ideas into monolithic, distance-isolated suburbs. The need for this approach has come about because of the size and complexity of modern cities, the fragmented unplanned development of suburbs, and the dependence of these suburbs upon the city as a source of culture. In the first 150 years of the development of this country, men were forced by necessity to congregate together in close proximity to means of transportation, which were relatively fixed. With the advent of the Motor Age in the last 50 years, the ingredients for cultural development — men with diverse beliefs, skills and backgrounds — have been scattered about the landscape. The automobile has opened up vast new horizons for development, and, in the process, has created many voids. The changes wrought by the great economic growth and the increased mobility have resulted in a disintegration of the once compact urban structure.

The urbanized area in Northeastern Illinois grew fairly slowly until the end of World War I, at which time it began to spread out with tremendous speed engulfing thousands of acres of open space. The countryside which once offered sylvan pleasures and a semi-rural setting for upper-class country homes disappeared. With the appearance of the automobile, the pedestrian nature of the small town suburb vanished, and with it much of its charm. It became often an endless, diffused low-density mass, offering little refuge from the city, and with further distances to go to obtain the necessities of daily living. Housing sprang up in haphazard fashion, developed, for the most part, by individual private investors with little notion of their major role in fragmenting the larger metropolitan area. The forums of the suburbs became the churches, the PTA's, and the private clubs. These primarily involved people with the same racial, religious, cultural, and socio-economic backgrounds.

It has been estimated that before the end of this century, we will have built an entirely new nation in terms of numbers of buildings, investments in plant capacity, and roads. A great percentage of the full extent of our future population is yet unborn. The population of the U.S. will increase from 198 million to 271 million by 1990, with the major part of this growth occuring in the presently urbanized areas. If the present trend continues, 770 square miles within the six-county Northeastern Illinois Metropolitan Area will be added to the presently existing 1,133 square miles of urban and suburban development. If the current dispersion of activities continues, it may be quite possible that all the increased leisure time made available through the higher rate of productivity and economic development will be dissipated in traveling around acquiring the necessities of daily living — if not in searching for forums for cultural involvement. Social interaction will continue to shrink and will be based increasingly on second-hand impressions gained from various electronic media. What are the possible solutions?

The large shopping centers on the fringe of many suburban areas offer the beginning of cultural centers, but they are limited because of the unilateral — the "company town" — way in which they were developed by a single group of private investors. They are usually restricted to those activities

which are a "sure" thing in terms of profit. Because of this, they cannot begin to offer the attractions and the possibilities required in a real cultural center. In addition, they are usually far removed from residences, and from the multi-activities in which different members of families are involved. A trip to today's giant shopping center is just one stop on the suburban housewife-chauffeur's journey. Even the best ones are really only collections of department stores and other commercial activities. They also usually only serve a particular segment of the metropolitan population. The cultural activities that do occur there are limited to once or twice a year special "happenings" and displays — somewhat of a staccato encounter with culture. The centers are, of course, a definite improvement over the completely random development and location of activities which existed up to the end of World War II, and they are a beginning, because, like the historical marketplaces, they generate human activity and, as such, represent a first step in the direction of full and total cultural centers.

If centers of culture are one means of reunifying the segmented, unrelated daily lives of suburban citizens, how should they be planned? The first requirement is that we begin by discarding the anachronistic view of the suburb as an entity in itself, and view it as a part of the larger region. We must then address ourselves to the restructuring of the suburban residential pattern in a manner that will preserve those particular resources that cannot be provided in an acre lot — river valleys, large marshlands, small lakes, and promontories. We must set aside for the future enough green areas to provide the setting for these centers and to be the playgrounds for those yet unborn. For as Edmund Burke pointed out, the "people" is more than an aggregate of living persons. It is a partnership also ". . . with those who are dead and those who are to be born. That is why young men die in battle for their country's sake and why old men plant trees they will never sit under."

The question that still has to be answered is: how and where can these centers be located? The "how" is intimately related to the whole process of regional cooperative planning. The real potential of the regional planning agency lies in the fact that it can propose methods by which various organizations and units of government can work together to achieve a solution to a particular problem which would result in greater benefits to all parties concerned than if unilateral action were taken by one party. The "where" can obviously only be answered by a study of the regional requirements and possibilities in terms of the physical landscape and human resources. The information and professional sources available to a regional agency are much greater than those available to a single group of private investors or to a single-function governmental agency. The natural resources of a particular sub-area should be analyzed to indicate the best possible location for a cultural center. The topography should be charted, mineral deposits protected, and flood plain areas unsuitable for building purposes should be set aside for development for recreation use. Population statistics and projections available to the agency would be analyzed to determine where the "critical mass" of people necessary for the spontaneous generation of culture is located. Once all this has been determined, then, working with the various governmental agencies (Division of Highways, Soil Conservation

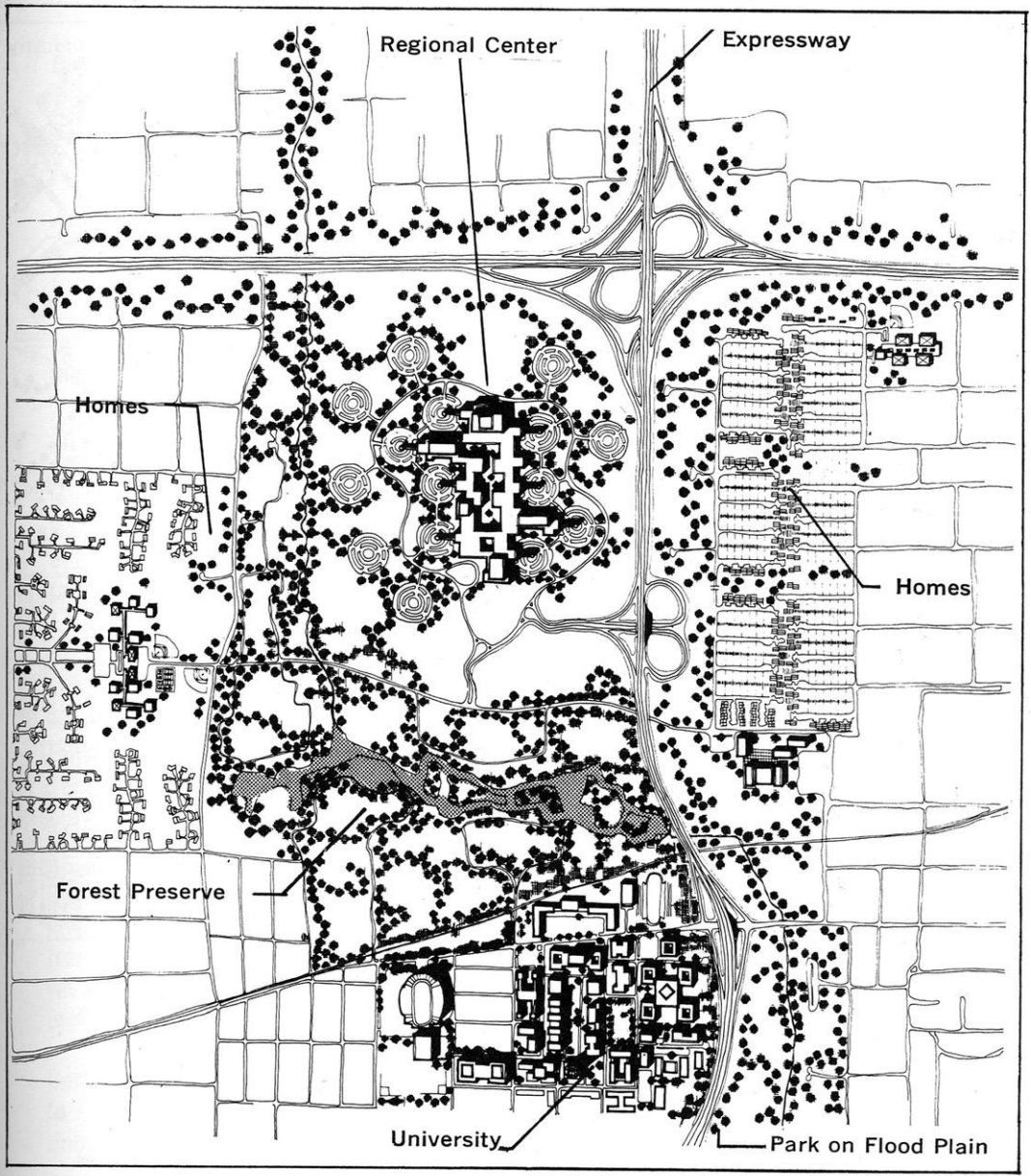
Service, Division of Waterways, and Forest Preserve Districts), proposals could be made for the development of a center which would answer the requirements of new cultural centers in suburbia.

Such studies by our agency have resulted in the delineation of two activity centers. As will be noted in the accompanying illustrations, these two differ primarily in their method of providing access to the center. Figure A emphasizes rail transportation as a means of access; Figure B uses expressways and motor vehicles.

In Figure A, three station stops are indicated on the mass transportation line, each serving a large center immediately adjacent. At the upper right end of the rail line, the station serves an industrial park. The cluster of buildings near the center provides space for a shopping center, and a civic center housing municipal offices and public meeting facilities. All the features typical of today's large regional shopping centers are grouped near the rail station — including a department store, restaurants, and a theater. Access to public transportation has helped the stores to draw more shoppers, including local residents who shop after getting off the train from work. In addition, the industrial park nearby provides other shoppers and users of the cultual facilities for after work hours. They might attend the evening sessions of the nearby university, browse during their lunch hours at the art exhibits, and shop for wares in the nearby artisan quarters. The lower left cluster of buildings is the campus of a commuter university, serving students from all over the region, and residents and workers from the center. Around these activity centers are residential areas. Apartments in buildings ranging one to ten stories in height are within walking distance of the city center. The residential neighborhoods on either side of the center are mostly older sections built before 1966.

In Figure B, another type of major-activity center is shown. At the top of the figure is seen a major regional shopping center. Many of its customers arrive at the center by way of a special expressway exit. Moreover, the interchange of two expressways at this location enlarges the market area of the center. The large center serves several towns. Both the space and the location requirements of the center suggest that it be part of the open space, expressway, regional facilities. Another feature of the center is its park setting. The nearby forest preserve is extended into the center with spacious landscaping throughout the auto parking facilities (the circular areas). This preserve encompasses a series of artificial lagoons created by damming a stream. The lagoons provide multiple benefits, including recreation, flood control, and the augmentation of natural stream flow during dry periods. The shopper has an opportunity to combine a trip to the library or movie or department store with a picnic lunch in the park. Similarly, a trip to the library or to a movie can be combined with shopping, since they are all located in the same vicinity. The resulting convenience of travel should result in both more opportunities taken advantage of and in less traffic on the highways. Beyond the park is another major center, one of the several new universities that will be needed in this area by 1990. It, too, needs expressway access plus the space more available and appropriate outside a suburban town. A large proportion of the faculty and student

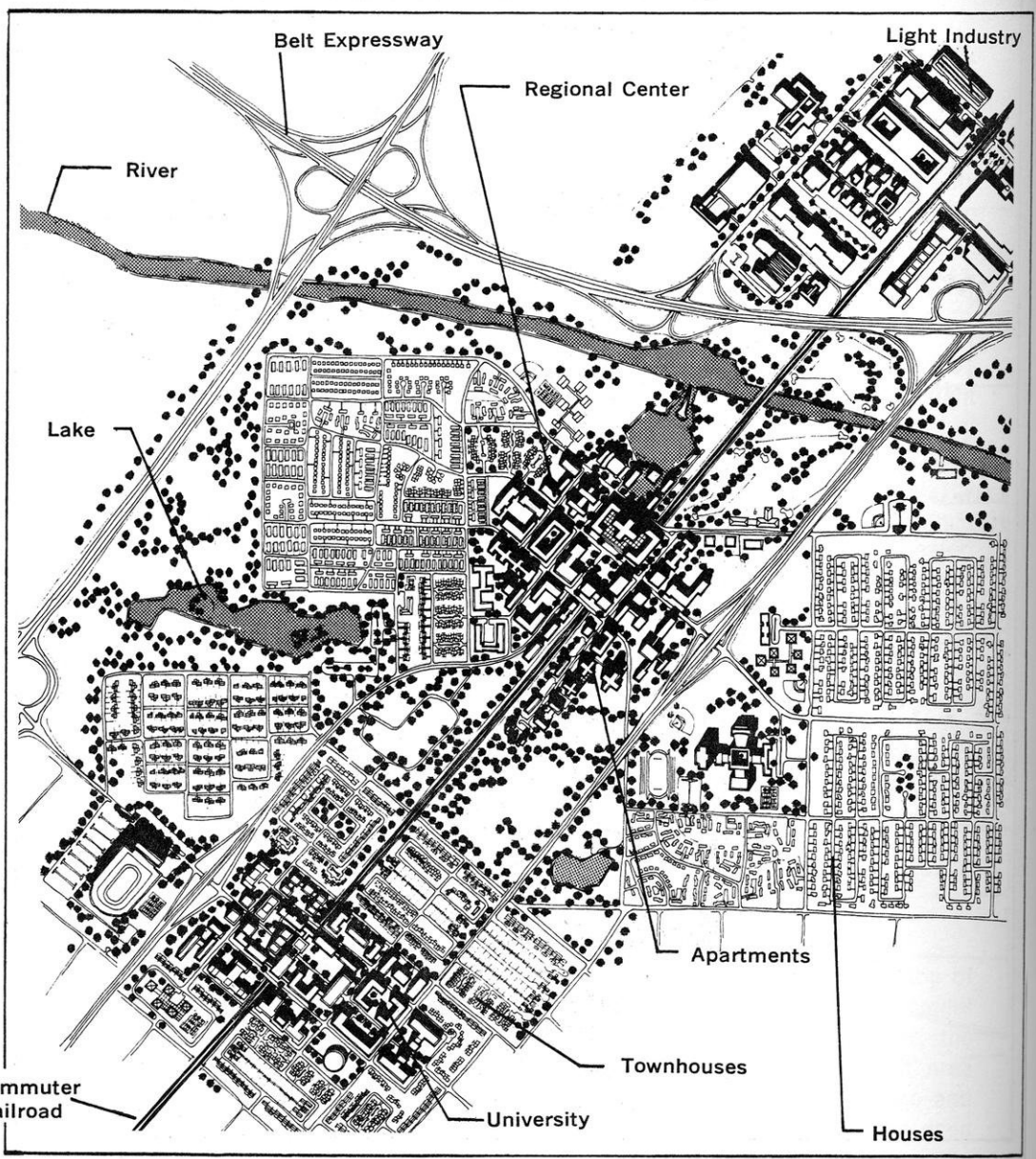
Major Activity Center Prototype—Multi-Town Cluster Plan



body may be expected to live beyond walking distance of the campus. The expressway facilitates their trip to school. The collegiate sports program will likely attract fans from all parts of the region, and they, too, will utilize the expressways for their trip. Students and faculty will be able to enjoy the nearby forest preserve when classes are over, and the preserve can be used for education in nature, as well as for recreation.

The proposals to locate these cultural complexes in park-like settings stem from a belief in the benefits of contrast — both sensory and philosophical. The stimulus of the urban setting proposed for these centers will be enhanced by the contrast between the highly urban environment and the sylvan natural environment of the surrounding parks and forest lands. Also, the heterogeneous makeup of the people coming into the center will help to generate the conflict of ideas that develop centers of culture, and represents a philosophical contrast. In essence, we suggest that centers that utilize natural resources and much of the human resources available to a region (including such things as schools and universities, theaters, office

Major Activity Center Prototype



space, light manufacturing, artists and artisan's quarters, apartment buildings with a broad range of facilities, and large green areas for outdoor recreation) will generate the kind of interest and participation that is a prerequisite for culture. Further, developed as part of a larger regional plan, with the resources of the region available to them, they will have ties to the Inner City and to other cultural centers dispersed throughout the region. The advantages of providing this great variety of activities in one location should be evident from the foregoing.

What will distinguish these centers from other proposals made by developers and architectural firms? The significant differences will lie in (1) the quality of inter-relatedness between the various organizations and body politics; (2) the quality of the life activities within the centers; (3) the quality and variety of the environment. This is the obligation "we the people" have to humanity. As Thomas Jefferson said, "the care of human life and happiness is the first and the only legitimate object of good government."

by Philip Lewis

An overwhelming portion of the history of mankind is a record of man's efforts to discover and establish his relationships to the natural environment. Up to the present century most of man's time, energy and intelligence has been dedicated to the **sustenance** and **protection** of human life, either in a struggle with the forces of nature itself, or with other men over the allocation of the environmental resources.

Today these same basic struggles certainly continue, but we have in this country reached a stage of scientific and social development in which decision need no longer be based **only** upon the immediate needs for survival. We have sufficient knowledge, abundance and leisure so that **a variety of choices is both possible and necessary for the intelligent allocation and utilization of the resources found in the natural environment.**

An acre of land is no longer simply another acre to be drained, stripped of trees and foliage, fertilized, plowed and planted for food crops. Now the same acre of land might be more effectively utilized as a wild-life habitat, a nature preserve, or simply as a green belt or corridor to provide relief from the visual monotony of the urban landscape. There is now a possibility of choice — thanks to our affluence and leisure.

It used to be a simple matter to determine the uses of environmental resources. Fish and game provided food, forests provided lumber for shelter, fertile soil, when planted, yielded crops, and rivers and streams were for transportation and the disposal of human and industrial wastes. Now that we are aware of a wider choice of uses, the time has come for a **second look** at our basic landscape resources.

Certain resource patterns, if developed by man, still offer potential threats to his life and well being, while others, protected and enhanced, can continue to provide many valuable experiences for living, working, and playing.

In an age of explosive population patterns, a 'second look' must consider at least the following patterns as 'form determinants' for human development if we are to protect and create a balanced natural and human habitat for tomorrow.

The following are form determinants for human development:

Weather

By understanding the various patterns of weather we may shortly and with extreme accuracy predict future paths of storms, forewarning farmers and urbanites of potential crop and property losses. Today we still build some of our highways within snow belts when a new alignment but a few miles further south would save them from the hazards of slippery driving, loss of life and limb, and the cost of extensive snow removal.

Toxic Patterns

By a combination of predictable wind patterns and land form patterns we today can suggest where temperature inversion layers are most probable. When concentration of internal combustion machines pour carbon monoxide, carbon dioxide and other poisonous gases into inversion layers, they can become a most serious health problem to human habitation within.

SURFACE PATTERNS

Fire Hazards

It is relatively simple to identify textural landscape patterns that in a dry season become highly inflammable and threaten all forms of life within their boundaries. Forest fires and grass fires destroy hundreds of homes each year because man through ignorance or gamble still chooses to build within these scenic but dangerous patterns.

Flood

High water marks graphically portray the fringe areas of past water patterns created by early thaws and spring rains, or the ravaging waters of hurricanes and tidal waves. To build within such patterns invites certain loss of property and possible loss of life.

Disease Vectors

Certain landscape patterns serve as habitat for disease carrying insects that transmit sickness to man. An increasing effort to study and understand these habitats will furnish additional guidelines for human habitation patterns.

Cropland

The soil scientist has identified patterns of soils that, in their present state or with the addition of fertilizers, offer the best opportunity for food and fiber production. As populations explode around the world, many areas may well face famine and starvation within the next five to ten years. As responsible citizens, we should protect these most productive soils from human encroachment and see that they are maintained for even higher production through new agricultural technology.

In the analysis of various landscapes it is apparent that we have small remaining areas of landscape as yet relatively untouched by the ax and the plow. Science needs these natural areas as check points; medicine and agriculture may still find in these natural patterns new drugs and new crops; and mankind can always profit in the relief these many natural textures afford from the brick, steel, glass, and asphalt of our cities. These areawide patterns might vary from one tenth of an acre to many thousands in various parts of the country.

Landscape Personality

Aside from what remains of these relatively untouched patterns, we can further identify the varied forms and combinations of man-modified natural resources in different parts of the landscape that give each area its distinguishing characteristic. The visual sum or result of these combined patterns of water, topography, wetlands, or forests results in a unique series of regional personalities. The various three dimensional visual patterns of agricultural production, urbanization (townscape), and transportation, also have their own unique personality patterns and add to the perceptual patchwork that is our environment.

Contemporary construction reflecting local qualities of texture, color, and pattern and not a uniform, so-called modern style should be encouraged. The landscape heritage is worthy of expression through varied architecture in harmony with this heritage.

Ethnic Patterns

Several other kinds of patterns are important to environmental planning and development. Studies have indicated the variety of ethnic patterns; an extensive variety of local architecture, cooking, handicrafts, museums, customs, and holidays exists within these cultural patterns. This variety is important to environmental quality and needs continued recognition if it is not to be submerged in the current tendency toward conformity.

The ethnic heritage serves not only as a valuable environmental quality and as a tie with the past, but serves also as an important recreational and tourist attraction. It is a heritage not to be exploited, but to be protected and valued. It can continue to help make life interesting and pleasant to both residents and visitors.

Environmental Corridors

An opportunity for a comprehensive second look at Wisconsin environmental patterns for 'recreation' was made possible by former Governor Gaylord Nelson's fifty million dollar Outdoor Recreation Act program.
It is apparent from this study that the elements and glacial action through the ages have etched linear patterns (web-like on a regional basis) on the face of the midlands. The flat, rolling farmlands and the expansive forests

Corridors found along rivers, flood plains and wetlands ▲

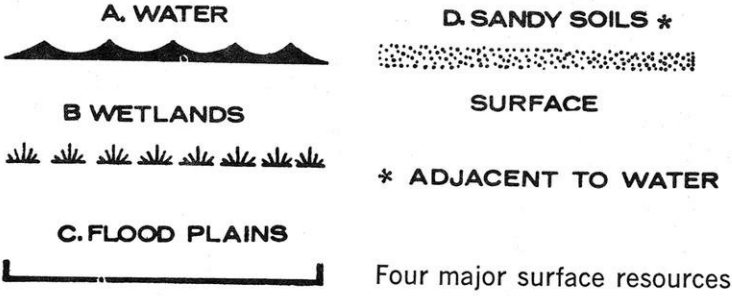
▼ ridges and shorelines

to the north have their fair share of design beauty, but it is the stream valleys, the bluffs, ridges, roaring and quiet waters, mellow wetlands and sandy soils adjacent to water that combine in elongated design patterns, tying the land together in regional and statewide corridors of outstanding landscape diversity.

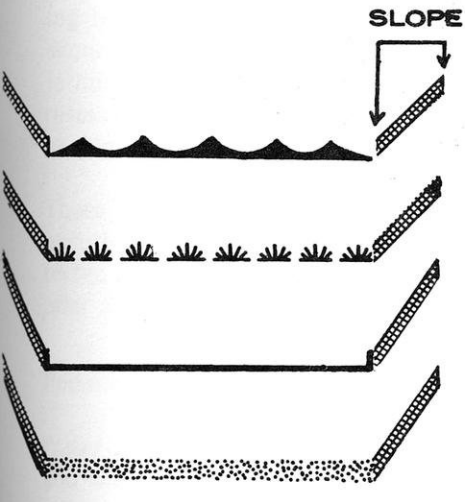
In our statewide studies we called these patterns "Environmental Corridors." These patterns offer outstanding opportunities as units for recreational-open space and environmental planning. Once inventoried and mapped, they encourage planning for **total environmental design.**

These patterns of water, wetland, slopes of twelve percent or over, rims, enclosing slope, and sandy soils adjacent to water, when combined into an environmental system, offer a source of strength, spiritual and physical health, and wisdom for the individual in addition to open space for play, recreation and enjoyment.

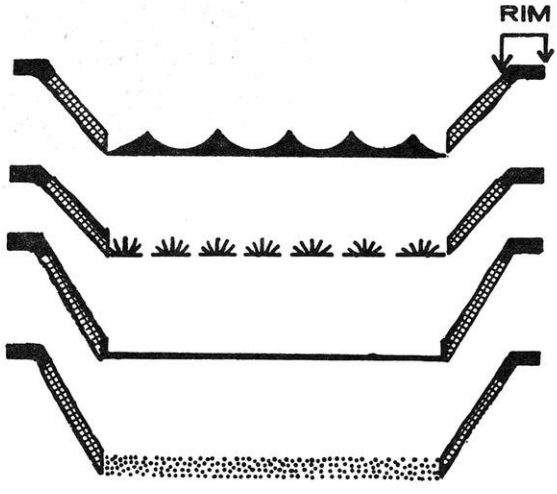
By mapping these corridors over the past four years and identifying their precise values, we hope to make the people of Wisconsin clearly aware first of all that such patterns do exist, that they generally encompass the flood-plains and topography too steep to plow and are the very lands with a low tax base, and that the critical task is one of seeing that they are protected.



Four major surface resources



Slope



Rims

Total corridor pattern

Expenditure of great sums of money on recreational development rather than protective programs simply will not get the most important job accomplished. We can always develop lands once they are protected, but these quality lands will not be available within a few years unless they are protected today!

Individual Resources and Resource Nodes

In any statewide program to inventory the many patterns needing protection and wise development, attention must be paid to the landscape features appreciated by farmer Bill Brown, who generally owns the fringe area now passing from country to city.

To tell Bill Brown that we want to protect his aquifer recharge areas, his atmosphere, his hydrosphere, his physiographic divisions, micro-climate, environmental corridors or even flood plains takes a heap of explaining.

However, to inventory his trout stream, balanced rock, natural bridge, waterfall, rapid, lighthouse, Indian mound, cave, and log cabin interests him; we have found that he is often willing and capable of assisting in the inventory of these isolated resources occupying a limited space on his "back forty."

In Wisconsin we now have inventoried and mapped more than 220 isolated specific resources with the help of the farm agents, soil conservation agents and the field people of the conservation department. In turn, these regional representatives worked closely with the local inhabitants — the voting public whose support is critical — in these field studies.

Perhaps the most rewarding result of this statewide resource value inventory was not so much the success of working with the local people (the mere fact of involving them develops a greater appreciation of landscape values), but the fact that by plotting water, wetland, and slope on a county-by-county basis we have discovered **that more than ninety percent of all the individual resources held in high esteem by the local population also lie within the corridor patterns,** often in concentrated areas we call **resource nodes.** Areas outside these corridors, being less favored by accidents of nature, or reflecting heavier impact by man, are more conducive to human alterations for economic and commercial exploitation, transportation, urban development, farming, and similar activities by man. Nodes possessing many different resources have, in turn, reflected the choice park areas within the corridor having **multi-purpose** possibilities.

These areas of high diversity, if protected, offer the greatest flexibility in assuring needed resources for both desires and needs of the future. Protected and developed wisely, these nodes, like beads on the corridor necklace, offer a recreational system with a variety of environmental experiences.

Potential Reservoirs

Water supplies have become extremely limited in many parts of the world, and will depend on new reservoir systems. In planning new reservoirs we consider land forms that create natural bowls and can easily be developed.

Examples of resource symbols

(Examples of 260 Values)

Intrinsic	Extrinsic
(a) Water Resources	
Natural Resources	Man-Made Facilities
1. Waterfalls	19. Swimming facilities
2. Rapids, whitewater	20. Boating facilities, ramps
3. Bathing beaches	21. Fuel, repair and supplies
4. Agate beaches	22. Marinas
5. Natural springs, artesian flows	23. Boating areas
6. Canoe routes	24. Outfitting posts
7. Wild rice areas	25. Harbors of refuge
8. Exceptional islands	26. Campsites
9. Fish habitat	27. Canals
10. Chasms	28. Dams, fishways, drainage ways
11. Trout	29. Locks
12. Muskellunge	30. Lighthouses
13. Walleye	31. Fish hatcheries
14. Bass	32. Mill ponds
15. Northern pike	33. Reservoirs
16. Sturgeon	34. Shelters for ice skating areas
17. Catfish	
18. Panfish	
(b) Wetland Resources	
Natural Resources	Man-Made Resources
35. Exceptional wetlands	38. Observation platforms
36. Wildlife observation	39. Wetland projects, levees, ditching and dyking
37. Wildlife hunting	40. Wildlife preserves
	41. Hunting preserves
(c) Topographic Resources	
Natural Values*	Man-Made Values
42. Caves	50. Ski lifts
43. Balanced rocks	51. Ski rope tows
44. Castle rocks	52. Ski slope structures
45. Exceptional glacial remains	53. Snow play areas, sledding, etc.
46. Natural bridges	54. Ski trails
47. Stones and fossil collection areas	55. Ski (cross-country)
48. Mineral ore outcroppings	56. Riding
49. Outstanding soil conservation projects (also farm conservation)	57. Hiking
	58. Nature trails
	59. Trail shelters
	60. Picnic areas
	61. Golf courses
	62. Youth camps
	63. Nature camps
*Unique geological formations	64. Day camps

These patterns must be identified and protected from urban encroachment if they are to serve as new sources of water.

Utility and Transportation Corridors

Environmental and functional factors can suggest the most logical patterns for future utility lines, street extensions, and highway alignment. These corridors must be identified and protected from other urban uses if we are to develop these systems in a comprehensive way for the future.

Human Waste and Disposal

Few people today, if asked, could identify where in a university or industrial community all past wastes from chemistry and research labs have been disposed. Some, no doubt, have been unwisely located above geological formations, making it possible for seepage to pollute underground water supplies. Offensive odors from such areas can also make human occupation impossible.

SUB-SURFACE PATTERNS

Aquifer Recharge

Within many of our landscapes we find our aquifer recharge patterns. These are basically porous patterns that permit our surface waters to penetrate the surface of the landscape and refill our natural underground storage systems. Protected from high density development, and assuming that we will have a normal rainfall, our underground storage systems will continue to provide drinking water for present and future generations.

Ground Water

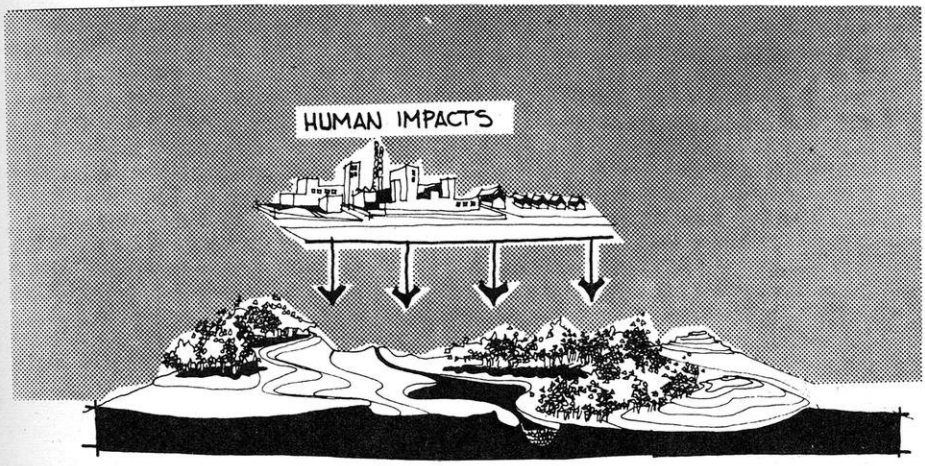
Geologic processes have created beneath the land's surface underground water storage systems. Since they contain much of our future water supply it is vitally important to know where these patterns are.

Building Material

In many landscapes the geologist has identified patterns of sand, gravel, limestone, and other minerals all necessary for the construction and reconstruction of our expanding cities and transportation networks. Human encroachment should be prevented above these valuable deposits if we are to have an economic supply near expected development. Underground excavation of minerals may also leave surface patterns unstable and subject to cave-ins and loss of property.

Volcanic-Earthquake Patterns

Each year we read of loss of life and property because man located his human use patterns in the paths of potential lava flows or straddles unstable vault lines. Homes, highways, campgrounds, and whole cities have been known to suffer severely because of such improper location.

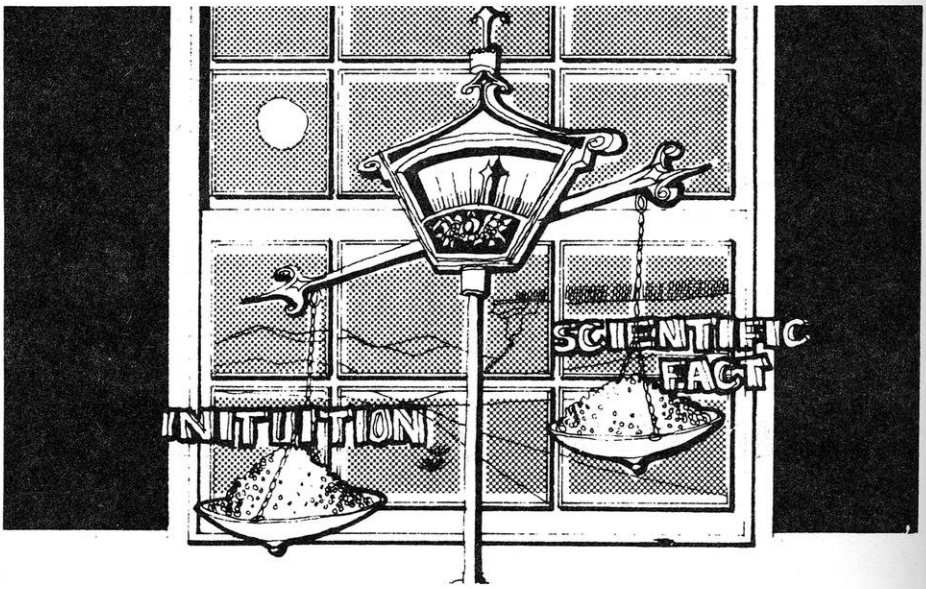


HUMAN IMPACT

If we are to develop alternative guidelines for directing human impact in harmony with these recognized patterns, it is becoming more obvious that we must also know more about the **range** of human impact.

At a recent conference in London entitled "Countryside 1970," it was discovered that although the English have **not** inventoried their natural and cultural values as one would expect, they have classified their human impacts on the countryside. In Paper #2 of an earlier "Countryside 1970" meeting, Dr. E. M. Nicholson and A. W. Colling suggested that while many discussions and analyses have been made of various parts of the problem of human impacts on the countryside, it appeared that no really comprehensive list and description was available. They then proceeded to create a chart identifying all **activities** and **operations** having an impact on the English landscape, **area** or **land-type affected,** nature of **effects arising, incidence-time, space, degree, parties interested,** and **examples of problems and possible solutions.**

In conclusion they pointed out that the chart was a tool for overall survey, for tracing relationships and for putting particular impacts or other factors in perspective. One of the broad points which seem to emerge from the chart was the very heterogeneous nature of the activities and operations responsible for impacts on the countryside, and the apparent lack of awareness among those concerned of their role in this respect.



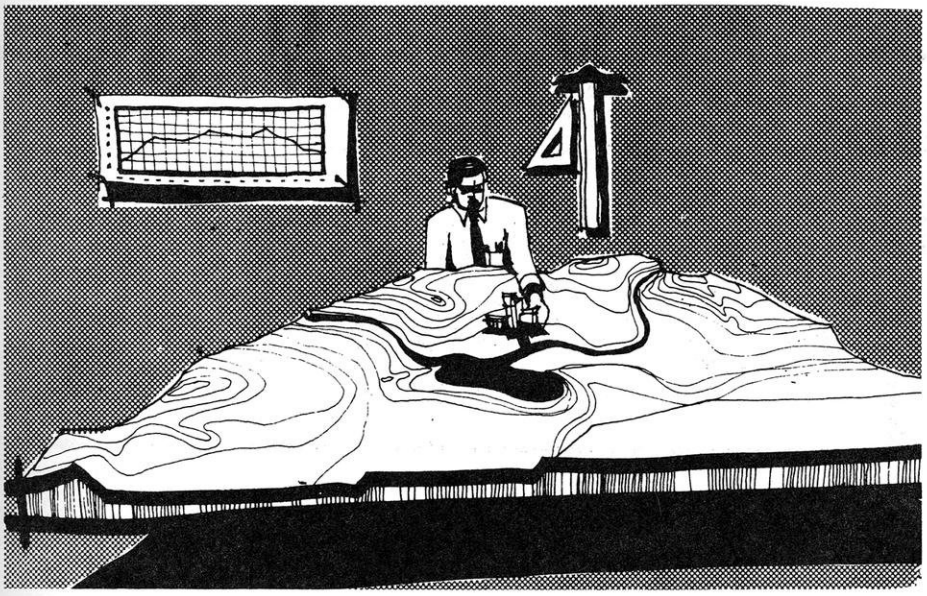
Human Needs

To seek an 'optimum' environment through 'awareness' programs, then, requires not only a better understanding of the diverse landscape patterns and the nature of human impacts, but also requires a much better understanding of the environmental needs of man. Our new Environmental Design Center at the University of Wisconsin stresses that research findings have identified relationships between the physical environment and human performance; that physiological health and psychological well being are affected by environmental variables; and that social behavior is influenced by enabling elements of the physical environment. Much still remains to be done in giving design interpretation to these many physiological and psychological factors.

Inventory Tools

Recognizing that the time, talent, and funds needed to obtain such comprehensive environmental data by traditional means is inconsistent with practical situations demanding integrated development at various scales and that there is the added problem of keeping current such project inventories, it is time we **seriously** consider solutions to these critical problems.

Aerial photography has been investigated sufficiently to indicate that, although far from ideal, it clearly offers one of the best hopes for efficient data collection. It promises results in a realistic time span at a cost that is in proper proportion to each inventory phase. An even more promising inventory tool might be the non-conventional air borne sensor. A sensor system placed in a stationary satellite might provide not only current data



but, linked to a regional computer graphic system, offer new and changing patterns as they evolve.

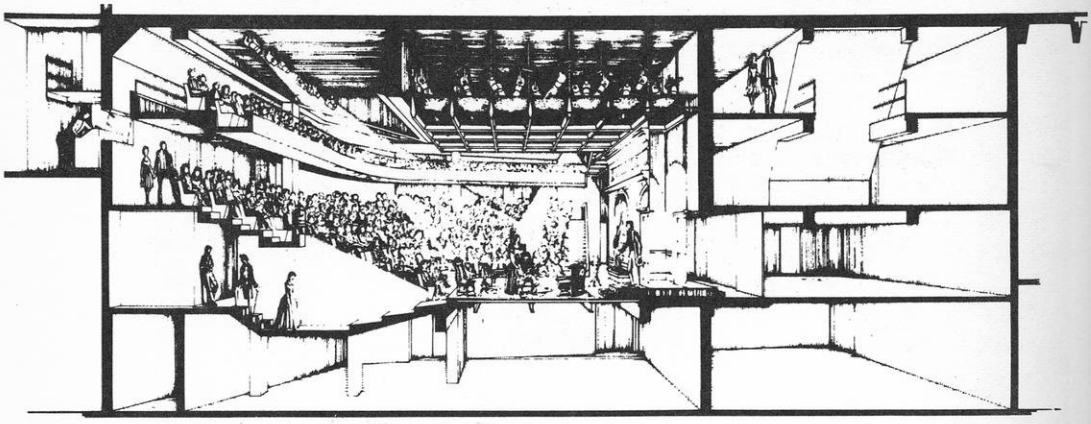
Awareness Centers

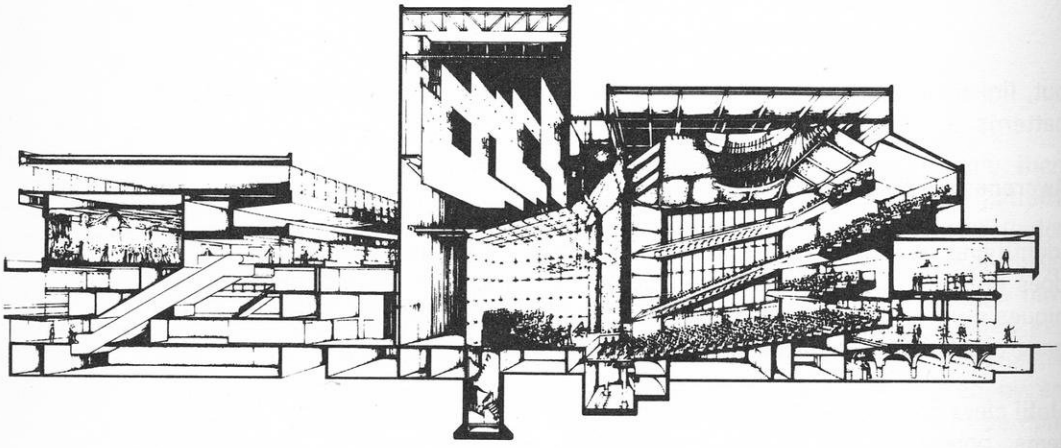
Identifying in any manner the most outstanding natural and human values does not, of course, assure their protection and wise development. Techniques must be developed for presenting these environmental studies to the general public in conceptual and pictorial form.

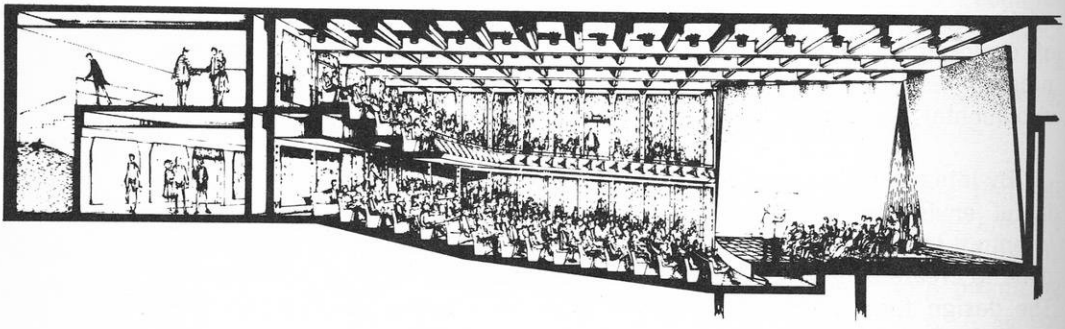
Until clear pictures and concepts about man and his environment, the problems, potentials and causal relationships are disseminated and become part of the common stock of knowledge, there can be little progress in guiding human impact in harmony with identified natural and cultural value patterns.

Recent advances in audio-visual presentation have developed a more direct relationship between the subject and educational materials. Nothing short of exploring these new dioramas, three dimensional movies, computer programmed slides, and "think boxes" will do if we are to develop environmental 'awareness.'

By integrating a broad scientific and perceptual awareness of the meaningful environmental patterns with human impact, human needs, new inventory tools, and imaginative Regional Awareness Centers much can be done to create a new design form for our local and regional environments. The design form which would evolve from this deeper understanding will not likely be arbitrary or preconceived. Rather it will be a functional expression consistent with the inherent needs of man and his environment.







by James Marston Fitch

If any new light is to be cast on current problems of theater design, it seems to me that we must re-examine some very old facts about man. Modern scientific knowledge should indeed enlarge our understanding of man's relation to his theater, but it is not apt to change the relationship itself. In all the vulgar rationalizations of technology (of which McLuhan's is merely the most glib); in all the venal apologies for the merciless technical attrition to which the living theater has been subjected, we meet this constant theme: **things have changed.** In some respects, of course, they have. We applied the electronic eye, the electronic ear and the electronic tongue to the performing arts. The number of legitimate theaters in the country dropped from 560 to 193 between 1927 and 1961; Broadway openings fell from 264 to 38 in the same period. Such changes may have been inevitable, given the uncontrolled commercial exploitation of the field. But this by no means proves that such changes were desirable or that they constitute the unique path for future development. Least of all does the grim record of the last thirty years "prove" that the experiental nature of human perception has been modified a millimeter or that the esthetic process itself has in any way been altered.

Most discussions of the esthetic process — whether in drama or painting or architecture — fail because they do not relate that process to its base in the reality of experience. Once removed from this matrix, it becomes possible to discuss esthetic matters as though they were abstract problems in logic. Current architectural theory and criticism suffers especially from this misconception. This finds expression in the persistent tendency to discuss buildings as though they were exclusively visual phenomena. This leads directly to serious misconceptions as to the actual relationship between the building and its human occupants. Our very terminology reveals it: we speak always of having **seen** such and such a building, of liking (or not liking) its **looks,** of its proportions or color not **seeming** just right, etc. These are all convenient expressions and they all have an aspect of truth. The danger is in their implicit assumption that man exists in some dimension quite separate and apart from his buildings; that his only contact with them is that of passive exposure; that this contact occurs through some narrow channel of sight; and that the experience is unaffected by the environmental circumstances under which it occurs.

If modern science proves anything, it is that the facts are quite otherwise and that our modes of thought must be revised to conform to them.

Were our esthetic experience with art form and artifact in truth so abstract and one-dimensional, then it would be quite easy to assert that the printed or electronic facsimile is an acceptable surrogate for the prototypal original. And, more and more, this is precisely our error: we find ourselves speaking of the live performance of Olivier in the Shakesperian tragedy and the telecast facsimile of it, or of the actual experience of the Lincoln Center

and a published photograph of it, as though they were exactly equivalent, interchangeably valid phenomena: in fact, they are only remotely comparable.

All art, all architecture is, like man himself, totally submerged in an all-encompassing environment. Hence they can never be felt, perceived, experienced in anything less than multi-dimensioned reality. A change in one aspect or quality of the environment inevitably affects our perception of, and response to, all the rest of the experience. The primary significance of a painting may indeed be visual or of a concert, sonic; but perception of these forms and response to their stimuli develops in a situation of experiential totality. It seldom occurs to us to wonder why we have never seen a performance of Hamlet in a snow-covered wheat field or listened to a concert in a storm-tossed rowboat. The controlled environment afforded by theater and concert hall are so taken for granted that their role in making the esthetic possible is quite forgotten. Recognition of this fact is crucial for esthetic theory, above all in the case of architecture. For, far from being narrowly based upon any single channel of perception like vision, our esthetic experience of the building actually derives from our body's total response to the environmental conditions it affords. It is literally impossible to experience architecture in any "simpler" way. **In architecture, there are no spectators: there are only participants.** The body of architectural criticism which pretends otherwise is based upon pictorial facsimiles of buildings (studied, incidentally, inside the controlled environment of another building!) and not upon actual exposure to real architecture at all.

Man was compelled to invent architecture in order, actually, to become human. By means of it, he surrounded himself with a new environment more nearly tailored to his requirements than any nature afforded. The central function of this architecture is thus to intervene in man's favor. The building (and, by extension, clothing for the individual and the city for society as a whole) has the task of lightening the stress of life; of removing the raw environmental load from man's shoulders so that he can focus his energies upon truly human tasks. The building, even its simplest forms, invests man, surrounds and encapsulates him at every level of his existence, metabolic and perceptual. For this reason, it must be understood as being a very special kind of vessel whose walls come more and more closely to resemble permeable membranes which can accept or reject, admit or reflect, the environmental forces which play upon them. The analogy is uterine — and not accidentally: for with such vessels man modulates the environmental forces acting upon himself and his activities and so guarantees their uninterrupted development, in much the same way as the mother's womb protects the embryo.

Architecture must thus meet criteria much more complex than those applied to other forms of art. This confronts contemporary architects with a formidable range of subtle problems, none of which will be solved unless this difference is understood. All architects aspire to produce beautiful buildings. But "beauty" is not a discrete property of the building: it describes, ultimately, the occupant's response to the building's impact upon him. This response is bound to be complex: psychic in nature, it is always grounded in somatic stimulation. Thus the esthetic evaluation of a building can never

be merely a matter of vision, it can only be a matter of total sensory perception. To be truly satisfactory, the building must meet **all** the body's requirements, for it is with the whole man, not just his eyes, that the building deals.

From this it follows that the architect has no direct access to his client's psyche: the only channels open to him are indirect, somatic. Only by manipulating the physical properties of his environment — heat, air, light, color, sound, odor, surface and space — can the architect reach his client. And **only by doing it well** — that is, meeting all his requirements, objective and subjective — can he create buildings which the occupants may find "beautiful."

The foregoing postulates seem essential if we are to understand why the design of all theatrical buildings is such a hazardous process and why so many recently-completed buildings have proved so disappointing in real life. The architects have simply not employed experiental criteria in their design decisions. In creating vessels for the performing arts, the architects are intervening in one of the most complex of all esthetic processes. The painter or the poet, for all the public nature of his creations, works in private. For this work, he needs one sort of environment; but the viewer of his canvas or the reader of his poem may require quite another. But in the theater the work of art is created anew with each performance, right in the presence of its consumers. Live actors, dancers, musicians confront the living audience. Action and reaction are to all intents and purposes simultaneous: the contact is electric and yields an emotional climate which is specific to the theater. It is the product of a **triangular** relationship (not a two-way one, as is commonly assumed): the actor's impact upon the audience as a whole; the collective response of that audience; and the effect of that response upon the individual playgoers who make it up. This three-way feed-back is what has always made the theater the most electrifying of all the forms of art.

Until modern times, it was always understood that each theatral form — play, opera, concert, dance — had its own special environmental requirements and own inherent scale. When the Greek city of Eretria in Euboea made attendance at the theater compulsory for its citizens on certain high holidays, it was acknowledging the potency of the form. The theater was a major instrument whereby its citizens were inculcated with Greek values — where, in sober fact, they learned to be Greek. The form of the play and the form of the theater that held it had symbiotic origins, in whose development the playwright and the architect took equal and mutually supporting parts. Lacking the technical means for amplification of word or gesture, the authors developed a characteristic set of formal conventions — the shouted lines and exaggerated, stylized gestures; the tragic and comic masks; most of all, the Chorus. Placed midway between the cast on its raised stage and the audience in its roofless bowl, the Chorus was a remarkable invention. It acted both as interlocutor for the audience (Why, oh why, must Oedipus kill his father at the cross-roads?) and as interpreter for the playwright (Patience, patience, you will see, the Gods have willed it so) Pulsing back and forth between the cast and the audience, the Chorus

welded the two into one communion. Catharsis through pity and terror was the result.

Understanding both the importance and the fragility of this emotional climate, Greek architects exercised great care in designing the ambiance in which the play was to be experienced. Lacking adequate artificial illumination, performances were held in daylight. With the rainless Agean summers, there was little need for a roof but, without any technical means of visual or aural amplification, sight lines and acoustic behavior had to be exactly calculated. The Greek theater building was thus a vessel perfectly shaped to contain the Greek play. Moreover, its limits were perfectly comprehended. In such great structures as that at Epidaurus, with a radius of 193.5 ft., they pushed this particular design for communication just as far as the unaided eye and ear could reach. Most Greek theaters are considerably smaller.

Because of this experiential totality, its physical union of actors, audience and individual playgoer, the Greek theater can never become "obsolete." It represents a prototypal form **which cannot be manipulated without fundamentally altering the theatral experience itself.** Even to enlarge the auditorium is to push the outermost seats beyond the range of good seeing and hearing, thereby reducing the potency of the actors' projection. These limits are established by the physiology of the eye and the ear and they cannot be violated without a qualitative dimunition in the experience itself.

American architects, like Americans generally, have accepted without serious challenge the proposition that technology has made obsolete or inoperative all these ancient relationships. Yet it should be obvious that when, for example, a play is transposed from the stage to the movie screen, it has already been divested of its most magical property — that feed-back which enables the audience not merely to receive the play but to modify the very quality of the actor's projection by the intensity of its response. In the movie, the audience no longer has a direct line of communication with the actor. This role is delegated to the director, who has a double chance to intervene in the audience's behalf — first in the actual shooting of the scenes, then in the cutting rooms where the facsimile is given its final form. The extent to which he understands his audience's needs and the responsibility with which he acts in their interest will determine the ultimate value of the production. Modern audio-visual technology gives him an acceptable facsimile of multi-dimensional reality; and as long as it is projected before the living audience of the movie theater, it maintains some of the central elements of theatral experience. A viable art form results. But when this same movie is projected upon an outdoor screen and the individual members of the audience are isolated in the sealed compartments of their individual automobiles, the situation is further compromised. Perception itself is fragmented. The visual image is reduced in size, distorted by curved glass, dimmed by condensation, wipers, etc.; the sound, robbed of dimension, direction and depth, issues from one little box; heated or cooled air from another. The entire experience is converted into a travesty of the technical virtuosity which makes it possible.

And when, finally, that same cinematic facsimile is projected across the indecent privacy of the TV screen, the process of electronic attrition is complete. With the radical alterations of both the intrinsic properties of the form itself (grotesque distortions in size, scale, color and length as well as the periodic interjection of extraneous advertising) and the radical change in the ambiental circumstances under which it is projected, the play has been reduced to an impoverished simulacrum of the original. In removing it from its special container of public exposure, the form has been mutilated and the climate demolished. Now, indeed, man has been reduced to the one-dimensional role of passive spectator. Instead of being submerged in the rich and stimulating theatral experience, a participant through all his senses, he views it as if through a knot-hole.

It would be nonsense, of course, to argue that all electronic facsimiles (films, recordings, tapes) are without esthetic value or cultural utility. But it is equally nonsensical to argue that they are identical with or interchangeable with their prototypes. Yet this is just the position assumed by many critics, including one who writes:

> *. . . almost any recording studio is acoustically superior to all but half a dozen halls in which orchestral music is played to audiences; and it is preposterous to think that a third-rate orchestra in a second-rate hall is closer to the prototype (what the composer intended) than a great orchestra, using the most modern equipment, in a studio.*

But the conditions under which the record is cut or the video taped are not the decisive factors in the experience: **it is rather the experiential circumstances under which they are projected and received.** These are literally never "superior" in the noisy bar or across the static and flicker of the living room TV, or in the parked car or the picnic grove. It is preposterous not to recognize this fact. Indeed, one could easily argue that it might be much more preferable actually to hear the live performance of a third-rate orchestra in a second-rate hall. (Though why must we assume, with this critic, that we must content ourselves with third-rate men playing in second-rate architecture?) To insist upon distinctions is not to assume an "undemocratic" posture, as this same critic has charged: it is rather to establish and define the critically-important categories of experience in a period when the tendency is to vulgarize them all.

Clearly, some art forms sustain technological duplication and mass distribution much better than others. The artistic ambitions of Twain and Faulkner survive the printed facsimile far better than those of Rembrandt or Rodin, just as Beethoven's full intentions are more adequately represented by recordings than are those of Shakespeare. But we might recall that the only literary form without an oral origin — and without the artistic dimensions derived from that ancestry — would be the census tract, the chemical formula or the mathematical treatise. All other literary forms — novel, play, poem, history — reveal their debt to an oral prototype. Tribal histories like **The Illiad** or the Old Testament were not only "meant to be read out loud." They were first **made out loud,** so to say, and only subsequently transcribed.

For just this reason, for example, many of Mark Twain's most delicious anecdotes, like that of the jaybird at the knot hole, could only have come into being via the spoken word. Many of his essays and short stories were polished in repeated personal performances before they saw print: and, judging from contemporaneous accounts of his tours, it was on the stage, face to face with his audience, that his special art achieved its most electrifying power. If this be true, then the printed facsimile of his works, while much, much better than nothing, is much, much less than all. A recording of Hal Halbrook's famous readings of Twain is more moving than a printed facsimile. An actual performance by the live actor before a live theater audience is undoubtedly even better. But to have Twain himself before us in the flesh would undoubtedly be best of all. These are real and important distinctions between different levels of experience; and it is dangerous for both prototype and facsimile to ignore them.

On the basis of recent American experience, we have every reason to be distrustful of the electronic facsimile: its tragic vulnerability to commercial manipulation, exploitation and adulteration. It is quite true that modern telecommunications, carrying visual and aural facsimiles, make possible the sharing of theatrical, musical and balletic events with much larger audiences than ever before. But not, as we have seen, without profound attenuation of the line of communication between performer and spectator. The greatest danger is the most familiar: in preparing the form for reproduction, the entrepreneur inevitably modifies the form itself. His motives for this modification may be either valid or venal. But, in either case, they are altogether extraneous to the esthetic requirements of the form itself and, consequently, hostile to its esthetic integrity. Thus the stage play is "cut" to meet the time modules of broadcasting and to permit the interjection of commercials. It is "adapted" to form musicals or movies which are, in turn, further "processed" for telecasting. Musical compositions may get responsible handling at the hands of some recording companies, but the records and tapes themselves will be amenable to needless manipulation. The results are often stupefying: a single composition can be "excerpted" to serve as a "theme song" for a movie or a "signature" for a telecast, or cut up into easily digestible bits to form "mood music" for dining, dancing, or "just dreaming."

Even when mass production of the facsimile leaves the original work unaltered and intact, it raises another danger. Heedless repetition of the form ends by emptying it of its emotional force. Overfamiliarity with a work of art reduces its cultural potency, ultimately destroys its capacity to move us. There is some upper limit of multiplication beyond which prints of Van Gogh's **Sunflowers** or broadcast recordings of Tchaikovsky's poignant concertos become just soiled clichés. The very vocabulary of critical discussion is weakened: **tragic** comes to mean merely sad (lost pet, fallen breasts) and **comic** comes to describe the witless violence of Orphan Annie or Steve Canyon.

All these may be tendencies which cannot be stopped or reversed; it may even be that the benign aspects will ultimately cancel out the negative; that, through some internal balance wheel in cultural development, we can win

through to a new and higher level of popular taste. But if so, an indispensable requirement will be the preservation and intensive cultivation of the prototypal experience as the standard of value against which all variations can be judged. For the performing arts, this prototype will be what it has always been: (1) a play (or ballet, opera, symphony) performed by live artists before (2) a live audience with (3) the whole process contained in a building especially designed to meet its requirements.

And the performer, for his fullest development, requires this prototypal experience quite as much as his audience. How else, in fact, can he develop to his fullest capacity except by a continual confrontation of his audience? An electronic audience may support the movie star in style but he can never speak to them except through the monitored facsimile of film and they can never answer him except by fan mail and gate receipts. The TV actor may often perform before a live studio audience; but, ironically, commercialized technology is able to deform his relationship at another level. The producer uses this studio audience as merely another prop, like sets or music, to be manipulated in the telecast. The real audience before the flickering screen is exposed to a facsimile audience whose response can be magnified, dubbed-in or even faked, as the scandals of several years ago revealed.

A steadily diminishing proportion of professional performing artists spend a decreasing amount of time before a live audience. There are two consequences of this technological attrition, economic and artistic. The first is serious enough. The second is, if possible, even worse, as many testified at the Congressional hearings on the status of the performing arts in the U.S. Said Roy Harris, the famous American composer:

> *Most of our gifted composers (are forced) into the position of being amateur. By 'amateur' I by no means intend to imply any lack of talent, training or accomplishment. I mean that these composer's prime efforts and best hours are given in service to those secondary positions which sustain them economically. . . . Each new generation of composers is more helpless than their predecessors. . . . One of their great problems is to hear their own music rehearsed and performed. You cannot become a fine craftsman if you do not hear your works performed.*

Agnes DeMille, the well-known dancer and choreographer, made much the same point in even more poignant terms:

> *The ballet theaters for the most part exist as private charities, on a hand-to-mouth basis. . . . But the choreographer has to work on live bodies. He cannot*

> *do it on paper. (He) needs live bodies, and real space and some sort of rhythmic beat. And eventually he needs a theater so the work can be seen . . . there is very little immortality for work that cannot be seen. . . . (We) must have some place where absolutes are learned, where big challenges are attempted, where the unknown is braved. That is not to be found in The Ed Sullivan Show.*

And the dancer, Melissa Hayden, testified eloquently to the difficulties of becoming a professional ballerina:

> *I first wanted to study ballet at the age of 9 but my family could not afford the cost of the lessons. . . . I received no inspiration, no guidance and no exposure to the other performing arts. . . . There are two essentials to mature as an artist — simultaneous study and directed performance. In my day there was no place in the United States where both could be had simultaneously, and few places where either the one or the other could be obtained.*

All the evidence indicates that American society needs a living theater — multi dimensioned, professional, economically secure and properly housed. This would be true even if the democratic masses wanted nothing more than privatized facsimiles for their daily fare. In fact, it would be more true than ever because ultimately every reproduction, facsimile or duplicate must derive from a living unique original.

The foregoing may appear to be a most round-about way of establishing criteria for theater building design. But it seems to me necessary to reformulate these fundamental propositions today, when many modern theaters (like much modern architecture) abound in the frivolous, the idiosyncratic and the arbitrary. Despite the fact that the technical means at the disposal of the architect are incomparably higher than ever before, he is producing new theaters whose over-all performance is less satisfactory than many built centuries ago. This paradoxical state of affairs is due to his having uncritically accepted the pretensions of technology, on the one hand, and indulging himself in subjective, formalistic design decisions, on the other. Architecture is no longer the exclusive province of one man, the architect: he shares the field with a broad range of specialists — acoustical, illuminating, airconditioning and structural engineers. Their very presence on the scene permits the architect to work in broader and more daring terms than hitherto, since responsibilities formerly his alone can now be delegated to these specialists. But these experts lack a common conceptual approach

to what I have called the experiential aspects of architecture. The environmental requirements of the putative playgoer are studied, but studied piece-meal, each by the appropriate specialist. These components are not often reintegrated into a satisfactory total environment. Thus we find serious acoustical malfunction in new theaters, like the Philharmonic and New York State Theater in Lincoln Center, even though some of the leading acoustical engineers in the country had been involved from the very first.

The modern architect has a critically important responsibility here — and too often fails. One reason for this is that, in his work, **the appearance of things** tends to carry a weight in decision-making which is quite disproportionate to its objective importance. Being himself a visual artist (a blind architect would be a contradiction in terms) this bias in favor of vision amounts almost to an occupational disease. Whatever complex manipulation of environmental forces he may have in mind in a given building, his principal means of communicating his intentions are in pictorial and plastic terms — i.e., by means of drawings, sketches and models. Like heliotropism in certain flowers, this bends the design in the direction of **what it will look like** to the detriment of other values equally important but much harder to visualize: what it will **sound** like, what it will **feel** like, what it will **smell** like. Thus the temperature and ventilation of a theater during a performance will play a much more critical role in the audience's response than the color of walls or upholstery or the shape of the proscenium. But it is much easier to conceptualize the curve or the color than the temperature or air movement. Hence our theaters are full of devices aimed primarily at pleasing the eye (though not necessarily aiding it in perceiving the play itself) while other channels of perception are given only token attention: sight lines violated, ventilation skimped, acoustics poor, seating uncomfortable, etc.

A bias in favor of the visual world is not the only characteristic which the architect shares with the painter and sculptor. Like them, he aspires to the creation of formal order. Like them, he hopes to resolve the contradiction between form and function, content and context, in such a fashion as to produce a work of independent esthetic value. The parallel ends here, however, for unlike the artist, the architect aspires to an artistic validity **above and beyond the basic need which called his building into being.** This dual ambition makes his task, if not of a higher order than that of painter and sculptor, then certainly of a greater complexity. For though his building may, like a piece of sculpture, be susceptible of plastic manipulation for purely formal ends, his actual material is not clay but social process and living tissue, each with its own ineluctably non-esthetic ends. Hence the contradiction between the formal and the functional is immanent in every design and never completely resolved in any completed building. But all too often, conflicts between the formal requirements of the container and the functional requirements of the contained are adjudicated in favor of the former. The occupant is simply forced to fit.

The theater seems to encourage this sort of "solution," perhaps because of the Baroque-Rococo tradition of it's being a kind of ante-chamber to the world of make-believe. In any case, it often leads the architect into imposing upon the theater (and especially the auditorium proper) forms,

colors and decorative devices which constitute a hostile action against playwright, cast and audience alike. This is the tendency against which Walter Gropius warned in **The Total Theater,** a prescient and too-little known paper of the 1930's:

> *The task of the architect today, as I see it, is to create a great and flexible instrument which can respond in terms of light and space to every requirement of the theater producer; an instrument so impersonal that it never restrains him from giving his vision and imagination full play.*

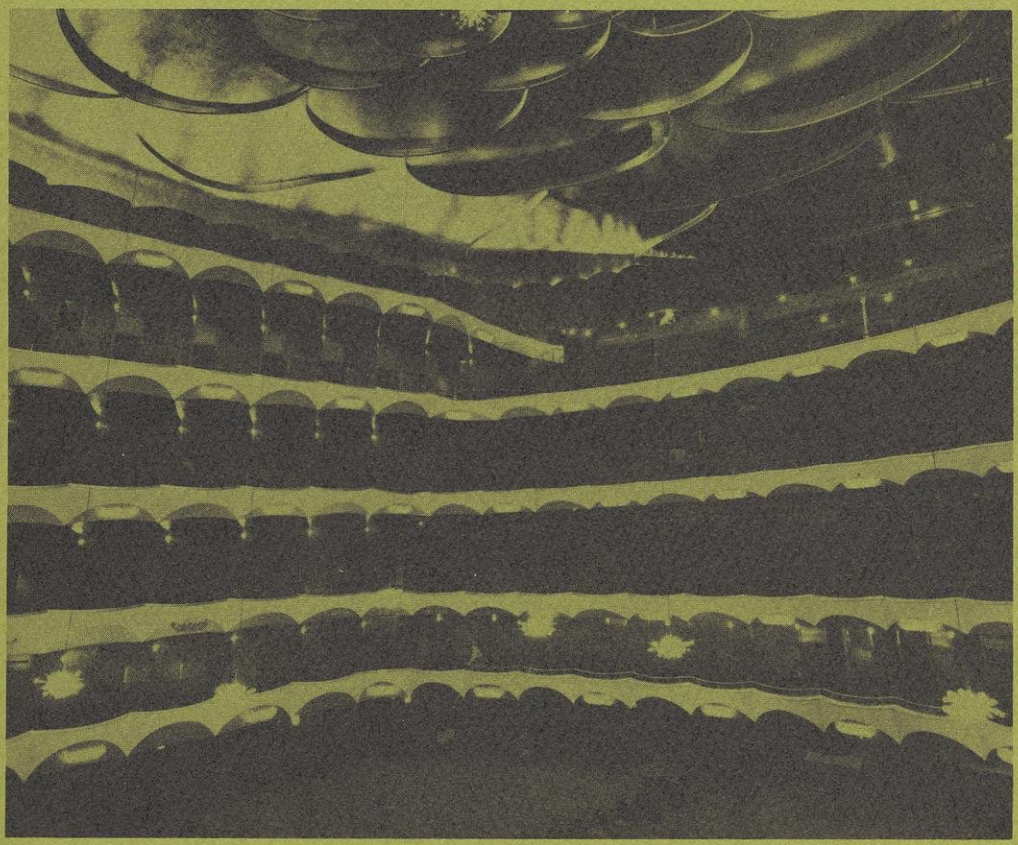
Here Gropius is demanding the sublimation of the architect's own ambitions as a creative artist, a demand which most of his colleagues have found unacceptable. He himself had designed such a theater for Berlin in 1927, though it was never built. It had many movable elements which would have permitted the orthodox deep stage or a wide apron before the proscenium or a central arena-type arrangement. Instead of conventional walls around the bowl-shaped auditorium, he proposed an annular extension of the stage, behind which there were movable screens upon which lights, transparencies or movies could be projected.

In this remarkable anticipation of modern theaters, Gropius pointed out that "these ingenious devices" had no value of themselves. They were aimed at **"the supreme goal — to draw the spectator into the drama."** The central purpose of his impersonal instrument was to *"abolish the separation between the 'fictitious world' of the stage and the 'real world' of the audience by erasing the distinction between 'this side' and 'that side' of the footlights.* His theater was thus to produce an environment specially designed at maximizing communication between actors and audience. No expression of the architect's own virtuosity was to be permitted to obtrude between the two. His aim, he wrote, was the mobilization of all the technical means at his disposal in order

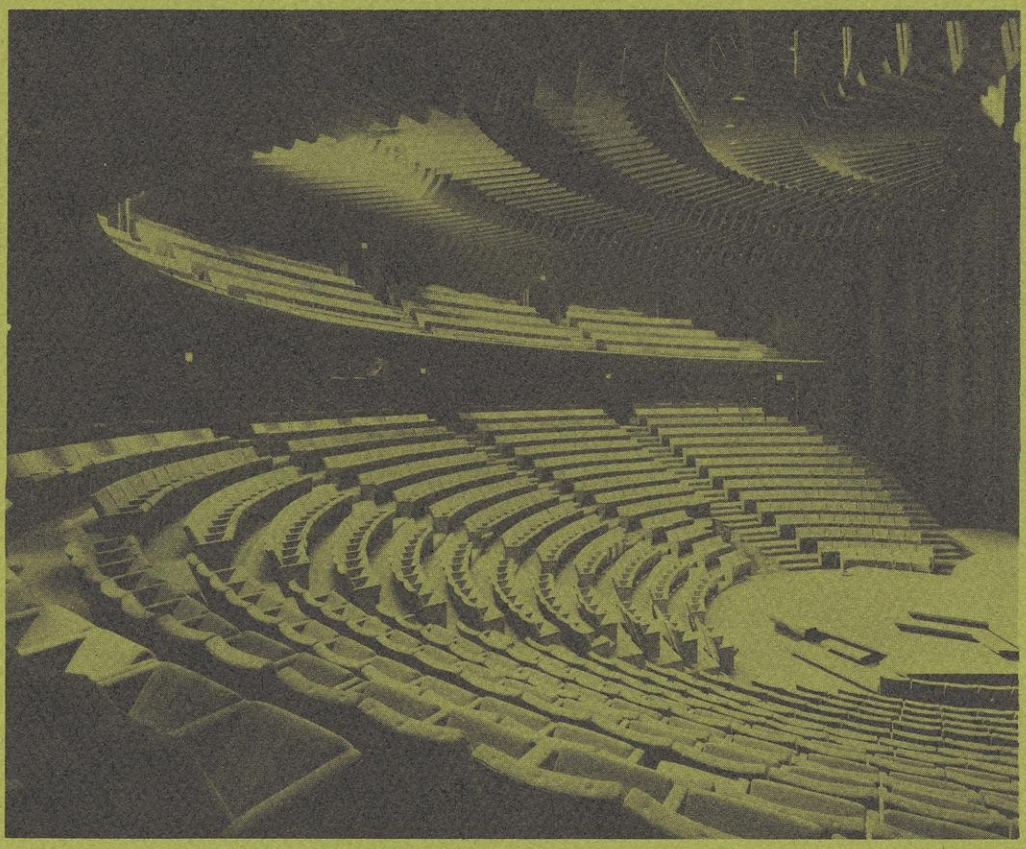
> *"to rouse the spectator from his intellectual apathy, to assult and overwhelm him, to coerce him into participation in the play."*

The architect's contribution to this participation would be a vessel which would take every extraneous environmental load off the shoulders of actors and playgoers alike. Modern technology would be employed to banish all impediments to communication between them; to afford the director every facility for any sort of production; to create thereby the objective conditions in which the special emotional climate could flourish. Precisely because the raw materials of the theatrical performance were make-believe and illusion, and architecture of perfect truth was required.

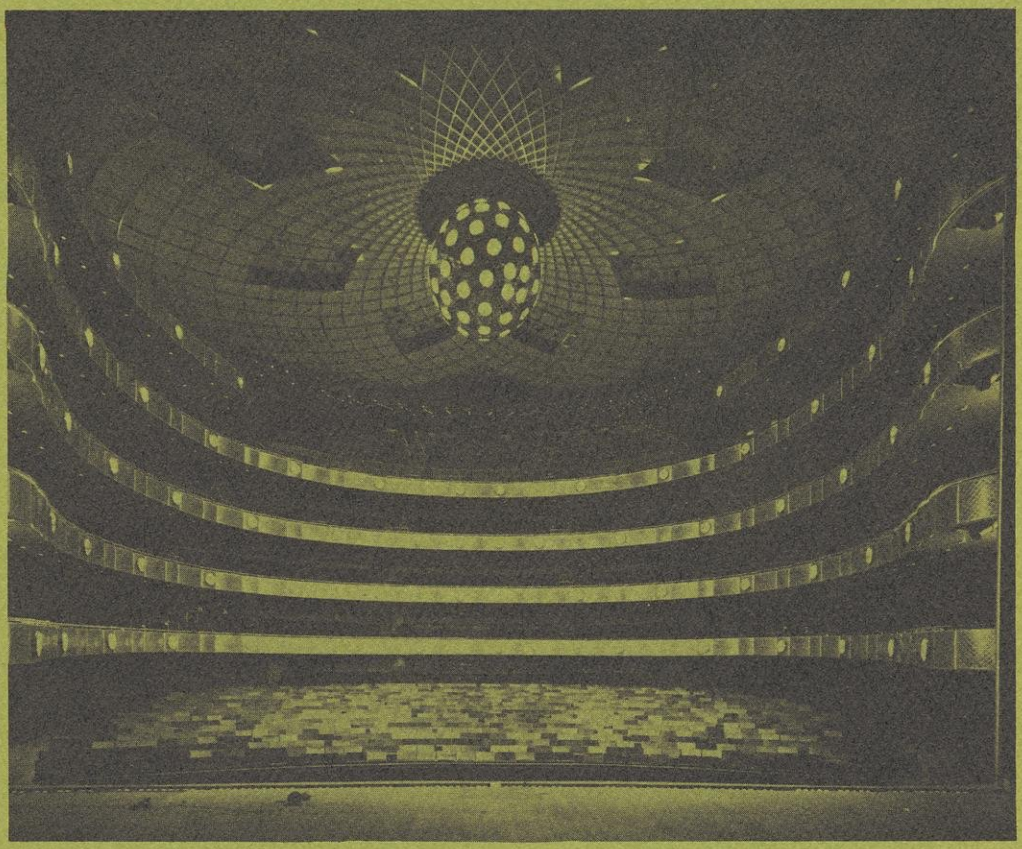
An architecture of perfect truth, then, would derive from an understanding of and respect for the experiential nature of the theater in both its socio-cultural and psycho-somatic aspects. The success or failure of many recent theater buildings can be understood in these terms. If we apply such criteria



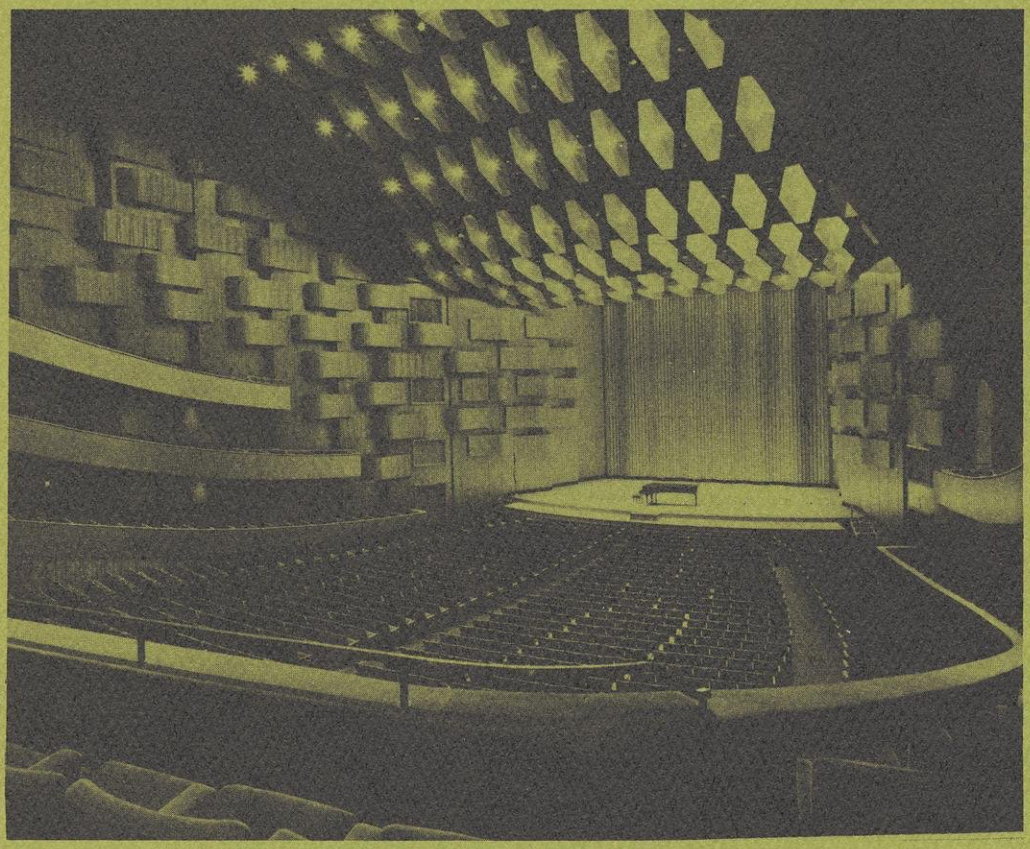
Metropolitan Opera House,
Lincoln Center



Vivian Beaumont Theater,
Lincoln Center



New York State Theater,
Lincoln Center



Philharmonic Hall,
Lincoln Center

LINCOLN CENTER

Night view of Lincoln Center showing its four major theaters completed. At the right is Philharmonic Hall, the first building to open in September, 1962. At left is the New York State Theater which opened in April, 1964. In the far corner at right, just visible through the trees and overlooking Lincoln Center Plaza North, is the Vivian Beaumont Theater and Library & Museum of the Performing Arts which opened in 1965. The Metropolitan Opera House with its five great arches at top center opened September, 1966.

to the four new theaters at Lincoln Center, it will be easy to understand why the Vivian Beaumont is the best from an all-round experiential point of view. Some of this is obvious from visual evidence alone (even allowing for the inherent limitations of the photographic facsimile). The geometry of the Beaumont is the purest, most consistent and least idiosyncratic of the four. These qualities derive from its having followed quite closely the Greek parameters (diameter 130 ft.; seating 1059 to 1140; shallow, semi-circular auditorium). Nor does it make any use of pseudo-historical decorative devices (e.g., the chandeliers, swags, cartouches and upholstered walls of the Metropolitan and Philharmonic.) But these visually-conspicuous characteristics are only the visible surfaces of an experientially satisfactory behavior. By all odds, the Beaumont is the best vessel in the Center for the projection of its particular theatrical form.

The mixed reaction of the critics to the four theaters has been revealing. The architectural critics have tended to discuss them in almost completely formal or "esthetic" terms — i.e., as visual phenomena. At this level, there has been some disagreement (mostly over the patent vulgarity of the Metropolitan Opera) but, generally speaking, all four got a favorable reaction in the architectural press. The response of music and drama critics, on the other hand, has been much sharper. The Philharmonic and the State have become notorious for their acoustical malfunction. As a result, the Philharmonic has been completely re-done internally for a third time (at a cost of just under one million dollars). The State will apparently be only used for operatic and balletic performances — i.e., for those forms in which optimal aural acuity is not essential. The acoustical behavior of the Metropolitan, on the other hand, has struck qualified critics as being very good, whatever reservations they may have expressed about its appearance (or atrocious sight-lines from the boxes and upper balconies). Only the Vivian Beaumont got high marks from everybody.

The architect of the Philharmonic, Max Abromowitz, is reported to have said: "if we have learned anything from all this, it is that acoustics is still an inexact science." But this is to place the reasons for failure on too narrow a basis: it would seem, rather, that the hall failed because of fundamentally architectural misconceptions. For example, the acoustical engineer had himself visited all the world's leading concert halls. He had found their average seating capacity to be around 1,400, their average volume under 600,000 cu. ft. Yet for economic reasons, the architects agreed to double the capacity (almost 3000) and greatly increase the volume (850,000). And the engineers went along, obviously feeling that such a change in scale was merely quantitative and hence subject to purely technical manipulation. In experiential reality, the miscalculation proved disastrous.

These four theaters thus make a good laboratory demonstration of the main thesis of this paper. To have built them at all is, of course, a boon to the whole world of performing arts, artists and audience alike. To have built them better would have required not more technology but closer attention to the real constants in the complex equation of human experience — our own unchanging metabolic and perceptual capacities, our unalterable requirements for esthetic satisfaction.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He is a poet and music critic and
a former contributing Editor of
Arts and Architecture.

IF I C

Conceit for Lear

I	INTROIT — the Armed Man, total, IGOR STRAVINSK**Y**	**Y**
G	**G**loria patrem, qualified in excellence, American O **K:**	**K**
O	**O**ut of these due, the one man conceiving praise**S**	**S**
R	**R**esponds for multitude, nation and signIFICatio**N**	**N**
S	**S**o through one many alike sing unique **I**	**I**
T	**T**oiling, tolling each his mystery in octa**V**	**V**
R	**R**esounding as in Chapel Royal the King's Musick a like **A:**	**A**
A	**A**we unbelieving that before science the unquenching Tige**R**	**R**
V	**V**indicates in nakedness all who sign in his sigh **T:**	**T**
I	**I** — but who is he? The reversal reverse**S**	**S**
N	**N**ame and nomen, Credo in unam, SIGNificATU**R**	**R**
S	**S**ealed but unseen: that I may go proud, forlorn, **O**	**O**
K	**K,** as in the possession of thy hands, **God**	**G**
Y	**Y**et permitting that I sole serve him in mine **I**	**I**

for Igor Stravinsky
after a form proposed by Lawrence Morton
Tuesday, 11-1-66, 8-9 a.m.
Copies to each that day

*See author's notes on IF I C on page 594

Author of *Stills And Movies* (1961), *The Canaries As They Are* (1965), and in *The Financial District* (due Summer 1968). He is associate editor of *Art News*.

NAKED

Take everything off
and stand in the sun
Watch sweat begin to run
like streams washing down
into your valleys

Change what you've been going as
Drop the outfit you're wearing
The more the clear light covers you
the more you'll become able to act

Day by day you have been
going about things
Let them alone

What comes between me and you
What we actually think
What we actually do
Will dress us

She is presently working on a five
act play "Near Dance Drama."

In the Garden
Okra blooming, spears ribbed
their seed no blood on earth
would claim. I walked on sharper stones
an hour ago, among the deer trails
and was pleased enough that no one
saw me. A while
I passed among the scrub trees
like wind, scrubbing leaves
with my sleeves to a polish that flashed
between clouds. Now, here,
among the dying spring beans,
where the light is silvered and the sun
not yellow, I know I must have
left footprints, out there.

His poems have appeared in *The Beloit Poetry Journal, Castalia, New Mexico Quarterly* and *Trace.* He teaches creative writing at Wisconsin State University—Oshkosh.

THERE IS SOMETHING I WANT TO SAY

Not a sound to pull
the world into new shapes:

silence waits
on puddles and puddles.

The lake lies languid
in the rectangular window,

and the festering sunlight
becomes paralytic.

But the butchers
have wiped their dead furniture

and christmas
with us—

starry meals:
tables balloon with meat

and sugar
(mine squeaks like a funny

pink cat).
And my mother,

did you hear her
heart beating in

the ocean
with fierce courage?

She has been featured in *Origin*
since her last appearance in
Arts in Society.

TRAVELERS

Lake Superior region

I

In every part of every living thing
is stuff that once was rock
that turned to soil

In blood the minerals
of the rock

II

Iron the common element of earth
in rocks and freighters

Sault Sainte Marie
the old day *pause* for *voyageurs,*
bosho (bon jour) sung out
by garrison men

Now locks, big boats
coal-black and iron-ore-red
topped with what white castlework

The waters working together
internationally
Gulls playing both sides

III

Through all this granite land
the sign of the cross

Beauty: impurities in the rock

IV

Here we touch the polished
ruby of corundum
lapis lazuli
from changing limestone
glow-apricot red-brown
carnelian sard
from Uruguay
and silica-sand agate
from nearby shore

Greek-named, Exodus-antique
kicked up in America's
Northwest
you have been in my mind,
between my toes,
agate

V

Let the English put sun
in the name Radisson
and make gooseberry jam
of Groseilliers
(GrosaYAY)
river, falls, a whole country
gooseberry

'a laborinth of pleasure'
this new world of the lakes —
Radisson

Long hair, long gun,
no fingernails —
pulled off by the Mohawks
when they bound him to the stake
for slow killing

Forty years ago now
toward Rainy Lake
ospreys dived for fish
and eagles swooped to snatch
from ospreys as they did

when Radisson
Knife Lake-rendezvoused
with Chippewa, Huron,
Ottawa, Sioux for furs
this lake (State 65) named
for his gift to them
the first steel knife
they'd seen

VI

The long canoes

'Birch Bark

and white Seder

for the ribs'

VII

Schoolcraft and party
left the Soo with canoes
US pennants, masts, sails,
chanting canoemen, barge,
soldiers
for Minnesota

Their South Shore journey
as if Life's —
The Chocolate River
The Laughing Fish
and The River of the Dead

Peaks of volcanic thrust,
hornblende in massed granite
Wave-cut Cambrian rock
painted by soluble mineral oxides
washed by the waves and the rains
A green running as from copper

Sea-roaring caverns —
Chippewa threw deermeat
to the savage maws

Voyageurs crossed themselves
threw a twist of tobacco in

VIII

Of the wild pigeon

did not man

maimed by no

stone-fall

mash the cobalt

and carnelian

of that bird

IX

Into Minnesota
beside the great granite,
gneiss and the schists

to the redolent pondy lakes —
lilies, flag and Indian reed
'through which we successfully
passed'

X

Came now to joy,
the shining lake-study-
pronouncement:
the primary source
of the Mississippi River

Itasca
(from *veritas caput)*

XI

The smooth black stone
I picked up in true source park
the leaf beside it
was once stone

The sea went over
Calculate:
our coral bones

I caught myself faintly
in the glass of the museum's
glacier exhibit

XII

I'm sorry to have missed
Sandy Lake
My dear one tells me
we did not
We watched a gopher there

He is a philosopher of language who
works as a letter carrier in Chicago.

TASTE

It is a matter of taste (I am told) that the knife, already,
Has pierced my skin and is looking for words.
It is a matter of taste that my hands are fondling the syllables
Like an old habit. That in my mouth is the taste
Of crushed butterflies. That is a matter of taste.

How deep does the taste go? Slowly, as rocks are drawn
Gently into the earth, covered by layers of loam, more often lately
I am drawn into the mouth of all that is gentle and without words,
The stone crusted with salt, and the honey
Filled with the anger of bees.

UNDERSTANDING THE WORLD

Loss of an empire. Weather change.
Numbness at the extremities.
Snow sifts through the limbs
Like the desire for darkness.
Three birds (and I am telling the truth)
Are slowly closing their eyes.

A CLOCK

The clock is pleasant. The numbers
Are reversed. The hands are just wide enough
To cover the eyes. From the inside
Comes a sound of whirring, as if archbishops were fanning themselves,
Or as if pigeons were flapping their wings in heavy flight.

He is a student of English Literature
at the University of London and the
editor of PRISM. His poems have
appeared in several English
magazines.

SPARROW-HAWK

'There he is.'
Cutlass winged he hangs stagnant in the sky
with its purple blotches like birth marks.
The round tower sheds bricks for no reason
and a bad tempered sea flings itself
at the beach like a winger diving for a try.

'There he is.'
Still the hawk hangs;
a paper cut-out with a hole for an eye
gummed close against the black hill.
The child blows and blows to dry his painting
and the hawk falls like a rock.

There he is;
Digging red talons into the table top.
The child turns too late.
Tears, and blood of field mice, well up.

IRELAND

Deep in Cork the houses are pink or blue or white
all next to each other like little square
iced cakes in a baker's window

In Galway it's tiny fields and dry stone walls,
the chunks of limestone jealously defining
man's pattern, his inherited will.

Further North each linear town has a
wide wide street, a beflagged statue of King Billy
and an Orange Hall to keep old wounds raw.

But here, beneath these pines, lumps of sunlight
stipple the beds of needles and Ireland
wraps a song of silence around us

as we love from hand to mouth.

Her poems have appeared in *Poetry Northwest, The Beloit Poetry Journal, Approach* and *The Laurel Review*. She is currently at work on a volume of the Winslow poems.

(3) Florence

the new lands the Atlantic takes are left
by the Pacific where Florence (caught
and forgotten where she seeks the air) was a girl
and woman educated, given and taken, bore
her child, did divorce, met Winslow,
went East
as though she were leaving
its perfumed hills and wetted seaport

(reminding

one as it does, reason upon sensation, not only
of this country but of others, as Winslow
of love, including intimations of the proper Orient,
of Calabria for euphony, and his clowns,
Tuscany's intensity bleached toward the delicate,
and, say, Campania where now is Arthur;
and of the view across Lac Léman
toward Evian from Lausanne during the summer
when the distance is not browned
but gilded, and the alternate view
is of vineyards). it approaches, people grown
larger. (one does not swap
myth for man.)
wherever you are is home,
so long has he been moving, says Winslow.

Peyton Houston

Author of *Descent Into The Dust* and *Sonnet Variations* and is presently working on a third volume of poetry.

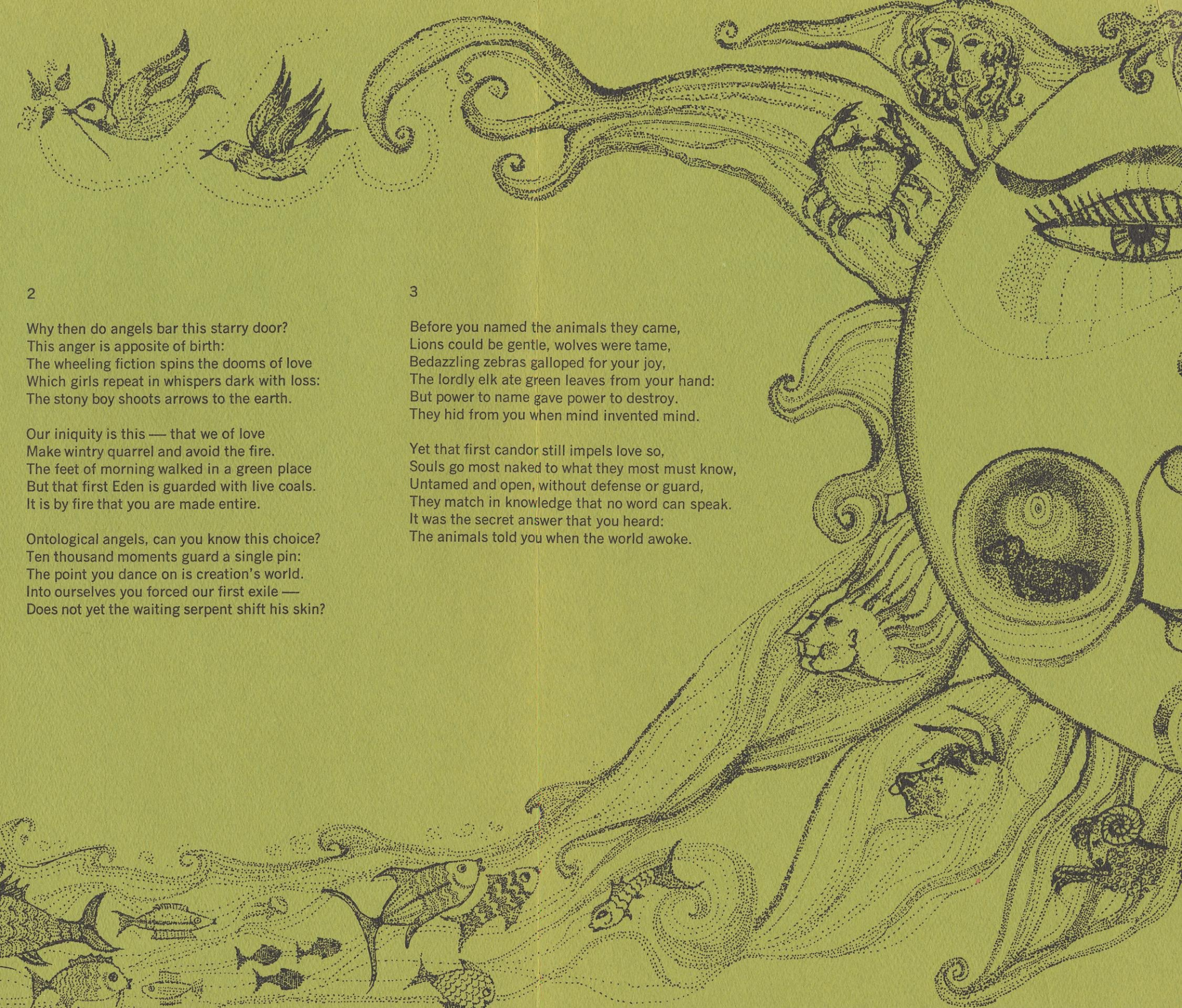
EDEN POEMS

1

The authority we are answered with —
My thought goes snake of fire
To the tree of requirement
That the fruit be remembered forever:
Let time become knowledge to me
In the tides each moon instructs.

The authority spoke in the idea
And the forbidding limit was no longer
Shall great Adam hold his Eve
Less flesh, less blood then when the sp
My ocean sets me salt:
I hold the limits thus.

Who named the zodiac within the solar
And spelled the time's precession in a
When fiery blood fell in the serpent's r
It was requirement we measured in ou
The high flame burns: the child cries
Blind fingers tell the ash.



2

Why then do angels bar this starry door?
This anger is apposite of birth:
The wheeling fiction spins the dooms of love
Which girls repeat in whispers dark with loss:
The stony boy shoots arrows to the earth.

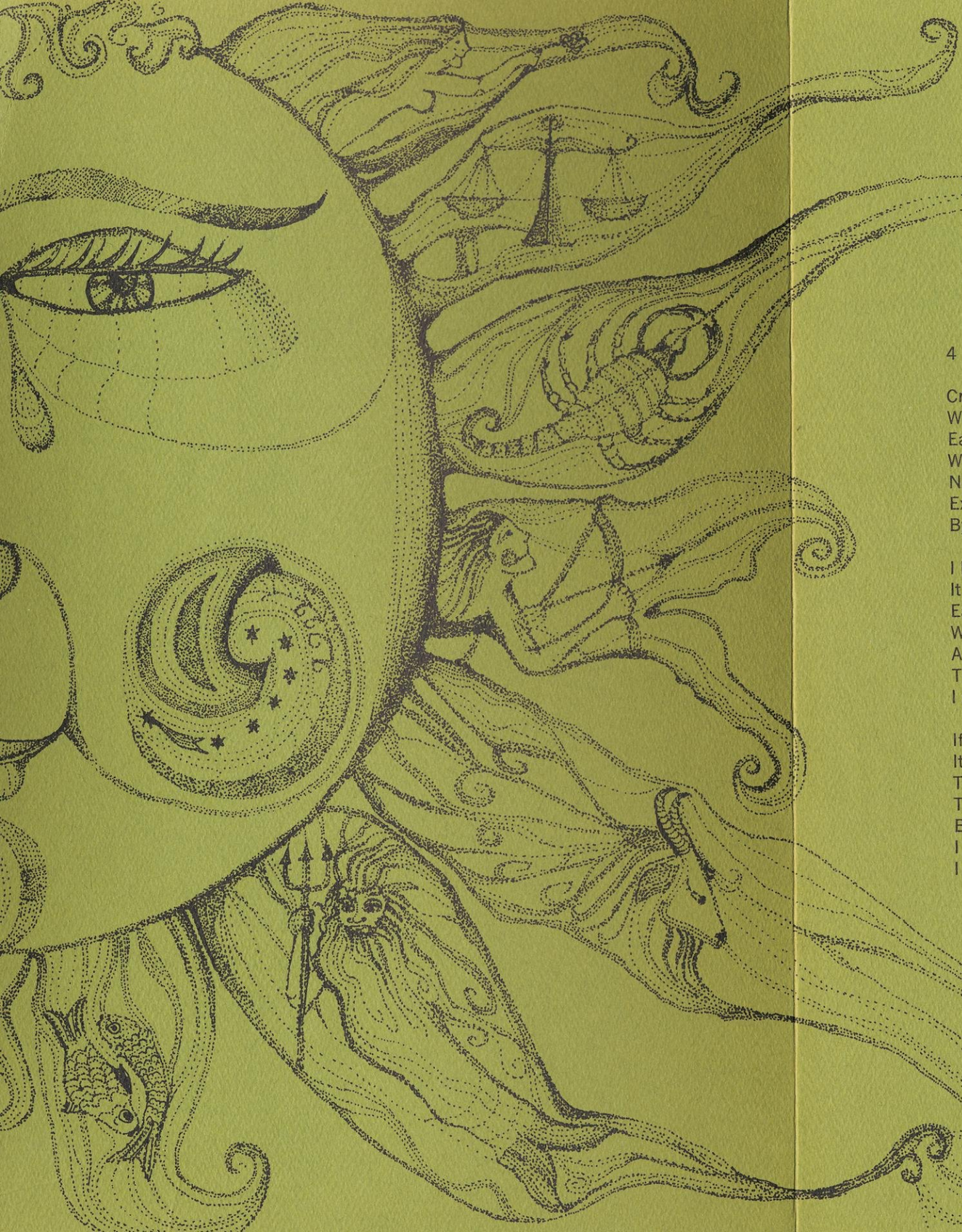
Our iniquity is this — that we of love
Make wintry quarrel and avoid the fire.
The feet of morning walked in a green place
But that first Eden is guarded with live coals.
It is by fire that you are made entire.

Ontological angels, can you know this choice?
Ten thousand moments guard a single pin:
The point you dance on is creation's world.
Into ourselves you forced our first exile —
Does not yet the waiting serpent shift his skin?

3

Before you named the animals they came,
Lions could be gentle, wolves were tame,
Bedazzling zebras galloped for your joy,
The lordly elk ate green leaves from your hand:
But power to name gave power to destroy.
They hid from you when mind invented mind.

Yet that first candor still impels love so,
Souls go most naked to what they most must know,
Untamed and open, without defense or guard,
They match in knowledge that no word can speak.
It was the secret answer that you heard:
The animals told you when the world awoke.



4

Creation's object: if stars and moon and sun
Were spun from merely mind would they shine less?
Each apple has doubtful worm:
We bawl our questions at the doubtful tree.
No answer can be known
Except as blindness choose.
By what is chosen most we are most free.

I listening hear you and creation splits.
It has two aspects, two antinomies:
Each speaks in partial term.
We are the shadows cast by bodily fire
Authority of our lights
That limit be limitless.
I see the shadow other I require.

If any serpent, any angel came,
It was the shadow in mind's other glass:
The sense, the touch was firm.
The starry wheels will roll us all away
But sun and moon resume.
I read the moment's face.
I know the smile by which you bless my day.

5

We do not return to Eden: it is shut.
Angels no longer guard it: it is gone,
Dissolved, consumed — we have no part of it:
Authority that made it brought it down.
But what great serpent winds into your thought?

You named the animals first and they grew wild:
Choosing sets barriers. The brute beasts are dumb,
But they have wordless language for a child
Which vanishes when a man's words are come.
Out of such words you build the circling world.

The serpent of the knowledge told you its thought:
Then Eden was obsolete. A passive innocence
Rejects what is not perfect or complete,
But man in act bends partials to his sense:
He lives consumed in what is requisite.

6

Let time become knowledge to me:
As I look in its mirror
Trees, garden vanish,
I am old with old idea,
But the green shoot forces its way:
Let the fruit be remembered forever.

I of your asking took this
Round earth as a ball in my hand
First when stars and moon went down
And the sun woke in your face,
When the serpent first made his house
In pitiless mortality.

The Zodiac compels its year,
My season comes round again,
The serpent's blood that we sowed
We reap in the wheat of fire:
The serpent's bread we share.
Who gave the ocean its laws?

Who gave the ocean its need,
Hunger that life know its own?
The forms must choose their ways,
Each gathers to single seed,
And the world is cunningly made —
This mirror shows it clear.

As I look in the mirror I see
How the green gathers its strength:
I eat of the serpent's bread,
And my thoughts gather me
Single to single eye.
We are gathered to ripeness thus.

7

You speak, you summon me
Out of outrageous void:
In you I fix my thought
Direct and unalloyed
With what is incomplete,
To what it most must be.

I look at you and swim
Like a fish in your glance,
Leap and turn in your light,
Dive with you, dance.
By you I am caught,
Lie limb to animal limb.

That the body may tell us true —
What garden echo there?
The serpent serves us straight,
We drink an Eden air,
Shake the tree for its fruit
That Eden be made anew.

I take the body's part,
Take your body my bread,
No angels drive us out,
By delight we are fed,
In delight we are met,
Sleep heart against heart.

A student at San Francisco State College, he has published in *Poetry Northwest, Illuminations, Tri-Quarterly,* and others.

Two hands, one calloused,
but practiced

in gentility, the other,
frail, unused to touch,

starting to relax, beginning
to feel, not senses

being born, but found,
as the bird learns

its wings, accidently,
one summer evening.

Raymond Roseliep

Author of *The Linen Bands, The Small Rain* and *Love Makes The Air Light,* he is working on his fourth book, *Tip The Earth.*

THE NIGHT

The night is gray as a cat
and I bury myself in two wool blankets
until I feel the
beautiful perspiring animal
warmth of my body
long dead to you.

In the crematorium
of ash light
I undream you.

My unprovided laughter is a crack
of thunder
on your silence and the struck
cat.

Her poems have appeared in
The Goodly Co, Quixote, The Other;
will appear in
Elizabeth and Trace.

YES

Come
O let us
leave off
our skin
tear out
our eyes
to be-
come more than
we are. dreams
of each other.

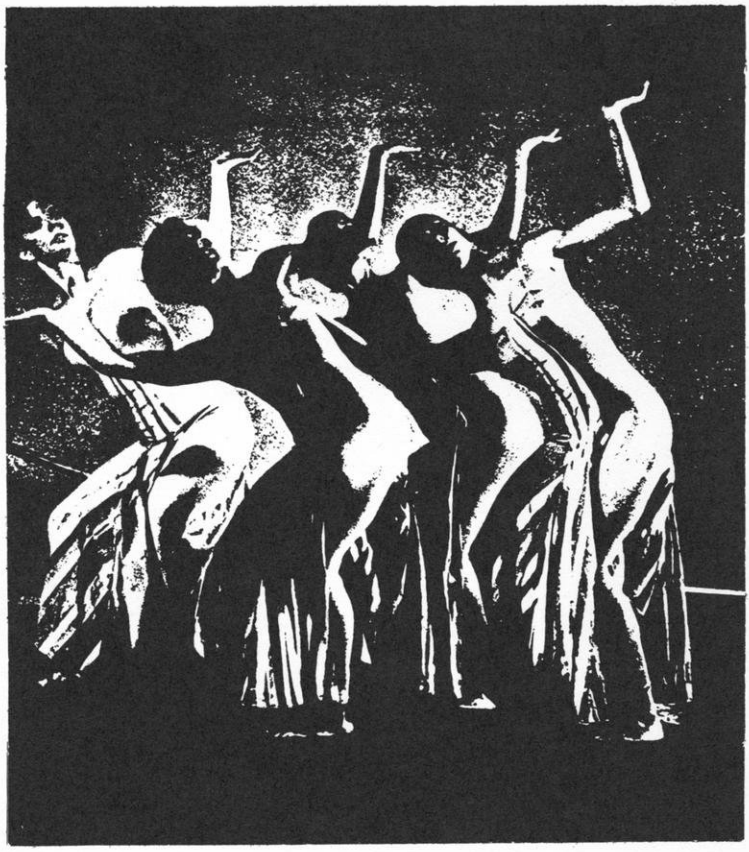
RELEASED

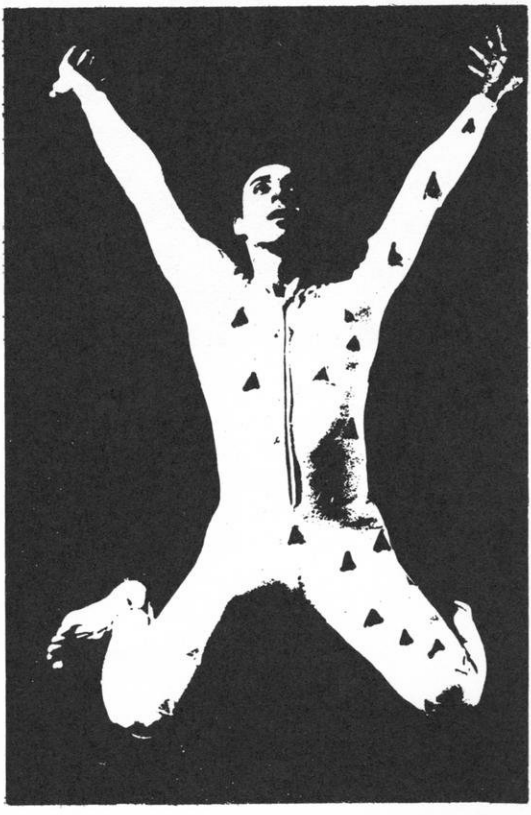
The season unleashes
leaves
stroking the lap
of desire.
windy fields.
we fall
into
the sky.

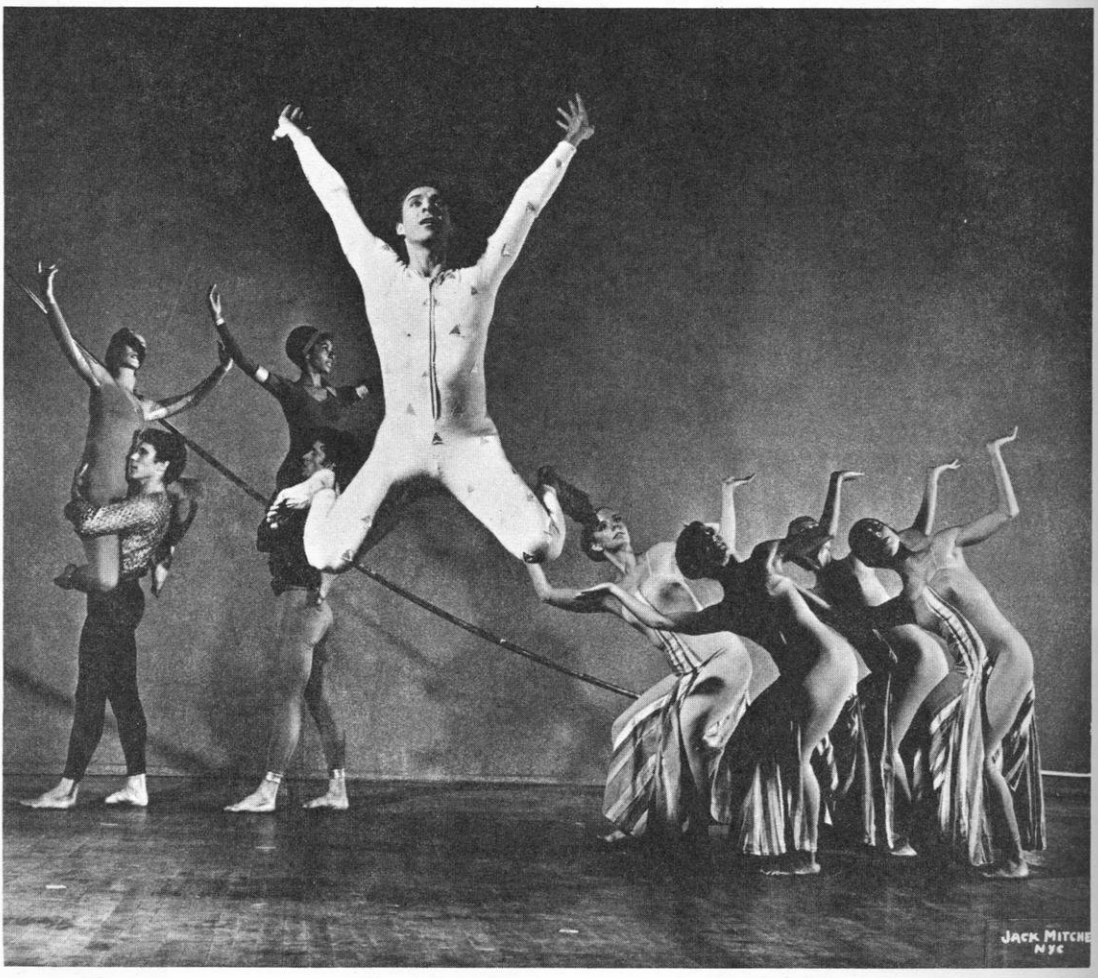
Author of
Chopin, Paderewski, Tchaikovsky,
The Piasts, Bolek,
his work has been translated into
seventeen languages.

sunset

The sun god
simply bored
with ecstasy
wastes the last
armful of his
colored plumes
and mound
by
mound
lazily
climbs
down
The valley hushes in
a ghostly spell
and
as from the first void
darkness from nothing
wells
Over the jutting roofs
of little huts
the fir trees hide
their greenness
in the eaves
weary to death
of gushing nature friends
and from their roots
bleed red
upon
the
ground







The Paul Taylor Dance Company
in a performance of Orbs.

by Marcia B. Siegel

There's a curious thing about Paul Taylor's "Orbs." Ballet-lovers and the general public adored it. Modern dance fans were bored to death.

It's only curious because Paul Taylor is and always has been a modern dancer. He has the typical modern dance background: having "started late" after going to college, he came up through Juilliard and the Graham Company. He began his choreographic career as such a violent rebel that one of his early non-dances provoked Louis Horst, the late dean of modern dance, to review it with several inches of blank space in Dance Observer. During the ensuing ten years he settled down, learned the craft, built a company, and became one of the finest dance makers in the field. With "Orbs" he has accomplished either the best or the worst a modern dancer can hope for: acclaim that places his work on a par with the best of ballet. "Orbs" has a new pretentiousness; with it Taylor takes a step sideways and possibly undoes all of his other fine work.

When I first heard about "Orbs" it was still in production. I couldn't find out what the dance was like, but I saw a long list of characters and a program divided into six sections and 12 sub-sections. There seemed to be a good deal of symbolism involving cosmic bodies, seasons and earthly rituals. The dance, then, would be a new departure for Taylor. His dances in the past have been so non-specific. In fact, that is one of their most enjoyable qualities. He is apt to make up a title or use a wide-open word, like "Scudorama" or "Junction," and then let the audience supply its own reference without benefit of program notes. This procedure makes some demands on the viewer's intelligence as a result. Taylor's way of putting content into a work but allowing the audience to extract it according to each person's own set of perceptions is satisfying because it is both sensual and intellectual.

"Orbs" opened at the summer 1966 Edinburgh Festival, and the first reviews to reach this country were ecstatic. Could it possibly be that good? I remembered 1962, the year of "Aureole." I watched the first technical rehearsal, done in practice clothes, of what the critics were, inappropriately, to hail as Taylor's "white ballet." I was new to modern dance then, but I thought "Aureole" was as beautiful as anything I had ever seen, and it has retained its glow despite changes in company personnel and productions in inadequate, badly lit stages. Perhaps "Orbs" would be another modern dance classic.

It isn't. The critics have again, even more emphatically, adopted Taylor for ballet, but that is the only similarity.

As the curtain rises on "Orbs" we see the entire company posed in a formal grouping stage center. Beethoven comes wafting out of the pit,

Taylor, the sun/god/lawgiver, directs the actions of the planets, they obey and the moons support the action.

and right then, as if someone were holding up a sign, comes the tipoff: This is a Big Piece. The formality continues through the first section, labeled Introduction, with individual solos by each of four planets, complemented by a small chorus of moons and presided over by Taylor himself, the sun.

As the dance unfolds, this relationship persists: Taylor, the sun/god/law-giver, directs the actions of the planets, dictates love and hate, conflict and harmony. The planets obey, sometimes reluctantly, and the moons revolve in complementary patterns. This inflexible role-playing disturbed me; it made the dance predictable, an artistic failing of which Taylor is usually not guilty. Take his powerful "Scudorama," for instance. The only discernable role is Bettie de Jong's sex queen, who is idolized by the bobby-soxers but later impotent as a marionette in the arms of her lover. Everyone else is everyman until his moment comes to make a statement. The statement is always strong because it is made in terms of dance, this particular dance, it grows inevitably out of the total movement and is completely right — but you realize this only after it has been done. This is true of all Taylor's dances except "Orbs," where the movement merely underlines characters previously set forth, rather than disclosing something that could not be perceived in any other way.

Movement that describes instead of revealing becomes secondary to the other elments of the dance. Taylor has developed a rather fixed movement vocabulary which he uses in all his dances. His inventiveness with movement lies rather in the sculptural use of the body and of groups, and in the way he constructs an entire sequence of movements for various dancers. "Aureole" is a constantly changing set of variations on a few basic designs. The excitement this kind of dance structure can generate is often scattered before it builds very far in "Orbs," because the program of the piece is dominant. An interesting solo by one of the planets loses its punch because you keep wondering where the moons are. Pretty soon, there they are, doing just what you expected them to do.

Movement ideas that are promising fail to develop, or repeat themselves too often. Some of the fascinating contortions in the Martian Summer section began to look like caricatures of themselves as they kept recurring. The cool, quiet Plutonian Winter section became frozen in a formula that required each of the revolving planets, who stood in a neat square, simultaneously to repeat their sequences of abstract cold movements.

Pantomime is a very strong, angry word to use when modern dancers are present. Paul Taylor has always avoided the literal gesture, and on the few occasions when he permits it to happen, it is gentle and surprising. In "Orbs" it is applied with a heavy hand. During the Venusian Spring section the matchmaking sun draws two of the planets together, demonstrates caresses and embraces, then turns his attention to the other couple. The sun leaves the couples to their lovemaking, but returns later to find each boy's attention straying to the other partner. Clapping his wrists together, the sun sends the chastened boys back to their proper mates, just like a schoolteacher reprimanding an unruly third grade.

Subtlety flies even further out the window in the Terrestrial Autumn section, an excursion into modern dress and low comedy. There is a wedding, with Taylor as the minister, and a drunken Thanksgiving feast. This section has creaky old sight gags that Taylor must have unearthed from a file of rejected Milton Berle scripts. In the first part there is a weeping mother, a fumbling groom checking his fly, a sturdy best man, a nervous bride, and some giggling girl friends; and when the minister shows the groom it's time to kiss the bride, the poor fellow is so flustered he kisses the clergyman instead. At last the guests leave the lovers alone together, and after their first embarassment, they dance a rapturous duet. The whole scene reminded me of a sudsy musical. At the Thanksgiving feast everyone has evidently been having a very long cocktail hour and they have forgotten to cook the turkey, so instead they play a tipsy game of catch with the poor de-feathered bird before passing out on the floor. It hardly seems necessary, or even possible, that a man with Paul Taylor's wry, offbeat humor should be reaching so low.

Among his better previous comic pieces is "Three Epitaphs," a spooky little essay for five endearing figures dressed completely in black with small mirrors sewn onto their hoods and the palms of their hands. They prance, wiggle, rotate their forearms very fast, collide with each other, suddenly go limp and shuffle offstage. They are accompanied by one of those bumptiously unmusical southern street bands that have been recorded by Folkways. What makes this dance funny is that we can identify with the dancers just as we identify with Snoopy or Pogo. They disarm us by being not quite human.

"From Sea to Shining Sea" has humor of another kind, sardonic, even cynical. The movement is more pantomime than dance, but in this case it fits the purpose admirably. On the surface "Sea" could be any small-town holiday pageant. The performers are backstage warming up, brushing their teeth, getting into their costumes. Then their cue comes and they rush out to the steps of the Town Hall to form patriotic tableaux — Washington Crossing the Delaware, The Spirit of '76 and other sacrosanct scenes. The moment the tableau is over the performers resume their former important occupations. With its air of cheap theatricality and tawdriness "Sea" indicates something profound about some of our national attitudes. Taylor is asking whether we don't just put them on and off for the occasion, giving them no more thought than any other of our life's banalities.

Another Taylor work, one which approaches humor more conventionally, is "Piece Period." A stylish suite of dances set to 18th and 19th century music, "Piece Period" derives its fun from visual exaggerations and surprises within a rather formal choreographic structure. In one section three Spanish ladies are scandalized by the immodesty of another. The set of quick, small hand and arm gestures the three do in unison emphasizes their frustration and righteous scorn in the same way speeding up old movies used to turn a chase into a romp. Taylor's own clown dance here goes beyond pleasantry into hilarity when his leg makes an unexpected little jog every now and then, to the consternation of its owner.

None of these forms of humor find their way into "Orbs." Taylor's cynicism may still be operating but now it is turned to his audiences. Even in his serious moments he doesn't seem to give us credit any more for being able to understand movement. With its elaborate subtitles, well-defined characters, formal construction and explicit movement, "Orbs" is less symbolic than picturesque. For all its intellectualizing, "Orbs" is a primitive piece.

Taylor's use of music in "Orbs" reflects this oversimplification. Taylor has been one of the few **modern** modern dancers to weave movement and score together into one brilliant whole. The best of our contemporary choreographers — like Alwin Nikolais, Merce Cunningham and Murray Louis — use electronic tapes as a background that is appropriate but not integral. When you recall a Cunningham dance, no matter how effective the dance was, it seems to have taken place in an atmosphere, an environment created by the setting, lights, movement and a certain quality of sound. With Taylor, the dance is so closely related to the score that a snatch of Haydn or Handel on the radio will instantly bring to mind the portion of the dance he set to it. The great thing was Taylor's ability to do this without being literal. Whole sections of "Orbs," however, seem to consist of the dancers acting out the music. I had this impression very strongly during the Martian Summer segment, when the mood alternated between love and hate rapidly and with no other apparent motivation than the varying cadences of the score.

Of course, any choreographer who works with music of the stature of Beethoven's late string quartets is treading on dangerous ground. The music purists will cry "Desecration!" and the dance nuts will shout "Pomposity!" But modern dance has come a long way since Isadora Duncan emoted to Chopin and Beethoven's Ninth. Although the debate may never be entirely stilled, most dance lovers agree that Doris Humphrey's settings of Bach are masterpieces in their own right, and there are countless other examples of dances that were successful despite the use of great and familiar music. Paul Taylor seems equally at home with classical or modern composers. By his own admission he is so flexible that he often changes from one score to another during the making of a dance. Yet the choice of this particular music for "Orbs" — and the use that was made of it — could not have been completely arbitrary. This music is as imposing as all the other elements of the dance.

"Orbs" is big, it is slick, it is (I can't avoid the word any longer) commercial. It is as phony and commercial as the stagey expressions that have crept onto the faces of Paul Taylor's dancers during the past year or so. There is fine dancing in "Orbs." There is style, structure and the assured touch of an experienced choreographer, and from Taylor I would expect no less. But it seems to me that all this craftsmanship and choreographic know-how has been systematically diluted to please a crowd that, someone condescendingly thought, might find Taylor's authentic talents too complicated.

The difference between modern dance and ballet lies not in the obvious

area of movement, but in the intent and the method of presentation. This is why Gerald Arpino, the principal choreographer of the Robert Joffrey Ballet, cannot be called a modern choreographer even though he occasionally uses distorted movement, bare feet, and psychological themes. One has the feeling that Arpino starts a new work by saying, "I think I'll do a dance in bare feet," or, "I think I'll do a dance about dreams." Everything after that is just a device to show off the idea in the most theatrically effective way. A good modern dance might start with a theme — or a phrase of movement, a new combination of theatrical elements, or any visual or aural stimulus — but in the work's developmental and its final form there will probably be no way of distinguishing any of these primary sources from their outcome. The choreographer will probably not even be aware that he is making choices because **how** he puts his dance together grows out of what he needs to say. "Orbs" lacks this sense of integrity and inevitability, though it has the technical and literary qualifications that often make the difference between good and bad ballet.

If Taylor seems to have retrogressed in so many elements of "Orbs," it may be that he was only fashioning a dance entirely appropriate — to an obsolete idea. Does anybody really believe in an ordered universe? Can anybody remember the last time God was in his heaven and all was right with the world? This is the fairy-tale fabric of which ballets are made. Taylor, like other moderns, has probed the questions of existence far more deeply in his previous efforts. The two-dimensional, sad-glad masked God of "Orbs" does not exist in a Scudoramic world where identities change and motivation is confused. Our fleeting moments of beauty are less likely to be stately and harmonious than unexpected, precarious and punctuated with offbeat accents, like the movement in "Aureole." Taylor's former complexity is more a part of our time and, I think, more meaningful as art, than this cool, objective grandeur. No one is writing any Eroica Symphonies today, except in pale tribute to another age.

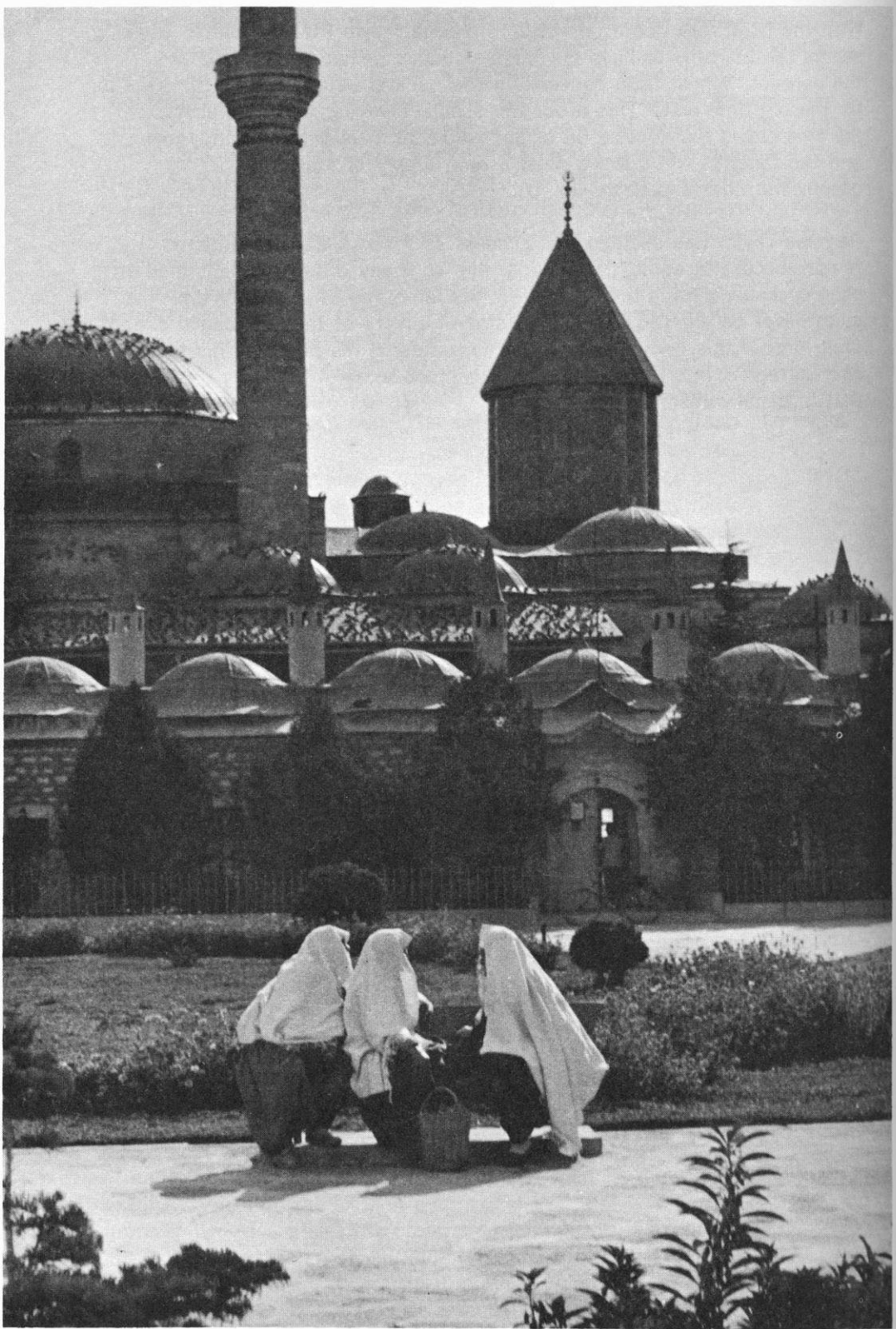
By modern dance standards Paul Taylor and his company are very successful. They work almost continuously and are highly regarded by press and public all over the world. The dancers, through their training and their constant performing together, make an excellent instrument for presenting Taylor's varied repertory. It is a company with personality, and the personality is Taylor's. In fact, until recently none of Taylor's people were experimenting with their own choreography, and it was the only major modern dance company that could make that statement. In modern dance it is unusual for a whole company to concentrate exclusively on dancing, a factor which may contribute to the popular impression of ballet as a purer, higher art form. But if modern dance is a choreographer's medium rather than a dancer's, that makes it one of the few art forms in America where the creative artist takes precedence over the interpreter. In an age of imitation, we ought to be grateful for this instead of discouraging it. If the moderns did not encourage their dancers to become choreographers, modern dance would have little of its present diversity and Paul Taylor would still be a soloist with Martha Graham.

With the New York debut of "Orbs," in Broadway's ANTA Theatre, Taylor seems symbolically to have put modern dance behind him. Gone are the earnest, honest little concerts in the back streets of Brooklyn. This is for the big time now. This is for the spectacle-loving sentimentalists, the chic crowd that loves a bit of philosophical meat with its candy-foam, and the fanatics who always need a new supply of idols to occupy the chaste pedestal of Art.

Perhaps Taylor has decided that success by modern dance standards is not successful enough. Perhaps, like so many other excellent modern choreographers, he is tired of his limited fame and of a poverty that must never be allowed to show on stage. Lovers of modern dance cannot fault him for this. What we can and do protest is his denial of his real choreographic gifts in this attempt to capture some of the glory that is usually reserved for ballet.

Editorial Note:

Paul Taylor's Orbs has a thematic counterpart in an ancient dance of the Mevlevi order of Dancing Dervishes, which Edouard Roditi describes in the ensuing piece. Though both dances are concerned with a human representation of the movement of the celestial bodies, they suggest a fascinating range of contrasts in cultural environment and expression.



Mausoleum and Monastery
housing Mevlâna's tomb

by Edouard Roditi

The expanding Western European and American middle class public, with a sprinkling of westernized Japanese, provides the majority of those consumers of culture who buy lavishly illustrated art books and drift, with an almost tidal movement, from Festival to Festival, from Salzburg to Edinburgh to Aix-en-Provence to Venice to West Berlin to Athens. But this public has not yet discovered the annual Festival of the Mevlevi order of Dancing Dervishes that takes place each year, early in December, in the ancient city of Konya, in Central Anatolia. I had the rare pleasure of attending it in 1964: most of the audience there consisted of Turks, with a sprinkling of foreigners from the Istanbul business community, from the embassies in Ankara or from the American air force bases near Adana. Practically none of them seemed to be at all aware of the mystical meaning of the performance they were witnessing.

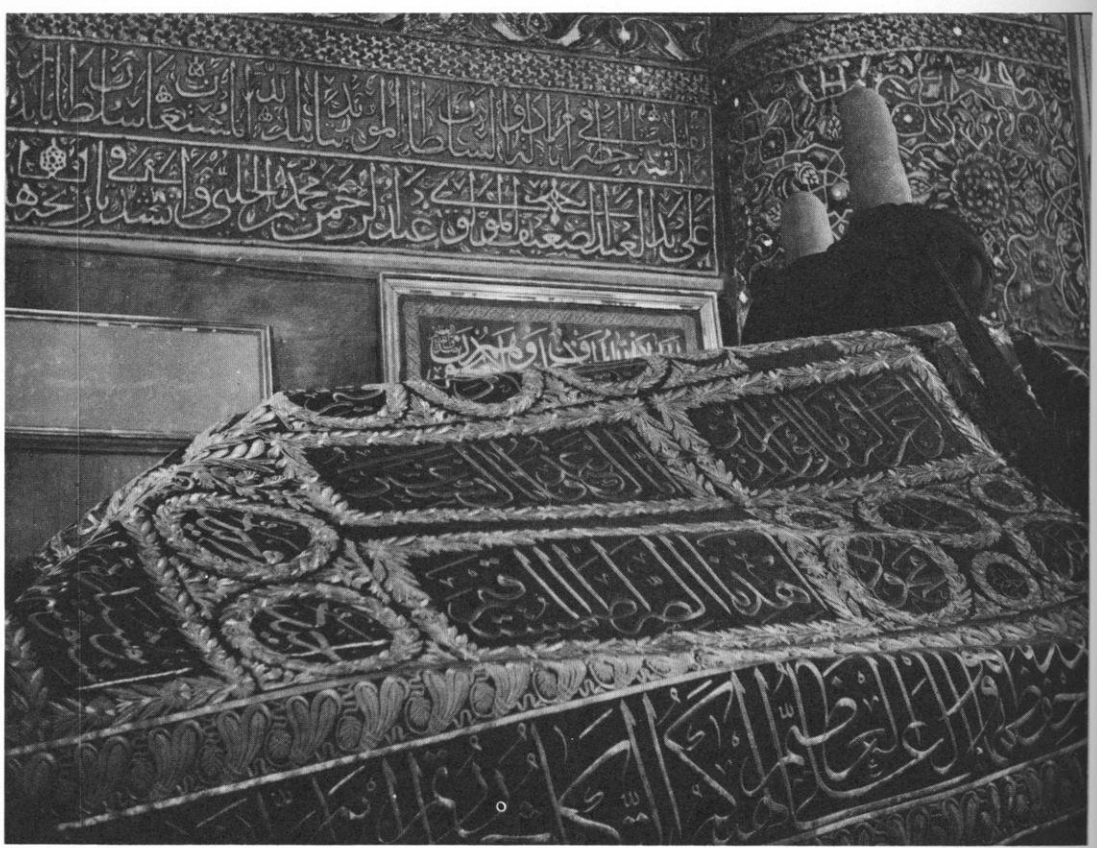
Konya is now the capital of the most extensive administrative province of the whole of Turkey. On its 49,000 square kilometers, a population of one million inhabitants is somewhat sparsely scattered, tending to concentrate around the capital and a dozen smaller cities or towns, while the rest of the province of Konya spreads out, towards the North, over a large part of the semidesert uplands of Central Anatolia, as far as the shores of the great salt lake, Töz Gölü, and again, towards the South, over a considerable area of the equally inhospitable Taurus mountain chain. Among the province's cities and towns, Konya has remained, for the past two thousand years, the most important. Today, its population consists of some 150,000 souls. In the Middle Ages, Konya continued for close on three centuries to be one of the capitals of the Turkish Sultans of the Seljuk dynasty before becoming but a provincial capital of the Ottoman Empire.

It lost its political importance as a capital in 1466, after the fall of Byzantium when it was taken over by the Ottoman Conqueror, Sultan Mehmet, but has remained the seat of provincial governors as well as a traditional center of Moslem piety and learning. It owes its reputation, in this respect, to its hallowed religious monuments and, above all, to the memory of Mevlâna Celâleddin Rumi, a great Moslem Saint and poet who lived there in the middle of the Thirteenth century and founded the Mevlevi order of Dancing Dervishes, which continued to have its headquarters in Konya until its **tekke** or monastery was finally closed in 1927 by Kemal Ataturk. Mevlâna's Mausoleum and the monastery attached to it then became a state administered museum, like most other Turkish religious monuments for which the Republic now assumed responsibility after dissolving the **Wakaf** foundations which had traditionally administered them.

For over thirty years, the Mevlevi dancing ceremonies were subsequently forbidden throughout Turkey as "politically" undesirable expressions of

Men and Women in front of Mevlâna's tomb. ▲

▼ Tomb of Mevlâna

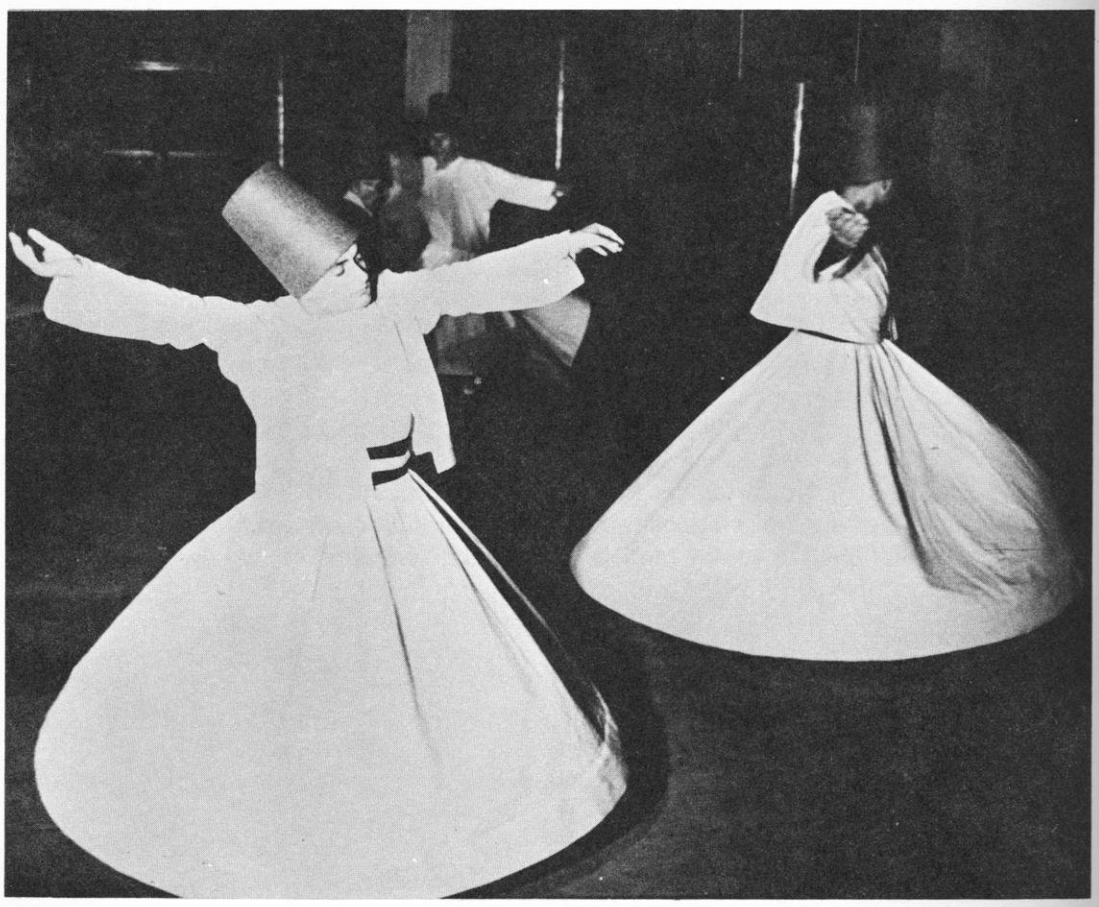


"reactionary religious fanaticism." Only in recent years has Konya been permitted again, once a year, to celebrate with these dances the anniversary of Mevlâna's death. In 1964, its 690th anniversary was thus celebrated in Konya.

Because these dances are no longer conducted as a strictly religious ceremony but, before a large audience, as a historical pageant or spectacle, they unfortunately cannot take place in the restricted but more appropriate setting of the ancient Mausoleum, which had a separate hall, now part of the Museum, for the musicians and dancers. Instead, the dances are now performed in Konya's modern Sportspalace. For the music that accompanies the dances, the acoustics of this building leave much to be desired. In any case, most of the music played during the performance is recorded, not "live."

This music is classical Turkish religious music of a very special kind. Probably of Persian origin — Mevlâna himself had come to Konya from Persia and wrote his poems in Persian — it suggests some affinities, to a western ear, with classical Chinese music of the Sung or early Ming periods, or with certain "modes," "moods" or "ragas" of classical Indian music. A musicologist might moreover discover, in this religious music of the thirteenth century Seljuk Turks, a survival of certain elements of the pre-islamic Zoroastrian religious ceremonies of ancient Persia or of the religious mysteries of classical antiquity which, in Greece and Asia Minor, had continued to supply models to Christian communities for their church music during the whole Byzantine era, until the Turkish invasion of these provinces. Be that as it may, I had already heard some vaguely similar religious music, a few years earlier, in some of the Greek Orthodox monasteries of Mount Athos. But hadn't one of these monasteries, that of Koutloumoussi, been founded in the Middle Ages by a Turkish prince of the Seljuk dynasty, who had adopted the Christian faith? Might he not have brought to Mount Athos some of the religious music of Konya?

The Mevlevi dances themselves would deserve a lengthier commentary than can be given here. Conceived as part of a religious service, they belong to the same ancient tradition as the dances that King David had performed, over two thousand years before Mevlâna, in the Temple of Jerusalem, before the Ark of the Covenant. But their meaning, as a human representation of the movements of the celestial bodies, suggests rather an ancient Persian or perhaps even a Chaldean origin, since the religions of these people of Mesopotamia and Persia were founded to a great extent on astronomical or astrological beliefs which may not have been at all suggested by Kind David's dancing before the Hebrew Ark of the Covenant. Led by the Sheikh or "Abbott" of the **tekke,** the Mevlevi dances are preceded by prayers, intoned in a very formal manner in classical Arabic pronounced with an odd Turkish accent. They then begin with a slow and solemn procession, in the course of which the dervishes bow to their Sheikh, as they pass before him, and to each other. After this, they adopt their respective positions and begin to whirl.



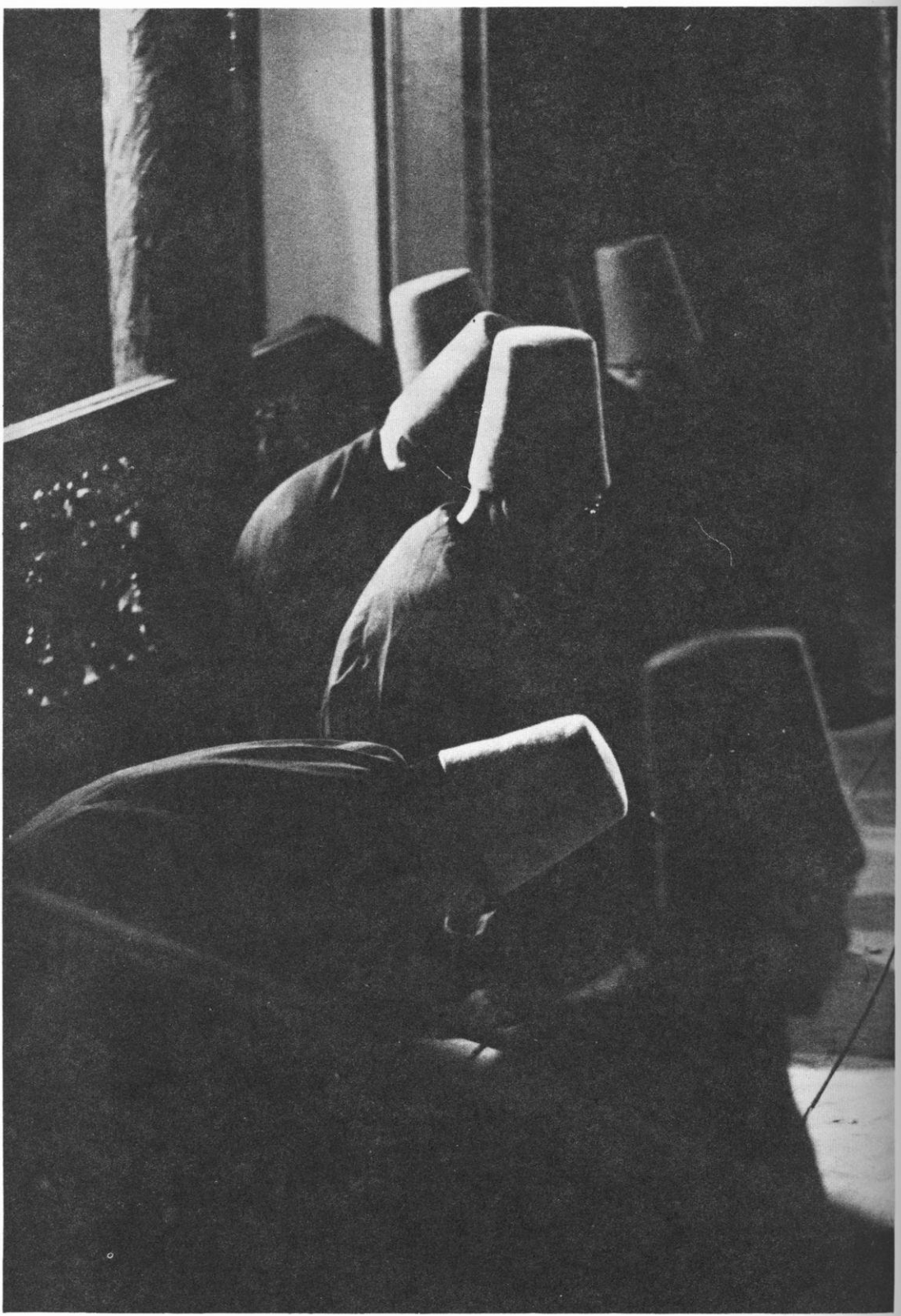
Mevlevi Dancing

These positions offer us a living illustration of the heavens as seen in terms of ancient Ptolemaic astronomy, with the Sheikh slowly revolving on his own axis, on the center of the floor, representing the earth. Around him, whirling both in a circle and on his own axis, a second dancer represents the moon. In a larger outer circle, the other dancers whirl, each on his own axis and in a circle, representing the planets and the sun. The whole performance thus represents the celestial harmony, which the accompanying music suggests, too, as a representation in instrumental tones of the secret "music of the spheres."

In Ludwig Wittgenstein: A Memoir, Norman Malcolm relates how he and his wife went, one evening after dinner, for a walk in the fields near Oxford with the great philosopher. As they walked, they discussed the motions of the celestial bodies of the solar system. Suddenly, Wittgenstein suggested that they illustrate the relative orbits of the sun, the moon and the Earth. Mrs. Malcolm, representing the sun, had to follow a constant course while crossing the field; Norman Malcolm played the part of the Earth and had to circle round her at a brisk pace; Wittgenstein, playing the most wearisome part in the game, that of the moon, had to run in a circle round Norman Malcolm while the latter circled round his wife. Wittgenstein's game thus happened to be, in terms of Copernican astronomy, exactly what Mevlâna had already imagined, in terms of Ptolemaic astronomy, as a mystical discipline for the order of dervishes that he founded. It is perhaps more significant than one might immediately suspect, that these two great minds, each of them so profoundly individualistic and humane, should have devised the same game. Mevlâna's philosophy remains, unfortunately, too little known in the western world. Let it suffice to mention here that, in the heyday of Islam, he affirmed that all human beings were free and equal, insisting that his followers remain monogamous and also liberate all their slaves.

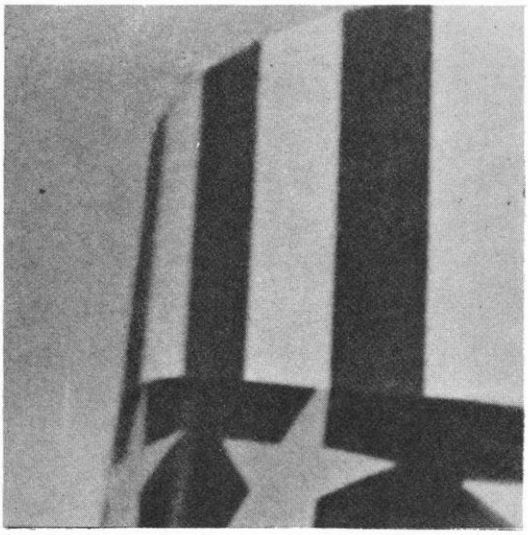
Some years after witnessing the dancing ceremony of the Mevlevi Dervishes in Konya, I was teaching a graduate seminar on French Symbolist poetry at San Francisco State College. Our first few meetings were devoted to study, interpretation and discussion of the mysterious sonnets, *Les Chimères,* and prose account of his own madness, *Aurélia,* of the ill-starred French poet, Gérard de Nerval. One of the sections of *Aurélia* contains a reference to the garden of the Paris clinic where he was at one time interned. He and other patients were allowed to spend much of their time in this garden and Nerval describes his impression of their movements there in terms that immediately reminded me of Konya:

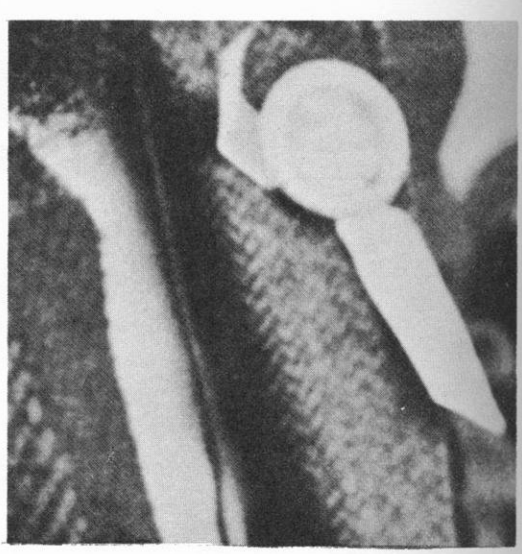
"At first I imagined that the people gathered together in this garden all had some influence on the celestial bodies, and that the one who ceasingly went on his round in the same circle thus governed the motions of the sun. An old man who was brought there at certain hours in the day and who constantly consulted his watch while tying and untying knots seemed to me to have been entrusted with the task of watching the hours go by. To myself, I attributed an influence on the course of the moon, and I believed that the Almighty had struck this celestial body with lightning. . . ."

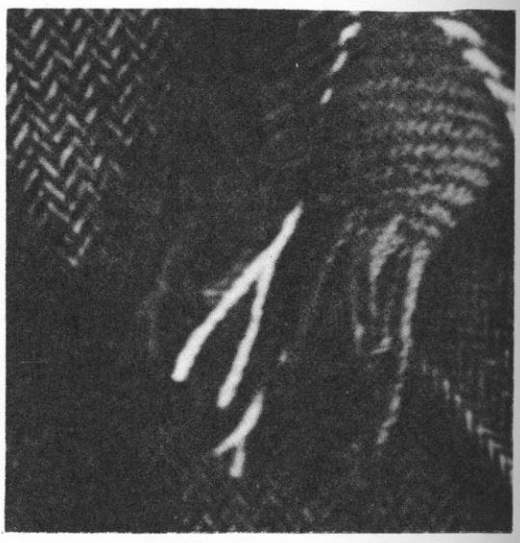


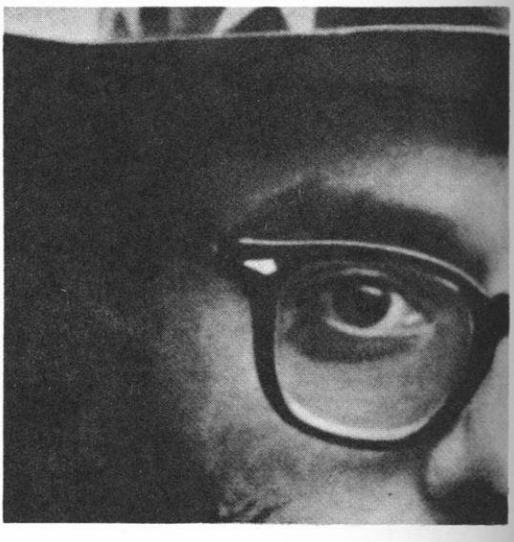
Mevlevi praying

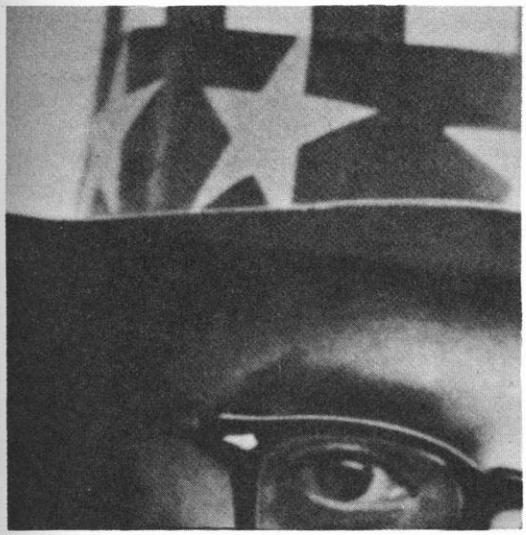
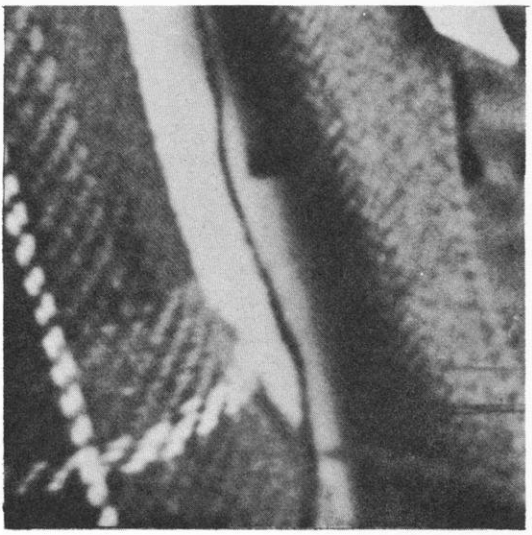
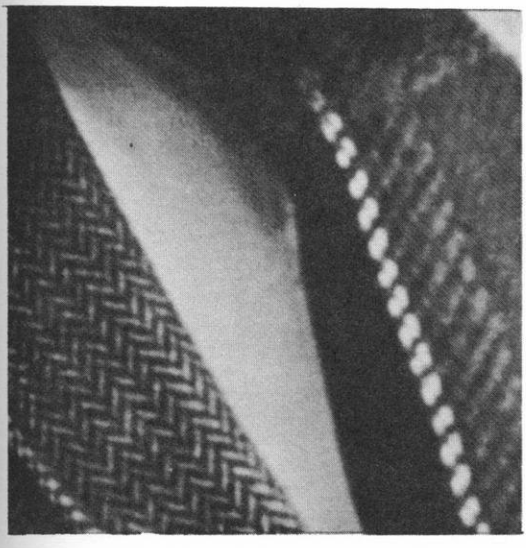
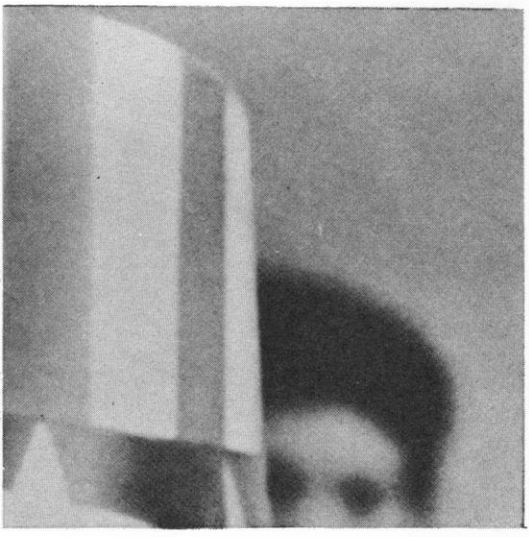
Some years before he became the victim of recurrent periods of insanity during which he was afflicted with the sort of mystical obsessions reflected in his later poems, which now puzzle scholars, Gérard de Nerval had traveled extensively in the Near East. He had been particularly impressed by the various religious practices which he observed there. Memories of the dancing ceremonies of the Mevlevi Dervishes, which could then be witnessed by foreign visitors in most cities of the Ottoman Empire, especially in Cairo, Aleppo, Konya, Kaizeri, Izmir, Istanbul and Salonica, thus haunted the poet's mind in his periods of insanity in Paris. The persistence of this idea, that humans can reflect in a dance or a game the movements of celestial bodies, is certainly of great mystical significance, since it has thus occurred, through the ages, to three such profound but different minds as Mevlâna, a medieval Islamic mystic, of Gérard de Nerval, a French Romantic poet, and Ludwig Wittgenstein, the most cryptic philosopher of our age. Poe also refers to "the music of the spheres" in several of his poems. The history of the various religious and philosophical meanings of so persistent an image of celestial harmony, whether in terms of sound or of motion, certainly deserves to be more extensively studied and interpreted.

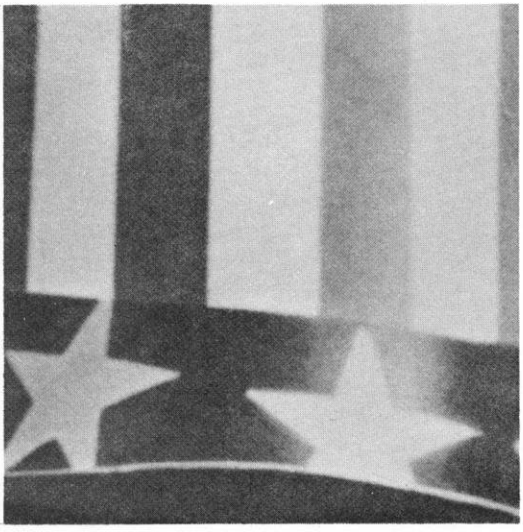


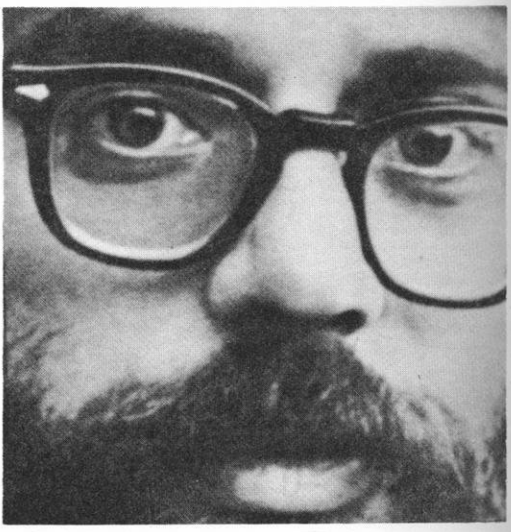


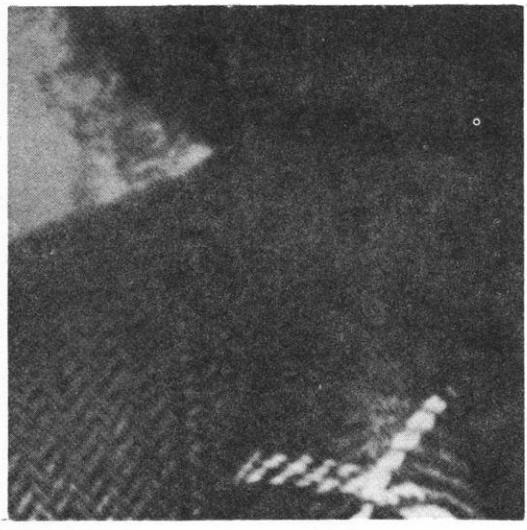


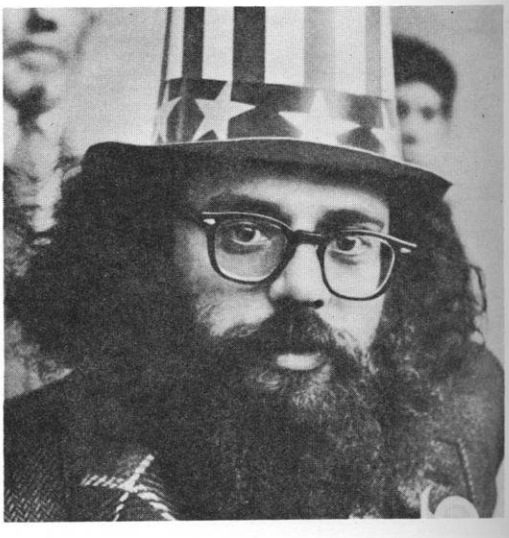










by David Gladfelter

Allen Ginsberg has written of his coming to Wichita as a "lone man from the void, riding in a bus." *His arrival in Milwaukee* on the evening of last February 22 differed only in the means of transportation. He showed up suddenly amid the stream of travelers at General Mitchell Airport, dressed in denim jacket and trousers, his shaggy black hair and beard flowing from his head, a few books and things under his arm. Where were the angelheaded hipsters? His welcoming committee consisted of two students and an English professor, dressed informally as he but radiating none of the Ginsberg charisma. It was not dawn, but evening, and the streets were not Negro, but snow dusted. "I'm cold, I'm cold," he muttered as they led him to the waiting car, regretting that the Milwaukee climate in February was so inhospitable.

For weeks it had been an open question whether the controversial West Coast poet would appear or not. News of his planned appearance first leaked to the press — prematurely — early in January, when the Milwaukee Sentinel critic, Jay Joslyn, inquired and was told that Ginsberg was to speak at Marquette University's fine arts festival. The announcement was published, but the appearance had not been confirmed. No contract had been signed at that time.

In the intervening weeks a campus controversy began brewing over Ginsberg that soon developed into a storm. It became known that Ginsberg the summer before had advocated legalized marijuana at the annual conference of the National Student Association. The poet's own use of drugs — freely admitted to this writer in an interview — became known. His poems were read and the erotic passages carefully marked by Marquette's Jesuit dean of students. Was this the kind of person that students at a Catholic university should be permitted to hear?

The students themselves raised the question first and decided in the negative. The fine arts committee (a student committee) decided to withdraw sponsorship of Ginsberg. But other students would not let the issue drop. Three other student organizations became sponsors, and the matter went before the university's committee on student life — a body composed of eight administrative officers and two students, which at Marquette has the power to pass judgment on who may or may not speak on campus.

Gerald Calderone, president of the Marquette student body and one of the two students on the committee, spoke up in favor of the poet's appearance. "He is a very good poet," he said. "This is the reason we want him. We thought that the major criterion (for a campus speaker) was that he be competent in his field. . . . The purpose of the university is not to shelter people from the world, but to make them aware of it. It can't afford to ignore people because they are **far out**."

When the committee on student life vetoed Ginsberg's appearance, Calderone and the two student body vice-presidents carried the matter to Father John P. Raynor, president of Marquette. At the same time, some faculty members began campaigning for Ginsberg. Father Richard Sherburne, dean of students, sent a letter to five of the faculty, accompanied by some of the more salty excerpts from Ginsberg's poetry. The letter said in part: "Mr. Ginsberg uses in his so-called poetry as being expressions somewhat less than the Christian ideal for which the University stands — if not less than poetry itself. That responsibility can be on your conscience, then, but I and the Committee on Student Life (of which Father Sherburne was chairman) can not accept it." At least one of the five faculty members was offended by the letter. Father Robert D. Crozier, assistant professor of English, said Father Sherburne "insulted the professors by claiming they were unaware of the poetry of Ginsberg. We do not find it obscene."

Marquette's student senate voted unanimously to back Ginsberg's appearance, even though the senator who sponsored the motion was quoted as saying that "Allen Ginsberg, in a certain sense, revolts me, but the question is whether Marquette students should be given the freedom to hear such a man if they choose."

The protest reached its peak at a drizzly outdoor rally eight days before the poet's scheduled visit. Several hundred students gathered in front of the University's historic fifteenth century French chapel to criticize the student life committee's ban. One faculty member said the controversy had become "a free speech issue." Another said some of the professors were "ashamed to admit that we are faculty members of Marquette." If the university can ban speakers, said a third, then it is "not a place for any good student or any good faculty member to be."

Despite this unprecedented outpouring of feeling, Father Raynor upheld the committee's ban on Ginsberg, declaring that the proposed appearance "is not sufficiently compatible with the standards of propriety and the educational goals of the Marquette University community . . ." The president said that members of the university's advisory board of regents had reviewed the ban and were "unanimous in their support of it." And that ended that. Ginsberg's appearance was shifted to the campus of the University of Wisconsin-Milwaukee. The chairman of Marquette's sociology department, speaking for an ad hoc faculty committee of Ginsberg supporters, fired a parting shot: "We find this decision to be a denial of academic freedom."

Ginsberg himself was apparently unaware of this hassle on his behalf. As he was being driven from the airport across town to the University of Wisconsin-Milwaukee, he expressed surprise when asked how it felt to be cast in the role of a symbol of free speech at Marquette. "I don't want to be a symbol. I just want to read my poetry," he said. "I'm not a symbol. I'm me."
He was asked about his support for legalizing marijuana. "My position is the same as that of the CIA financed NSA," he said, referring to the

National Student Association, which sided with Ginsberg on the issue last summer, before it was known that it had received funds surreptitiously from the Central Intelligence Agency.

He continued on the subject of drugs: "A law making the possession of LSD criminal is going to directly cause more nervous breakdowns than LSD itself. The bum trips (i.e. self-destructive experiences) on LSD are generally the product of a hostile environment. If they make possession (of LSD) illegal, it will escalate paranoia and stress. The best atmosphere to take it is among friends. It's a natural and sacred environment, be it church or ocean." He spoke slowly to make sure that all his words were taken down, and repeated the mystic phrase, "be it church or ocean."

He went on: "If the secret police infiltrate the scene, it's exactly the wrong conditions for LSD. It makes people sensitive like babies." He said: "Any legislation on the subject has got to be tender legislation; tender legislation rather than punitive."

He was asked whether he agreed with Father Crozier's description of his poetry as religious. "I don't like the word 'religious,' " he said. "It's too corny, the word itself. I try to find what's sacred. The traditions I work out of are very old, Hindu and Buddhist, with some Christian, and American Indian influence. As for marijuana, the sacramental use of marijuana is an integral part of Sivite Hinduism, thousands of years old. The use of marijuana is officially recognized as part of a sacred yoga by the Sivites. Lord Siva is the aspect of the Hindu Trinity, representing creation and destruction, that is, change. Marijuana is useful in extending consciousness itself, and works well with breathing exercises, contemplation and prayer chanting. It is a classical tradition in India."

He was asked whether he had written poetry under the influence of marijuana; particularly whether his poem "Howl," which appears to describe hallucinations, was so written. "Generally not," he replied; then, choosing his words carefully and enunciating them slowly: "Parts I, III and IV of "Howl" were written without any drugs or herbs. Part II was written while I was under the influence of *peyote*."

On the Marquette controversy, Ginsberg said: "Probably the divine thing to do on the part of the Marquette administration would be to stop seeing me as an evil symbol and look at me a little bit more compassionately, as a fellow suffering human being. We will all go upon the same cross ultimtaely. There's no need for anger."

He said, "The use of strong language in poetry is an ancient tradition that runs back to the Bible. What I am doing is recording the contents of my consciousness as compassionately as I can, without making premature judgments. I can't help the way I write because that's the way I am. Is there anyone so unkind in Wisconsin that they would usurp God's judgment and put me in hell prematurely? If anyone thinks I'm on the wrong track, I beg them to pray for me. But harsh words are not a good substitute for prayer."

On the role of emotion in his poetry, he said: "Only emotion endures. Poetry is an articulation of emotion. As for structure, I follow the natural structure of my own mind. When the mind is shapely, art is shapely. I model a lot of poetry on the Psalms and Lamentations. In my poem 'Kaddish', the rhythm is mainly a Hebrew rhythm."

He said he was making a month's speaking tour of the entire country. "All the money I am making goes to a non-profit corporation and is given out to other poets who are poor," he said. "It is my own foundation, started this year." He added: "A very little goes a long way . . . money."

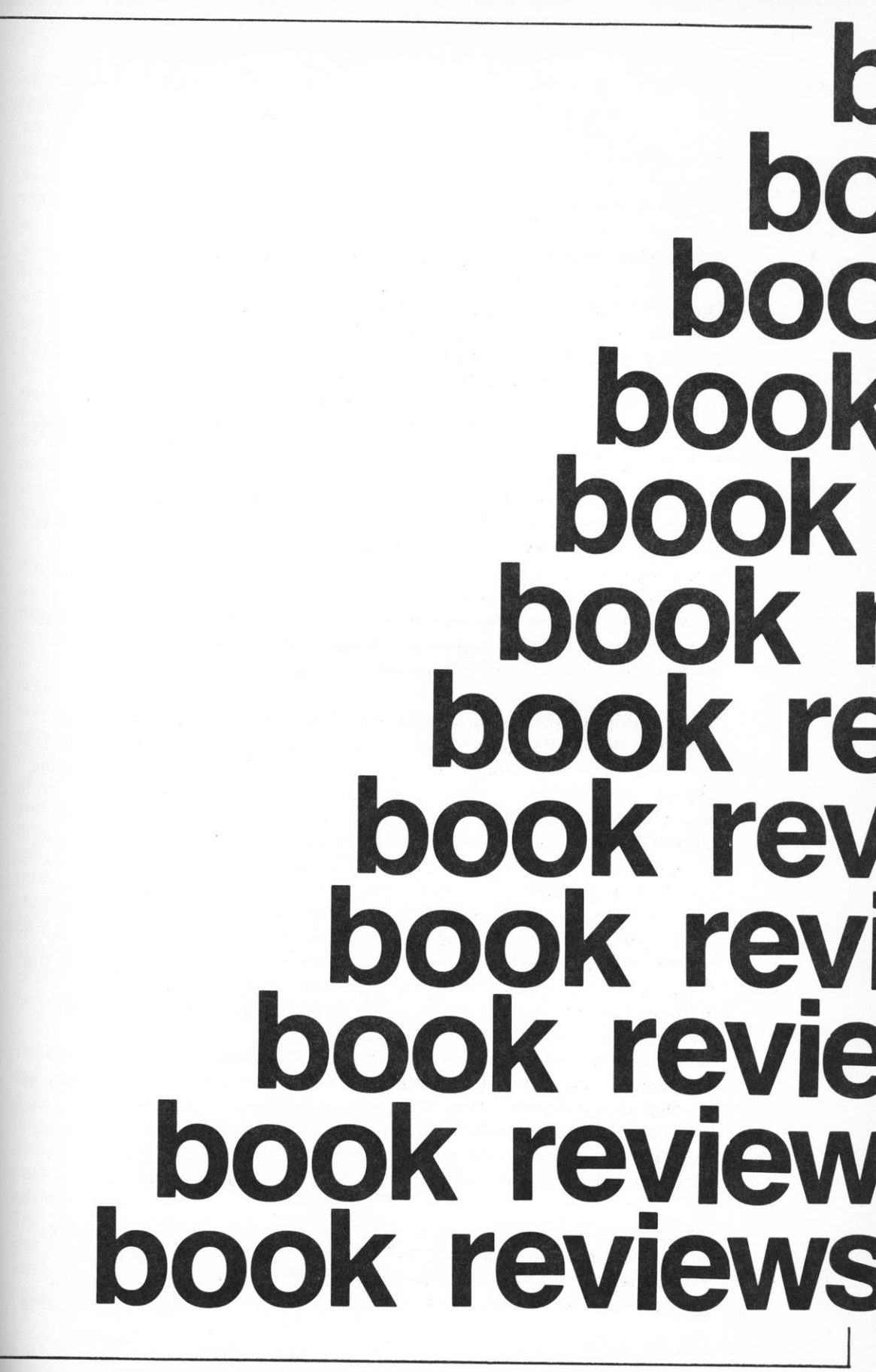
At this point in the interview, as the group was driving in the 2500 of N. Maryland Avenue, some five blocks south of the UWM Union, the car caught up with some 150 Marquette students who were marching to the Union. Carrying such signs as "We're Going to UWM to Get Harmed" and "Better Said Than Read" (the latter in reference to comments in the Marquette student newspaper that Ginsberg's poetry was available in books) the students had assembled at the fifteenth century chapel on campus and started out for UWM under police escort.

"Can they all get in here?" the poet asked, then hopped out of the car to lead the march for the rest of the way. He took out a little triangle, tinkling it and chanting as he marched. The students tagged along behind him as if he were Vinoba Bhave, the guru of the Hindu villagers. They bounded through snowdrifts to be at his side.

More than 1,000 students — perhaps the majority of them from Marquette — were on hand at the union to hear this strange man speak. They fell silent to catch his soft, deep voice; they strained to follow the rambling stream of consciousness, the flow of his longwinded discourses. They yawned through some of his interminable, triangle-accompanied chantings, but tensed as if electrified by his vividly sexual, even homosexual imagery. At the close of the evening, some of the students brought him flowers.

He was mobbed by students later at a party, and when it came time for him to leave, the shaggy poet kissed all who would kiss him — the men too.

Had Marquette exercised its speaker's ban once too often? The debate continued in its student newspaper for weeks.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NOT YET

by Charles Hamm

William W. Austin, *Music in the 20th Century*. New York: Norton, 1966. $15.00

Peter Yates, *Twentieth Century Music*. New York: Pantheon, 1967. $7.95

Music historians have been committed for some time now to the theory that music has progressed in a series of cycles of style periods. This theory holds that musical style periodically reaches a sort of plateau, with forms, techniques, and attitudes toward music remaining pretty much the same for awhile. There is chronological change and development, of course, and the differing personalities of the various composers insure some variety of sound; but basic things remain about the same during such a period of stylistic equilibrium. After awhile, though, for whatever reasons, a generation of composers will come along that is no longer content with the ways things have been going. They try new techniques, new forms, new shapes, new sounds, new methods of putting a composition together. After a relatively brief and often violent period of upset, excitement, experimentation, and agitation, things settle down once again. The most workable materials and elements are winnowed out from the period of crisis and in time are accepted by most composers. Another period of equilibrium follows.

Music history is almost universally partitioned off now into a series of style periods: Mediaeval, Ars Nova, Renaissance, Baroque, and Classical-Romantic. It is true enough that each period has some forms, techniques, and styles peculiar to it. Trio sonatas were written in the Baroque period, and not before or after. The symphony and the string quartet were developed in the Classical-Romantic period, and the formal procedures in individual movements are not usually those of the Baroque. The cyclic mass appeared in the Renaissance, and the isorhythmic motet so popular during the Ars Nova vanished. Basso continuo was used as a support for almost all instrumental and vocal music during the Baroque, but not before and after; pervading imitation was a basic technique of the Renaissance, but was not nearly so important in the preceding and following periods. And so on. It is also true that some of these periods are separated by brief, intense periods of stylistic change, sometimes recognized as such by people living through them: the term "Ars Nova" was used in the early 14th century; Giulio Caccini entitled a collection of his monodies which appeared in 1601 *Le nuove musiche*. Such transitional periods were sometimes marked by misunderstandings between the younger composers who were bringing about the change and their older contemporaries who were not so willing to see the past abandoned.

Curiously, when style periods are partitioned off in this way, each occupies just about the same time span — 150 years. A major style change took place during the decades surrounding 1750; so another might have been expected at the very end of the 19th century. And apparently it came

off right on schedule. There were strong hints during the tag end of the last century that old molds were no longer best for new ideas developing, and in the first years of the new century the musical world began hearing of, and occasionally hearing music by, a group of young composers seemingly bent on destroying the musical style they had inherited. To many, the music of Stravinsky and Schoenberg appeared to be an *ars nova,* and there were shrill protests from older musicians, audiences, and critics who assumed a protective attitude toward the older music. As these young lions matured, refined their style, and were joined by many other talented men (Bartok, Berg, Hindemith, etc.) and a host of lesser ones, all writing in the same general style, it appeared that history had repeated itself, as expected, that the period of crisis had been passed, and that by the 1920's and 30's another plateau had been reached. We were apparently in another style period, and all that was needed was the proper name for it — "contemporary music" and "modern music" served for a bit, but in time became meaningless, and "twentieth century music" does not have the ring to it that the music deserves. Besides, if the past were to repeat itself one more time, we would expect this style to continue halfway through the next century.

William Austin's book is based on precisely this premise: that a style was established in the first decades of this century, mostly by Stravinsky, Schoenberg, and Bartok; that the work of other composers can be understood as extensions or developments of their style; and that this is the style of the 20th century. He adds jazz as a fourth major factor. The organization of the book is clear and carried through with unyielding consistency. A first group of chapters deals with the activities and music of those composers of the late 19th and early 20th centuries whose works seem to Austin to form a bridge to his main material. A second group is concerned with the three major personalities: Schoenberg, Bartok, and Stravinsky; each is given two chapters, the first discussing works through 1923, the second the later works. Jazz is likewise covered in two chapters here. Austin covers the remainder of the century by selecting three additional men (Webern, Hindemith, and Prokofiev), devoting a chapter to each, and relating every other composer to one of these three by grouping them into catch-all chapters following those concerned with these three slightly younger masters. A final chapter discusses the latest works of Stravinsky, reemphasizing that Austin considers him the most important figure of the century.

The book is the latest in the Norton series of period studies that includes the two monumental books by Gustave Reese dealing with the Middle Ages and Renaissance. It is a worthy companion to these, and is also indebted in technique to the books by Donald Grout (to whom it is dedicated) on the history of opera and the general history of western music. Encyclopedic in scope, it is intended to be usable as a text for advanced courses in twentieth century music and as a reference work. The tight organization facilitates its use as a text; a mass of biographical and analytical material is offered; musical examples are profuse, as are analyses and charts of various sorts; it is carefully indexed; there is an impressive and most useful annotated bibliography of well over a hundred

pages. It is the sort of painstaking, thorough, accurate book that could have been written only in America. It is cast in the same general mold as two earlier books that have been widely used as textbooks (Peter S. Hansen, *An Introduction to Twentieth Century Music,* Boston, new edition 1967, and Joseph Machlis, *Introduction to Contemporary Music,* New York, 1961) but is more clearly organized, more detailed, more perceptive, and better written. It will almost certainly become the most widely used text for courses dealing with this music.

It is not my intention to quibble with what Austin has done. Faced with the task of covering an immense mass of material, he decided on a certain course and carried it out admirably. There are more differences of opinion about music of the present century than of any other period, of course, and there is certain to be carping about his basic plan and his treatment of details. But granted the necessity for organizing this material in such a way that it can be taught systematically, his way seems to me to be one of the best.

It is more important, I believe, to point out what he has not done. He has not written a book on contemporary music. This is a point which I fear will be misunderstood by many people who use his book.

There is a tendency for the terms "twentieth century music" and "contemporary music" to be used as though they meant the same thing. Many performers offer works of Stravinsky, Schoenberg, Berg, and their contemporaries, works as much as fifty years old, as "contemporary" pieces, and such works are still played on festivals of "contemporary" music. It must be said immediately that Austin avoids the term "contemporary music" and draws the self-imposed limits for his coverage repeatedly and clearly; if the relationship of his book to music of the present day is misunderstood, the blame should not fall on the author. The subtitle (given on the dust jacket and title page, but not on the back of the book) is "From Debussy through Stravinsky." "The styles of composers born in 1910 or later are not discussed at length," he states in his preface, and though he calls for studies and criticisms of the works of younger composers, and often expresses his interest in and sympathy for such newer music, he admits that his book "includes such men only as representatives of continuing lines of stylistic developments, or as especially perceptive commentators on the works of their elders."

His book breaks down only in the few instances when he feels that he must do **something** about contemporary music, as in chapter XXVI, "Successors to Prokofiev," where he lumps together such men as Kurt Weill, Peter Warlock, Morton Gould, George Gershwin, and William Grant Still with Luciano Berio, Witold Lutoslawsaki, Niccolò Castiglioni, and Krzysztof Penderecki.

A major virtue of Austin's book is the way in which he stresses the continuity of musical style during the period which he has chosen to cover. In the first section (ten chapters, 177 pages) he demonstrates repeatedly how style and technique anticipate material that he will discuss later; in later sections he often makes reference back to these first chapters.

Putting it another way, he manages to discuss, successfully and convincingly, the music of Stravinsky, Bartok, and Prokofiev with the same vocabulary and technical frames of reference that serve for Debussy, Strauss, Faure, and even Liszt.

I will state this in even more positive fashion: almost all of the music with which the Austin book is concerned can be understood as a clear continuation of nineteenth century music, in general style, form, expressive intent, and instrumental practice. Curiously, this becomes even more true of the music written between the two world wars than in the first two decades of the century. A "typical" score from the 1920's or 30's or early 40's (say the Prokofiev Seventh Symphony, or Hindemith's orchestral suite from *Mathis der Maler,* or the Bartok *Concerto for Orchestra,* or Stravinski's *Symphony of Psalms,* or a Copland ballet score, or a piece of chamber music by Shostakovich, or a work by Honegger or Villa-Lobos or Bloch or Vaughan Williams) will be cast in a formal structure based on or derived from the practice of the Classical-Romantic period; it will be written for the same instruments, probably in one of the standard groupings; despite obvious but often superficial differences, the harmonic practice can be understood as an extension of the triadic-tonal language of recent western music; it was intended by the composer to be performed in the same performer-listener environment (the concert hall) that had become conventionalized during the past century and a half. The stylistic difference between Liszt and Bartok, Mussorgsky and Stravinsky, Brahms and Hindemith, Mahler and Schoenberg, Dvorak and Prokofiev can by no stretch of the imagination, by no juggling of historical or analytical terms, approach the difference between Palestrina and Monteverdi, Bach and Beethoven, Perotinus and Machaut.

The apparent stylistic break in the decades after 1900 has proved to be a ripple, not a tide sweeping away an earlier style and clearing the way for a new one. The musical style of the Classical-Romantic period continued into the present century, with some changes and modifications, even in the works of those men who are popularly supposed to have brought about a style revolution. There is interesting work to be done in examining the social, economic, and political factors which built a climate in which continuity resulted when discontinuity might have been expected.

This is not the whole story of music in the present century, however. There **has** been a style revolution — but it occurred during the years following the termination of World War II rather than just after the turn of the century. It has followed the classic pattern. There were prophets (Satie, the Italian Futurists, Scriabine) and pioneers (Varèse, Ives, Webern, John Cage). There was a period of intense activity, true experimentation, and sometimes astonishing achievement (in the late 1940's and through the 50's). We have now reached a period of consolidation and perhaps reflection, in which outstanding works and composers are being sorted out from the confusion that was necessarily rampant earlier. This new music is profoundly different in many important respects from that of the nineteenth and earlier twentieth centuries. Composers have found it necessary to break with the notational practice of the past,

and the appearance of the music on paper is a first clue to its genuinely different nature; of course this is not the first time that composers have discovered that a notational system perfected for one sort of music will not serve another. The change of notation is merely a clue to the changes in musical style which have taken place. The methods of description and analysis used so successfully by Austin throughout his book simply do not work for *Anaklasis* by Iannis Xenakis, or *Zyklus* or *Gesang der Junglinge* by Stockhausen, or *Machine Music* by Lejaren Hiller, or *Trois poemes de Henri Michaux* by Lutoslawski, or *Anagrama* or *Monophonie* by Mauricio Kagel, or *Variations IV* by John Cage, or *Visages* or *Differences* by Luciano Berio. This is not the place to launch a discussion of the nature and style of this new music; I will merely mention a few of the most obvious features. Composers now accept non-pitched sounds (which may be produced on conventional instruments, on non-instruments, or generated by electronic means) on an equal basis with pitched sounds as raw material for a composition. The centuries-old western habit of organizing patterns of time durations over one of a small number of metrical schemes has been replaced by a multiplicity of methods of conceiving, organizing, and notating time patterns. There is no concern whatsoever now for any systematic vertical arrangements of notes; i.e., music is no longer harmonic, in any sense of the word. The composer-performer-listener relationship is being reexamined in a variety of penetrating ways.

There are still composers writing in the Classical-Romantic-Early Twentieth Century style, of course, and Stravinsky still lives. But the vitality of music today is in this large and growing group of composers who have accomplished the revolution in style that did not come about earlier in the century. It is here that history is being made.

The Austin book scarcely hints at this new music. The book deals with music of the past, the recent past to be sure, but just as much the past as the music of Dufay and Glinka and Corelli and Meyerbeer. Austin is dealing with dead music, which is why he can treat it so successfully in precisely the same ways other scholars have treated other bodies of dead music. Again I must point out that he admits this himself, in drawing the limits of his material. It is to be hoped that students and other readers of his book will not mistake this point — and that the Norton company will recognize that while it now has a good book on music in the present century through the mid-1940's, it does not as yet have one on contemporary music. Perhaps Austin will write one.

It would be difficult to imagine two books dealing with the same subject being more different than those by Yates and Austin. Yates uses no musical examples, no analyses, no charts, no lists of composers or their works, no biographical data. "I have not attempted an evaluation in absolute terms of the large body of unquestionably great music which has been composed during these years," he states in his introduction. He has avoided "musicology", he says, and has written a book "for the common reader", in the same style he has used for many articles and criticisms. His book too has a subtitle, *Twentieth Century Music — Its*

His ideas are developed in a string of essays, written in non-technical language, liberally sprinkled with quotations from composers, critics, artists, aestheticians, and friends. "I have discussed each composer in relation to what he has contributed to the changing courses of music during this period; I have tried to avoid any comparative analysis of ultimate worth," he declares.

Yates divides his book into two parts. The first, introduced by a quotation from his earlier book *An Amateur at the Keyboard* ("During the seventeenth century all roads lead to Bach; during the nineteenth, to Schoenberg."), covers the same material as Austin's book; the second, much shorter part, beginning with a marginal note in one of Ives's scores ("Mr. Price. Please don't try to make things nice. All the wrong notes are right."), deals with the contemporary scene. Individual chapters in the first part are devoted to Schoenberg, Debussy, Satie, Stein-Thomson, Bartok, and Stravinsky; other chapters deal with groups of composers, or such topics as "The Dictatorship of Popularity", "The Emancipation of the Dissonance", and "The Five-plus-Two Idiomatic Origins of Twentieth Century Music, plus a Digression on the Audience." All eight chapters in the second part deal with the "American Experimental Tradition", with Ives and Cage singled out for entire chapters. This organization, then, suggests that Yates sees western art music as reaching some point of culmination with Schoenberg, then beginning afresh. "We are at the inception of a new musical orientation, like the change from polyphony to harmony at the start of the seventeenth century," he says at the beginning of the second part.

His ideas are developed in an easy, chatty style. And he does offer ideas, some of them provoking, some curious, some already tired. There is little danger that the book will be used as a textbook, and it has almost no value as a reference work. In many ways, it is a complement and a foil to Austin's book, since it rarely attempts the things that Austin does so well and often attempts things that Austin is not concerned with. I am not convinced that the "common reader" will find it particularly useful, however, unless he brings with him a knowledge of a substantial body of twentieth century music. Since Yates never describes or analyzes music, his comments on individual pieces or bodies of compositions are far more meaningful to a person who already knows this music. I think it is fair to characterize the book as a piece of rather sophisticated writing, in the nature of comments which might be delivered to an intimate circle of friends who share a common knowledge of this music, over a drink after dinner.

The second part of the book is both successful and disappointing. On the one hand it is good to have a discussion of American music which brings matters right up to the present, to Morton Subotnick and LaMonte Young and the ONCE people — and does it with understanding and sympathy. But it is exasperating to read a book entitled *Twentieth Century Music* which makes only passing reference (or none at all) to such men as Boulez, Berio, Nono, Lutoslawski, Ligeti, Kagel, Stockhausen,

Xenakis, and Penderecki. Yates dismisses the entire European scene in his introduction with the single sentence "What is being done there is being done also, and in part stems from what is being done, by composers in the United States." One of the most significant features of contemporary music is that composers in all parts of the world are in touch with one another, and one another's music, in a way that has not been possible before. We have today probably the truest international style ever known. This is no time for provincialism or isolationism. The modern world cannot be understood that way.

Each book, in its own way, is a useful addition to the literature on music of the first part of the present century. But we do not yet have a satisfactory book dealing with contemporary music; Austin has not tried to give us one, Yates's viewpoint is too narrow. John Cage has said that we have become so concerned with listening to relationships between sounds in a composition that we have forgotten how to listen to the sounds themselves. Perhaps music historians have reached a similar point: it has become so fashionable to discuss relationships among compositions that we are in danger of forgetting how to listen to individual works for what they are. Perhaps we will never have a good book on contemporary music until someone is willing to break this pattern.

by Peter Yates

Gilbert Chase, *America's Music: From the Pilgrims to the Present,* revised second edition, New York: Chase; McGraw-Hill Book Co., 1966. $7.95.

The American Composer Speaks: A Historical Anthology, 1770-1965, edited by Gilbert Chase; Louisiana State University Press, 1966. $7.50.

A serious criticism of my recent book on twentieth century music would be that I have failed to give enough space or credit to the indigenous development of the earlier American musical adventurism which became what I call "the American Experimental Tradition". So I would advise students of our contemporary experimental ventures in music and related "intermedia" that they will not have completed their studies until they have mastered the very thorough historical exposition of the continuity of American music in Gilbert Chase's *America's Music,* of which a new, revised and enlarged edition has recently appeared.

How does one link the 18th century spontaneous inventiveness of the New England singing school teacher-composers, Jacob Kimball, William Billings, Supply Belcher (called "the Handel of Maine"), Timothy Swan, Daniel Read (born in Rehoboth, like a figure from the Old Testament), and many others, honest proletarians and small businessmen who taught music as much for pleasure as for money, to the great wave of American extra-European musical inventiveness which rose like a tidal wave far out to sea toward the end of the 19th century in the compositions of Charles Ives, hit the continent during the 1920s in the works of Carl Ruggles, Edgard Varese, and Henry Cowell, then receded and struck again, this time to change permanently the American musical landscape, with the works of John Cage, Harry Partch, Henry Brant, Lou Harrison, and a succeeding generation of composers almost too numerous to count?

Chase has done the job, and he has done it very thoroughly, with a richly poetic enthusiasm which does not fail until, with the later chapters on jazz and the great increase in number of actively practicing composers beginning in the 1930s, the problem of cataloguing individuals and works sometimes chokes off the expository flow.

Chase tells us: "We can take almost the whole body of American folk and popular music, as we have traced it from the early psalmody and hymnody of New England, through the camp-meeting songs and spiritual revivals, the blackface minstrel tunes, the melodies of Stephen Foster, the fiddle tunes and barn dances, the village church choirs, the patriotic

songs and ragtime — and we can feel that all this has been made into the substance of Ives's music, not imitated but assimilated, used as a musical heritage belonging to him by birthright. . . . Charles Ives, first and alone among American composers, was able to discern and to utilize the truly idiosyncratic and germinal elements of our folk and popular music."

Among Ives's contemporaries the past of American music, apart from imitation of some Negro and Indian melodies, distorted to the notational system and European formal harmony of 12-note equal temperament, was almost unknown and little regarded. Not until the 1940s did such composers as Ross Lee Finney, Henry Cowell, and Ernst Bacon revive the melodies and something of the manner, though nothing at all of the performance habits, of the late 18th and early 19th century hymns, fuging tunes, and popular songs. This archaism, though valuable for the recovery of the American musical past, differed entirely from the indigenous idioms which Ives found still existing during his boyhood. Unlike his contemporaries and the composers of the succeeding generations, Ives did not borrow or imitate but revived — or more accurately, kept alive — the native musical culture of the New England life he knew.

Chase points out that not until the publication of *Music in America,* in 1915, did students of American music begin giving attention to the history of American folk music. Arthur Farwell, an editor of this compilation, was the first to assert against the prevailing Germanic idiom of American composers the importance of "ragtime, Negro songs, Indian songs, Cowboy songs, and, of the utmost importance, new and daring expressions of our own composers, sound-speech previously unheard."

Since then, until the first edition of Chase's *America's Music* in 1955, knowledge of the deep past of American music has grown apace, but he was the first to write it as a continuous story, an axis of underground development from hymnody to jazz, from the work of the first great American composer, William Billings, to the second, Charles Ives.

American indigenous musical adventurism began in the group singing of religious music by Wesleyans, Moravians, Shakers, and other communities of dissenters. The early Puritan settlers sang at a lively pace in European style, avoiding the vocal embellishments of Italian sacred and operatic song which were taking over all European music. In America, the custom of "lining out" the successive verses, initiated in Britain and the colonies by the Westminster Assembly of 1644, the leader giving them first and the congregation repeating them full chorus, line by line, slowed up the pace, "permitting the more skilled, or the more ambitious, or the bolder members of the group to indulge in embellishments . . . 'a compensatory florid filling in'." Chase foreshortens the time during which this change occurred, since the habit of singing embellishments did not thoroughly take hold until the later 18th century and undoubtedly imitated in rustic fashion the more cultivated elaboration already fully established in European song. This habit, retired to the American backwoods by the diligent propagation of correct note-by-note singing during the 19th century, when the art of embellishment vanished from

European music, was taken up by the American Negroes, who had brought from Africa their own native tradition of lining out chants by leader and chorus. Among Negro singers it has continued to the present day, in hymns, sermons, work songs, and blues, the underpinning of jazz.

This is the central folksong tradition of American music, always rooted in hymn singing but constantly spilling over into secular song. The tradition of indigenous composition began among the song leaders of New England and among the Moravian missionaries of Pennsylvania and North Carolina. The New England song groups made slight use of accompanying instruments; the Moravians accompanied their services with instruments. The Moravian, John Antes, was also the first expatriate composer, who wrote his splendid String Trios while serving as a missionary in Egypt and spent the remainder of his life in England.

The Moravian missionaries were well-trained musicians. The New England song leaders were often untrained enthusiasts, who compiled song books, adding to these their own hymns and anthems with a confidence unsupported by technical knowledge. Billings wrote: "For my own part, as I don't think myself confined to any Rules for composition, laid down by any that went before me . . . so in fact I think it best for every **Composer** to be his own **Carver**." As unabashed as Ives but more influential in his lifetime, though he died a pauper, Billings composed instructive song books, hymns, and anthems, with particular attention to *Fuge* (probably pronounced "fudge"), "where the parts come in after each other, with the same notes" — brief imitative passages rather than the formal textures of counterpoint which we call fugues.

Harriet Beecher Stowe, wrote of such singing in the early years of the 19th century: ". . . there was a grand, wild freedom, an energy of motion in the old 'fuging tunes' of that day that well expressed the heart of the people . . . no person of imagination or sensibility could hear it well rendered by a large choir without deep emotion" . . . coming "back and forth from every side of the church . . ." One hears this square, yet free, "fuging" parodied in many parts of works by Ives and particularly in the hymn-singing third movement of his Fourth Symphony. "At the outdoor camp-meeting services," Ives wrote in the autobiographical notes John Kirkpatrick is editing for publication, ". . . I remember how the great waves of sound used to come through the trees . . . sung by thousands of 'let-out' souls. The music notes and words on paper are about as much like what they were at those moments as the monogram on a man's necktie may be like his face."

And that's the secret of American indigenous music as opposed to the till recently overmastering harmonic tradition of European music. The American sang in parts and each part independent of the others, the notes elaborated by improvised figuration and spontaneous ornamentation, coming together more or less only at the principal accents, making a holy noise with almost total disregard of harmonic niceties. Let purists who object to the increasing noisiness of our own present-day

"art" music remember that in such style all European music was made until in the middle 17th century Lully, at the French court, first trained his 30 violins to enter simultaneously on a single chord. We shall not recover the sound of medieval or renaissance music until we have overcome our narrowly-based belief that music lives by tempo, not by rhythm; until we admit that precision attacks and precise vertical relationship of notes belong only to the latter period of the 300-year era of harmony; until we know that these are entirely inappropriate to a true polyphony and indeed in great measure to the music of Bach. As the formal art of the 18th century music schools eventually vanished before the dissonant freedom of J. S. Bach and Beethoven, so we may expect that the formal harmony and counterpoint of our music schools, the metronomic strictness which still governs our performance, though already subverted by constant, notated tempo changes and by the new vogue of "arhythmic" composing, will vanish before a new music of freely articulated sound reaching back to the preharmonic period.

The resistance of educated American musicians commenced not long after the rise of the singing schools, building up into a genteel authority which drove the popular art westwards and at last into the semi-literate recesses of surviving non-urban culture, white and black. From the movement for Regular Singing inaugurated in 1720 by Reverend Thomas Symmes, before the birth of Billings, to the long triumph of the European-derived, formally flabby but technically sophisticated, genteel tradition profitably promoted by three long generations of the Mason family (from Lowell Mason, 1792-1872), American composers labored in or against a society which ignored its musical past, gave little regard to its musical present and professed "an instinctive antipathy toward excess, unbalance, romantic exaggeration, sensationalism, typified (for Daniel Gregory Mason, 1873-1953, who wrote these words) by "such composers, great artists though they be, as Wagner, Tschaikowsky, Liszt, Strauss." This third Mason survived on a thin gruel of imitation Brahms. A parallel genteelism throve on imitation Liszt. And a new erudite sophistication learned to call by name the Wagnerian motifs, to value Tchaikovsky and Strauss, to diagnose and domesticate Debussy's whole-tone harmonic heresy.

As for Beethoven: his friend and biographer, Anton Schindler, wrote that by 1840 pianists had covered up the style of his music with virtuosic distortions; the superiority of his symphonies over those of Spohr and Mendelssohn was not generally admitted until the end of the century; and his later music remained esoteric until it began to appear on records celebrating the centenary of his death. Even today the genteel tradition persists among musicians and critics writing under such titles as *The Agony of Modern Music,* who assert in defiance of the evidence the immense popularity of J. S. Bach (less known for a century than his two principal sons), Mozart (who died as poor and ambiguously recognized as Bartok), and so on and so on.

The long warfare between the indigenous tradition and the imported genteel tradition is the chief subject of the 30 American composers whose

writings about music Chase has selected for his anthology, *The American Composer Speaks.* Billings; ". . . each part seems determined by dint of harmony and strength of accent, to drown his competitor in an ocean of harmony" — meaning, in the older sense of the term, the melodic harmony of each individual part. Anthony Philip Heinrich: ". . . no one would ever be more proud than himself, to be called an **American Musician** . . . " William Henry Fry: "I have, indeed, too much admiration for the resources of the English language, to admit of the supposition that it is excluded, by its nature, from the highest form of opera. . ." Gottschalk: "Before me, there were no piano concerts" (in America) . . . "the American taste is becoming purer. . . . For ten years a whole generation of young girls have played my pieces." MacDowell: "Mere beauty of sound is, in itself, purely sensuous. . . . for it to become music, it must possess some quality which will remove it from the purely sensuous. To my mind, it is in the power of suggestion that the vital spark of music lies." Ives, with the same idea, wrote differently: ". . . in two separate pieces of music in which the notes are almost identical, one can be of substance with little manner, and the other can be of manner with little substance." Cowell: "Contemporary music makes almost universal use of materials formerly considered unusable." Gershwin: "There is only one important thing in music and that is ideas and feeling." Roy Harris: "Our rhythmic impulses are fundamentally different from the rhythmic impulses of Europeans . . ." "Jelly Roll" Morton: "Jazz music is to be played sweet, soft, plenty rhythm. When you have got plenty rhythm with your plenty swing, it becomes beautiful." Copland: "I felt that it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms." Virgil Thomson: "Between the extremes of being too rich for comfort and being really too poor, the amount of money composers have doesn't seem to affect them very much." Varese: ". . . I need an entirely new medium of expression: a sound-producing machine (not a sound-reproducing one)." Partch: "Finally, will the American genius for perverting a spark of individual imagination into a commodity for nationwide distribution permit us — ever — to hope for a significant evolution in American music?" Cage: ". . . in this new music nothing takes place but sounds: those that are notated and those that are not." Carter: "For the composer, in spite of all, does write for a public. One might very well wonder **what** public . . ." Babbitt: "Who cares if you listen?" Sessions: ". . . the development of harmony as we have traditionally conceived it has probably reached a dead end." Earle Brown: "Spontaneous decisions in the performance of a work and the possibility of the composed elements being 'mobile' have been of primary interest to me for some time." Here is the evolution of American music in quotations from 150 years of critical writing by American composers.

For the new edition of *America's Music,* Chase has added a chapter, *The Scene of the Sixties.* He begins rightly with the work of Lejaren Hiller, composing by means of a computer at the University of Illinois. As the voice was the center of all music until the 17th century, and the keyboard until the end of the 19th, so the computer will be the center — but no more than previous centers the only medium — of the new era of sound.

Chase goes on to discuss the new "intermedia" propagated by the members of the ONCE group at Ann Arbor. And having discussed these two principal areas of creative adventure he describes the work of several new composers: Roger Reynolds, originally a member of the ONCE group but since then independent; the disciples of John Cage (who now prefer to think themselves no longer or not ever "disciples"), Morton Feldman, Christian Wolff, Earle Brown; the advocates of "time notation and works in open style," among them Larry Austin; the "theater piece" composers, particularly Morton Subotnick, these two last closely tied in with intermedia; the jazz-slanted composers; the new liberals; the expressionists; the Orientalists; the Latin-Americans; and finally those who work towards what he calls "a new synthesis", though I must confess that of this particular new synthesis I am very doubtful.

America's Music is the first book to give historical shape and tradition to our native music. *The American Composer Speaks* is a necessary supplement.

by Marcia Siegel

Martha Graham, ed. Merle Armitage (1937), reprinted by Dance Horizons, Brooklyn, New York, 1966. 132 pp. photos, drawings. $2.95.

The greatness of Martha Graham is already a legend despite the fact that its central character is still alive; it was achieved through an intense concentration on the dance, although it has always involved the collaboration of major artists in other fields; it is founded on the insistent theme that dance cannot be expressed in words, but it nevertheless inspired some of the most thoughtful dance writing that has ever been put to paper.

These random and seemingly paradoxical thoughts are prompted by the reissuance, in paperback form, of Merle Armitage's 1937 anthology, *Martha Graham.* The book is part of a continuing project by Dance Horizons to reprint dance classics of all periods at accessible prices. This volume was made from the original plates, including drawings, photographs and art-moderne design and typography. Its format as well as its protagonists invoke respect and a certain nostalgia. They just don't make them like that any more.

Everything about Martha Graham's achievement is heroic, beginning with her consciousness of her own importance as an innovator in art. Today, when she receives the highest honors her field can offer, and makes ritualistic appearances on the lecture platform and the stage, the prizes and the performance are meant to celebrate the whole legend, not solely its present chapter. For those who cannot remember the days of Graham's greatest power, and who are afraid today's tributes may play them false, books of this kind are a ray of light.

In it Graham's contemporaries gave their estimates of her genius at the time of her greatest impact, with a freshness and sincerity quite different from the melodramatic blurbiage that surrounds Graham wherever she goes today. The book also contains Graham's now classic statements about her work as she made them at the moment of discovery. "It takes ten years to make a dancer," she still tells the audiences, but the fire that once must have leapt in her eye has flickered down to starlight and the voice has a rehearsed nobility; and it rolls over us like Scripture as we reflect instead upon the awful years of a dancer's mortality.

At the time this book was first published, only 11 years after her first New York solo concert, Martha Graham had already begun her pioneering efforts in every field which she now dominates. She was using music composed for and intentionally subordinate to her choreography. Wallingford Riegger and George Antheil, who contributed to this volume,

were among the earliest of her musical collaborators. The list was to include nearly every major orchestral composer in this country during the next three decades. She had already interested Isamu Noguchi and Alexander Calder in designing sets for her, revolutionary theatrical designs that made the backdrop-and-wing convention all but obsolete for the dance. She was looking for a uniquely American style of dance that was to find its expression through her own body and intellect. Her way of moving, formulated into a precise technique, is one of the cornerstones of all modern dance training. Her concept of the American spirit gave rise to compelling documents like "Frontier" (1935) and to the startling abstractions of "Primitive Mysteries" (1931). It was only after she had discovered these American roots that she could transcend them in her later works on the Greek epics and Biblical themes. She began to develop a company that would express as a group the personal movement concepts she had put into her solos. The company, which made its first cross-country tour in 1936, was the proving ground for many dancers who went on to become today's artists, innovators and teachers.

Along with Martha Graham in those crusading days of the 30's, Charles Weidman, Doris Humphrey, Helen Tamiris and others were searching for American dance, and together, in their separate ways, they found it. There is another giant figure looming over their efforts, the figure of Louis Horst, and it is to Horst, not to Miss Graham, that Merle Armitage's book was dedicated. In a sense, this is only fitting, for Louis Horst, as musician, composer, writer, editor, critic, teacher, codifier and disciplinarian, gave a verbal context to the work of these often inarticulate dancers, and found the connections between their medium and the historical mainstream of art. Louis Horst symbolized all of the subsidiary talents that contributed to Martha Graham's work and that are still indispensable to any dancer. A chapter on his importance, by Margaret Lloyd, the late dance critic of the Christian Science Monitor, is included in this book.

One of the most astonishing results of the magnetic attraction Martha Graham had for professionals outside the dance was the quantity and quality of discussion about her that found its way into print. Among the contributions to this variegated collection are essays by Stark Young and Lincoln Kirstein, excerpts from John Martin's New York Times reviews, a biography by Winthrop Sargeant, and space diagrams of five Graham dances by designer Arch Lauterer. The selection of Miss Graham's own statements was drawn from 24 publications over a ten-year period. How many newspapers today will take the trouble to interview a dancer? I once offered to arrange an interview with Paul Taylor for a newspaper in a town where Taylor was appearing. I was told if he were a baseball player they might be interested. Only one New York newspaper has a full time dance critic on its staff, and the number of dance commentators who can publish anywhere with any regularity is pitifully small.

Part of this problem is undoubtedly economic: the volume of dance advertising in the daily papers does not justify the expenditure of editorial

space. The audience is small and its purchasing power is thought to be even smaller. In contrast, the phenomenal popularity of music recordings and sound equipment accounts for substantial advertising revenue, and thus permits more space to be devoted to music analysis and criticism. In a recent, not untypical, Sunday New York Times the gaps in the record advertising pages were filled by pertinent statements from Morton Feldman, David Amram and Charles Wuorinen. Advertising for musical instruments, music scores and music teaching plans supports more than one periodical. Dance has no product to sell but itself, and these days it's just too expensive to publish for love alone. Outside of the meager dance press, a handful of working critics, and a few courageous book publishers, what we are able to read about dance is served up straight from the press agents' can and twice as tinny.

But an equally serious cause of our diminishing dance literature is the dance climate, which may be less stimulating to writers than it once was. In art as in national affairs this is a period of reform, not revolution. The ferment in artistic circles today concerns not the quality of art but its politics, economics, patronage and prestige. The chroniclers of today's culture are not philosophers and critics, but surveyors, documenters and historians. Dancers are more interested in perfecting the things Martha Graham tried than in overturning them. They want to make a living, not to make history. Although we have many fine artists in dance now, we have no heroes.

Perhaps it is a characteristic of heroes that their achievements should be embellished, and finally obscured, by the legend that glorifies them. Certainly with a dancer we have very little else to go on. Graham's dances have not been notated. She opposes revivals, and if they are undertaken for a special occasion, as were "Frontier," "El Penitente" and "Primitive Mysteries" three years ago as a memorial to their composer, Louis Horst, they are apt to disappear immediately from the repertory. Her few films are almost as elusive as the performances they sought to capture. Books like Merle Armitage's *Martha Graham* may be the only reliable evidence that remains, except, of course, our memories.

by Berenice M. Fisher

Jack Morrison, Editor, ***Conference on a Longitudinal Study of Expressive Behavior in the Arts.*** Cooperative Research Project (U.S. Office of Education), No. V-001. University of California, Los Angeles, 1965.

This volume is the report of a conference held in Southern California in the early part of 1965 under the auspices of the United States Office of Education and the UCLA University Extension. Mr. Morrison, who organized the conference, reports that he envisioned it as an opportunity to open "channels of communication" between "artist-teachers and behavioral scientists," a chance for them to discuss the relation between education and the development of "artistic growth" and to explore and stimulate research in this area, especially with reference to the possibility of a longitudinal study of "expressive behavior in the arts."

Although most of the participants did not address themselves to the longitudinal research idea, they did manage to dovetail their papers with the general question of artistic creativity and education, so that the conference report has a fair degree of unity. Understandably, the papers differ considerably in content and style, from straight research reporting, to speculation on possible research, to more anecdotal musings.

The conference report may be looked at on two levels. First, in line with at least part of its program, it contains many suggestions for potential research and provides a fairly efficacious vehicle for acquainting interested social scientists and artist-teachers with what each is thinking. But on another, and I suspect prior, level the conference as a whole can be viewed as an example of some rather subtle problems involved in the discussion of the fine arts and education. In this light, Mr. Morrison's overall framework of encouraging a dialogue between "artist and scientist" on a "problem of their mutual interest," would seem to demand careful scrutiny. If, as his concluding remarks attest, "the ghost of incompatibility of art and science was neatly laid out by this group of scientists and artist-teachers" — in only two and one-half days at Pacific Palisades — one is led to wonder whether this is not a straw-ghost after all.

By simplifying, but I hope not over-simplifying, the structure of the conference can be described as follows: a group of artist-teachers are asking as well as telling a group of behavioral scientists about what kinds of information can help to foster or locate "creativity." The behavioral science group (composed mostly of psychologists, whom Mr. Morrison notes have taken the greatest interest in this topic), are presenting research results and arguing for notions of creativity which may be helpful in the artist-teachers' work. Almost all of the artist-teachers and behavioral scientists are affiliated with universities. In short, this is a conference of

university people talking from a variety of viewpoints about one dimension of education. The fact that the conference group **is** divided in significant ways — its members come from different parts of the campus, the activities of the conference participants are quite different in important respects, and the conferees belong to fields which enjoy different degrees of security in the academic community — reinforces the inclination to dichotomize the meeting; but despite the relevance of these factors, I am not sure they are sufficient for understanding either the role of discussants in such a conference or their outlooks on creativity in relation to arts education.

The position of the artist-teachers seem to provide the clue to an alternative approach. As those in the field are aware, American education in the fine arts has developed in a multi-faceted fashion. Arts education has been built into common schooling gradually; the loci for training practicing artists have shifted and undergone redefinition; arts education has been promoted as part of a wide variety of adult education programs, and so forth. All in all such efforts have not added up to a unified endeavor — as both argument within the arts camps and disparity in the institutional location of arts educators continue to testify. Nevertheless, a common thread runs through the discussions by such educators, regardless of whether they are facing outlanders or kinsmen; namely, that as artist-teachers they are also educational leaders, people who are not only concerned with educating their own pupils but providing a model for education in the arts.

The involvement of artist-teachers in the problems of pedagogy — particularly those intertwined with teacher-training — suggests one kind of unity; yet, like other "educators," the **way** in which artist-teachers wrestle with these problems varies according to the kind of artist-teacher. I am not here referring to the distinction between teachers of dance, the visual arts, music, etc., (although such distinctions are also relevant) but to the differences of outlook between those engaged in teaching and training teachers for the elementary schools, the high schools, the universities or academies or adult programs. The differences I have in mind are those related to two closely intertwined pedagogical issues; that of "purpose" or "value" and that of "expertise."

In their long uphill battle for an honorable place in the social sun, educators have worked hard at explaining and defining their job and at finding and legitimating ways to do their job. In this latter effort they have balanced precariously **between** the roles of artist and scientist, or more specifically, between learning what to do and acquiring a "scientific" basis for doing it. Hence, they have continuously turned to other experts — special groups of educators have turned to special experts.

With regard to the expertise of behavioral scientists, for example, the leaders of training for elementary education have tended to turn to psychology; the leaders of training for adult education have tended to turn to sociology; and the same divisions have emerged in the more specific realm of education for the arts. This is simply to say that arts educators

like everyone else look around for the kind of expertise which will do them some "good," which will give them answers which make sense in terms of the institutional and ideological contexts in which such educators are enmeshed.

In order to know what kinds of social scientists are (or will be, since one of the purposes of the conference was to stimulate research) most likely to "communicate" with what kinds of artist-teachers and vice-versa, we need to know what different groups within each larger group take their problem to be. What are they looking for and at? To come back to the substantive question of Mr. Morrison's conference, what are they looking for and when do they look for it when they want to know about creativity? How do they conceive of the specialization of pedagogical roles in relation to studying creativity? How do they conceive of the differences between the arts for the question of creativity? How do they view distinctions of age, occupation, or social standing in relation to creativity? How do they cope with questions concerning the individual and the community, formal and informal education, elite and popular culture? With which of such questions are given researchers and artist-teachers **not** concerned? When one looks at the conference papers presented by J. P. Guilford, Howard S. Becker, Norman L. Rice, Theodore Hoffman and the many other participants, partial answers concerning their stances emerge.

The questions of context — of institutional and ideological frameworks — are clearly important to research on creativity itself. Such questions are of course central to the suggestions for studying creativity made by the conference sociologists. Questions of context are also more than incidentally germane to the psychological study of creativity — as psychologist Morris I. Stein has argued in an earlier Cooperative Research Program report. But it seems especially worth-while to underscore the importance of context in interpreting the activities of experts themselves, not least the artist-teachers and behavioral scientists who hopefully will have further conferences on creativity and the arts.

by Richard Hoover

William J. Baumol and William G. Bowen, *Performing Arts: The Economic Dilemma.* Twentieth Century Fund Inc., 1966. $7.50

Performing Arts: The Economic Dilemma contains the often sad facts of economic life in the arts. Because of its generally negative tenor, it has not been popular in many quarters. It has been played down or ignored by several publications which heralded wildly the appearance of the Rockefeller Panel Report a couple of years ago.

Professors Baumol and Bowen, as economists, have applied highly technical skills to a business which, at best, is not inclined to be very businesslike and they appear to have reached some logical conclusions which may or may not be valid. They point out, as have all previous reports, that good information on the economy of the arts is not readily available. Though there are files full of box office statements and expense reports in every orchestra hall and theatre office, the figures are rarely made available because organizations are inclined to extract for public consumption only those items which tend to prove a point of view. And it is true that voluminous footnotes are necessary to put performing art financial and attendance records into perspective. Double entry bookkeeping ideally should be expanded to triple entry to provide a column for the qualitative evaluation which explains, justifies or excuses the cold figures.

Baumol and Bowen point out time and again the probable deficiencies in the material they had at hand. With or without the qualitative evaluation a means must be devised to collect meaningful information about the performing arts and this probably should be a function of the state and national arts councils. Thorny problems of comparison, one organization to another, exist which must be resolved by establishing standards and enforcing unified record keeping procedures. These standards could be best enforced by an agency which is dispensing funds, or is threatening to.

The charts, graphs, and figures of this report indicate that the recent prominence given the performing arts does not constitute an explosion when the noticeably increased activity is compared with increases in population, Gross National Product, and available expendable income after taxes. They may even show a decline.

The authors have made an earnest effort to explain economics in terms which might make the figures they offer clear and useful to those concerned with arts management. They demonstrate a sympathy for the arts and the artists, but the nature of their science is such that it does not permit detailed cultural analysis of the individual who has paid X dollars to occupy a plush seat. It is interesting to note that most seat buyers

are upper income, highly educated, professional people. We suspected this and are glad to have it confirmed.

Of greater interest would be some knowledge of why he bought the seat or why his neighbor did not. What makes a man go to the theatre or concert hall? What keeps many more from going? Baumol and Bowen are projecting the facts and delve very little into the reasons. Therefore in reading many sections of their book, I reacted as I did to the Kinsey report. I know what they (in this case, the audience) are doing but I do not know why.

"Income Gap" is the expression used by the authors to describe a deficit. They point out that "operating deficit" is not a felicitous term when applied to a non-profit organization. "To say there is a deficit implies that something has gone wrong." So they use "income gap," "financial gap," and "expense gap" rather too interchangeably to describe accurately the area which arts management is concerned with plugging either with additional ticket sales or subsidy or both.

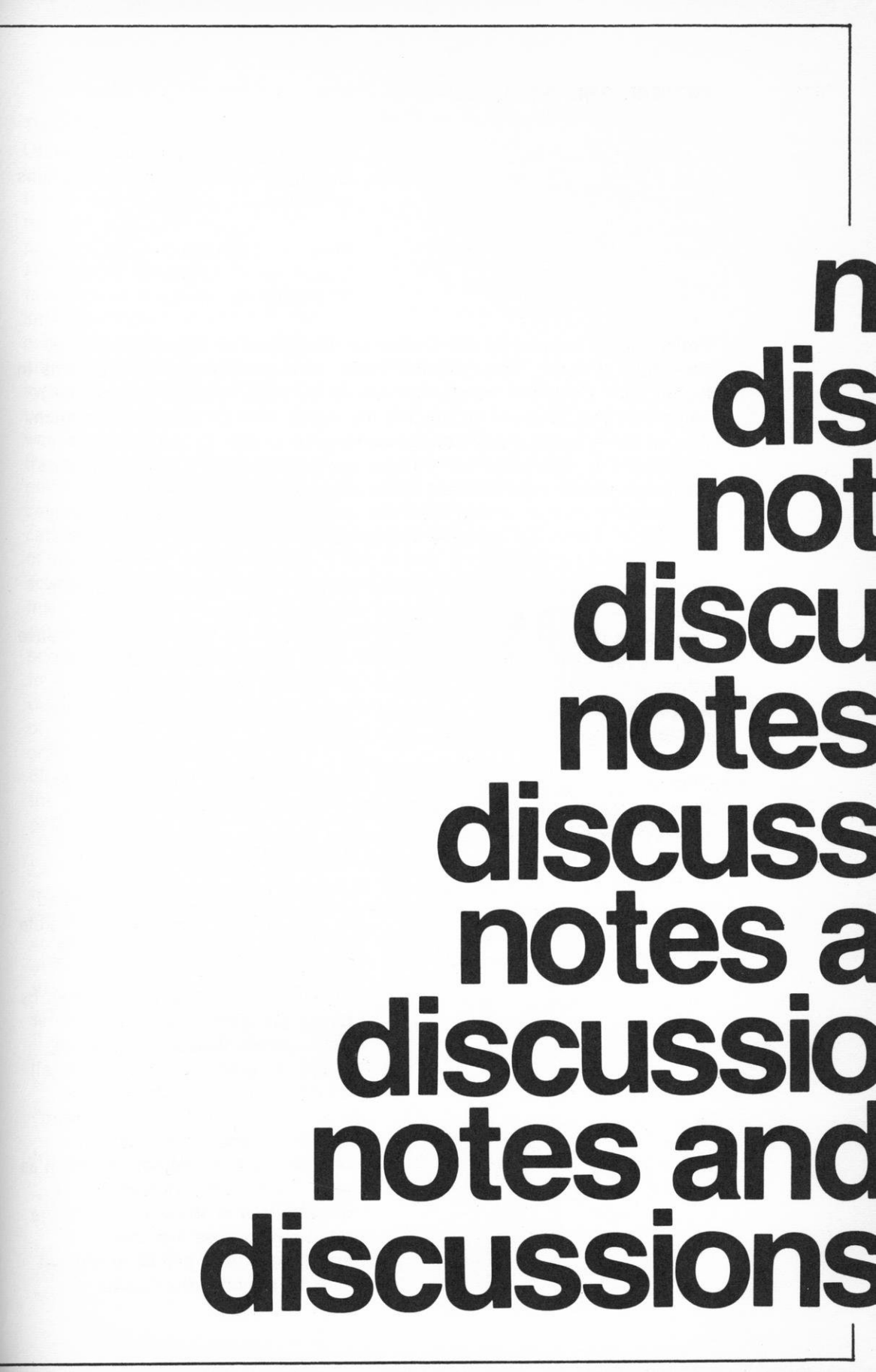
Virtually all fields of the professsional arts report a "gap." Broadway comes closest to keeping the gap closed if you ignore the money which goes down the drain by way of investment in flops.

We are reminded by Baumol and Bowen that such cultural explosion as there is is amateur. Since a high percentage of cost is salary, the amateur art organization seldom enjoys the prestige of a gap.

In Part Two it is proven, at least to my satisfaction, that the gap will continue to widen. Taking the limits of hall capacity, the slow acceptance of rises in ticket prices (slower acceptance by managers than by the public in some cases according to Baumol and Bowen) and the ever increasing cost, there is very little hope of narrowing the gap by means of earned income. This is not to say that any effort should be spared in selling more tickets or operating more efficiently. But the fact is that the opportunity to increase audience is relatively small and artists are only beginning to receive anything like adequate compensation, indicating that costs will continue to rise steadily, negating any gains which might be obtained from more efficient operations.

The forecast of a widening income gap leads quite naturally to the third and final part of the book which has to do with subsidy — individual, corporation, and government. I found this part the most readable, least statistical and, in the main, the most hopeful. That hope is summarized in the last paragraph:

> In this future world, then, professional performance may well survive and even prosper. But the cost of its preservation will be high and will rise inexorably. Fortunately, the very rise in productivity in other sectors of the economy which lies at the heart of the problem will also provide society with the wherewithal to pay the mounting bill if it is determined to do so. It is on the strength of that determination that the future of the live performing arts depends.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A Miscellany of Information about University Adult Education Programs in the Arts.

Freda H. Goldman
Center for the Study of Liberal Education for Adults

Following publication by the Center for the Study of Liberal Education for Adults (CSLEA), in September 1966, of my review of arts programs in higher adult education (written for Arts In Society, Volume 3, Number 4) some new programs not included in my survey were called to my attention. Among these reports were several worth general notice, and these are the subject of this issue of "Pattern and Innovation." The descriptions below are taken from stories I wrote about them, and a few other announcements that arrived routinely, in issues of CSLEA's semi-monthly newsletter, *Continuing Education for Adults.*

In selecting these as being of special interest, I was guided by a simple criterion — in a number of different ways they are just a little more impressive than the usual run of programs. Some are distinguished because they are just more ambitious, executed with a touch of the grand manner; others are notable because they are particularly contemporary in approach, related directly to current artistic productions; and a few are interesting because they offer a new resource.

Although as is obvious the programs below all overflow their categories, for the sake of order, they are arranged loosely around these three variations.

THE GRAND MANNER

The ambitious programs described in this section were made possible by special circumstances — the availability of a major artistic resource (a symphony orchestra), by taking place within a big city center where artists live, or by receiving a special grant of money. Not all colleges, of course, have these resources on hand. But some who do, do not use them, and some who do use them do not use them as well. Particularly noteworthy is the fact that in these programs the artistic resources are used not simply to expose people to art, but also to provide direct educational activities.

Summer Symphony

The whole Minneapolis Symphony Orchestra was in residence at the University of Minnesota for both teaching and performing through most of a summer session. In a program entitled "Summer Music at Minnesota" the university music faculties joined with the orchestra and guest artists to present what may have been the first effort of a university to make use of a major symphony orchestra as a **teaching** unit. During the four weeks it was in residence at the university, the orchestra members presented public concerts and taught in courses and workshops. The educational program included a range of activities — workshops for high school musicians, a choral arts institute, workshops in music education for elementary and secondary school teachers, and a workshop in contemporary music. An introductory course on the literature of the symphony presented the full orchestra in performances with illustrated lectures; it was open to the public and enrolled over 800 persons for the eight-session series.

"Summer Music at Minnesota" is intended as a first step in developing a regular, comprehensive summer program in the performing arts for all concerned persons in the upper Midwest — the serious artist, educator, student and listener. It is under the direction of the Dean of Summer Session, University of Minnesota, 6654 Johnston Hall, Minneapolis, Minnesota 55455.

International Writers Conference

Thirty-seven writers from countries in all parts of the world were brought together at the Long Island University campus in New York for an international conference on the theme "Alienation and Commitment: Which Way for Modern Literature?" The writers, all invited because they "write about our time," came to Long Island University's Brooklyn Center from Europe, Mexico, South America, Africa and India. Among the Europeans present were writers from Rumania, Poland, and Czechoslovakia, as well as from England and Wales. Sessions were scheduled for discussions between the visiting writers and the students, between writers and faculty, among the writers themselves, and between the writers and the general public. The Brooklyn Center of Long Island University is at Zeckendorf Campus, Brooklyn, New York 11201.

Resident Theater

The new Syracuse Repertory Theatre, which opened its first season on January 25, 1967, is probably the very first professional theater company to be sponsored by an evening college. It is also the first resident professional group to perform in the central New York area. Part of a national movement to establish resident professional theaters in all parts of the country, the Syracuse Repertory Theatre was developed by the Regent Theatre, an agency of Syracuse University's University College, in collaboration with the drama department of the university.

The opening season of eight weeks offered six performances of each of four plays: *Love's Labour's Lost,* by William Shakespeare; *Tiger at the Gate,* by Jean Giradoux (translated by Christopher Fry); *The Devil's Disciple,* by George Bernard Shaw; and *Slow Dance on*

the Killing Ground, by William Hanley. The theater's managing director is Rex Henriot, former managing director of Theatre Saint Paul. The members of the acting company represent a variety of backgrounds. Some have acted in movies and in television productions; most have performed with companies in various places, both on Broadway and as far "off-Broadway" as the Bristol Old Vic Company in England and the Old Globe Theatre in San Diego.

The new theater is intended not only to bring live theater to students and members of the Syracuse community, but also to be used for teaching purposes. Exploratory meetings are being held on how to use the theater's resources for the benefit of the whole community. Meetings of theater staff members and public school teachers have resulted in a program of special performances for high school students. A study guide has been prepared which includes instruction on how to read a play, analyses of the plays, and bibliographies of works dealing with the plays. At the request of the teacher, discussion sessions among students, cast, and staff members are scheduled to follow performances.

The Repertory Theatre will be part of a new drama complex now under construction which will serve the entire university. The complex will include an experimental theater and a renovated Regent Theater, as well as classrooms and seminar rooms. The Syracuse Repertory Theatre is at Syracuse University, Syracuse, New York 13202.

The Negro in American Art

The Negro's contribution to American art and culture was celebrated in an extended and integrated program of lectures, symposia, panel discussions, concerts, films, poetry readings, dance and theater performances. The program was conducted by the University of California at Los Angeles in cooperation with the California Arts Commission. The program examined the Negro's cultural role in American life and his special "angle" of vision" regarding the society and its culture. The Negro's contribution was explored within its historical perspective and from the point of view of the creative artist and the requirements of the dynamic of the art form itself. Outstanding artists, performers, and scholars participated. Among the featured events were a jazz concert by Duke Ellington, a production of Anouilh's *Medea,* and a showing of two modern films.

A major part of the program was an art exhibit, "The Negro in American Art," presented by UCLA Art Galleries in cooperation with the California Arts Commission. Although covering a century and a half of Negro artistic production and aimed at presenting a nationwide prospect, the exhibit gave particular attention to works from the present and works located in California. One group of artists given special attention were those who created art out of the debris of the Watts riot. An elaborate 63 page book on the exhibit was prepared for distribution to the public; it presents reproductions of the art works on exhibit, tells from whom they were borrowed, and gives brief biographies of their creators. In addition, the book contains a text, entitled "One Hundred and Fifty Years of Afro-American Art," by Professor James A. Porter of Howard University. More details on this program are available from the

University of California Extension, 10851 Le Conte Avenue, Los Angeles, California 90024.

Jazz Conference

More than 50 lecturers and musicians in a conference sponsored by the University Center for Adult Education (USAE) in Detroit discussed and demonstrated the complete range of jazz activities from high school jazz, through how-to-listen sessions, to the "new thing" sounds and "Third Stream" music. The "Detroit Jazz Conference," was a two-day conference in which talk about jazz accompanied the making of jazz music. The conference resulted from the combined efforts of UCAE, the Detroit Jazz Society, the McGregor Memorial Conference Center, and Music Department of Wayne State University.

Based on the theme "Contrasts in Jazz," the program attempted to show the variety of contrasts in music, contrasts in opinion, and contrasts among those engaged in the jazz art and jazz life. Demonstration groups compared jazz to classical music, showed the relevance of African music, and demonstrated historic types of improvisation. One unusual session was devoted to jazz in the church and the church in jazz. More than 200 people attended the conference. Many were new to jazz, but many others were musicians, scholars, and teachers and students of jazz and other music.

CONTEMPORARY MOOD

The Programs described in this section are examples of a development in recent years (discussed in *Arts in Higher Adult Education)* to offer courses based on current artistic productions. Adult educators have learned to use to advantage the educational possibilities inherent in learning related to understanding specific current art products. Thus the programs below involve attendance at performances or exhibits along with class lessons; teachers include both university specialists and producing artists; and students learn not only to appreciate art but also to go to art performances.

Northeastern University

University College, the evening division of Northeastern University, made an ambitious beginning in its effort to offer appreciation of the arts in this contemporary context. In its first year, the program offered a weekend art seminar tour to New York and a weekend theater trip to Stratford, Connecticut, as well as two campus-based series of seminars that spanned the Boston art season and the academic year; one of these seminars is on theater, and the other is on opera. In all the seminars, attendance at performances and exhibitions was accompanied by a program of classroom sessions designed by the chairman of the relevant university department and conducted by a member of the faculty. Attendance was limited to 50 or 60 students per course, and all series were over-subscribed.

In the theater seminar, students attended seven classes and went to six performances at the Charles Playhouse, a resident professional repertory theater in Boston. They discussed each play before and after they saw it; they wrote reviews of the plays they saw and critical papers on topics explored in class. They read program notes prepared by the staff and reviews

from local newspapers, as well as supplementary books recommended by the instructor. The opera seminar followed a similar plan, with students attending seven class discussions and five opera performances. In the New York trip, students participated in two days of guided tours and gallery lectures at four New York museums. With some extra work, students could receive credit for any of these programs.

The interest in the arts aroused by the seminars resulted in the establishment on campus of a new cultural events series especially for the adult students; the venture was made possible by a special grant from a local corporation. Included were a week-long festival of musical evenings, a film series, and an art exhibit. Another result of the seminars, according to a program spokesman, has been the introduction of a number of new courses in music and theater into the regular calendars of the respective departments. University College, Northeastern University is located at 360 Huntington Avenue, Boston, Massachusetts 02115.

New York University

Another kind of seminar on "The Contemporary Theater" was presented to the public by New York University during a single weekend. The aim here was to help students experience contemporary drama through the eyes of the director and actor. A professional director and three actors demonstrated through readings the use of the printed text of a play, and the ways in which their interpretations affected the audience's understanding. The seminars centered around these readings, and the performers attempted to provide a feeling for the auditorium as an arena for action.

In "Writers on Writing," another New York University program, adult educators at the Washington Square Writing Center, worked in cooperation with the American Center of the P.E.N. Designed not for writers but for readers, the series involved twenty-one authors or editors in conversation about writing with students of the Center. Three speakers appeared at each session, presenting different points of view on a particular problem, and then discussing them with the audience. At one session, for instance, Ralph Ellison, Alfred Kazin, and Jerome Weidman talked on "The Writer and the City: The Muse in Manhattan." At another meeting, Maxwell Geismar, Harrison Salisbury, and Robert Penn Warren discussed the relationship of the writer and society. The adult division of New York University is located at No. 1 Washington Square North, New York, New York 10003.

Hofstra University

Hofstra University's evening college held a chamber music workshop making use of a string quartet in-residence on the campus. The quartet conducted the ten-session workshop for teachers, semi-professional musicians, amateurs, and student musicians; both performers and auditors were welcome. Members of the quartet coached participants; they discussed and illustrated, by performance in open rehearsal, the basic quartet literature; and they provided individual instruction on various aspects of chamber music. They also worked with the ensemble organized by the members of the workshop. The workshop provided

a much needed opportunity for study to persons genuinely interested in small performing organizations, who under normal circumstances would have found it hard to organize and maintain one. Hofstra University is in Hempstead, Long Island, New York 11550.

University of Wisconsin

Extending its program to involve resources outside its own immediate area, the University of Wisconsin at Racine presented a weekend study-tour to the Stratford, Canada, Festival. Participants saw three Shakespearean plays — *Henry V, Henry VI,* and *Twelfth Night* — and Strindberg's *The Dance of Death.* They also toured the workshops of the theater, investigating properties and costumes, and participated in a three-session seminar on the plays conducted by a university instructor.

University of California at Berkeley

In another kind of cooperative effort, the University of California at Berkeley, offered "Continuing Education in Environmental Design," a program that made it possible for the environmental design professions and the university to pool their resources in the field of continuing education. Specifically the program, sponsored jointly by the College of Environmental Design and University Extension, tries to keep practitioners in touch with new developments, to give the most experienced among them an opportunity to engage in research, to further the development of performance standards, and to help community decision-makers to understand the design process. Thus the program provides opportunities for continuing education for new and experienced professionals and also gives laymen on boards of directors, building committees, and planning commissions a chance to become more knowledgeable in areas related to their civic roles. More information may be obtained from Continuing Education in Environmental Design, University of California Extension, Berkeley, California. 94720.

NEW RESOURCES

Finally, in this last section, we take note of a few new learning-and-teaching aids. Although not directed specifically to university adult divisions, they promise to be adaptable for use in adult education.

Film on Films

A new film appreciation series on the art of films and film-making includes four half-hour films in color along with a discussion guide. The author is Edward Fisher, a teacher of film criticism at the University of Notre Dame and a consultant to the American Council on Education in its efforts to find ways of bringing film studies into liberal art education. Hollywood personalities join with Mr. Fisher in these discussions on film, and clips from film classics are used to illustrate points made. The first film in the series, "Elements of the Film," deals with basic terminology and techniques of motion picture production and with the director's skill and the editor's art. The second offering, "Visual Language of the Film," discussed motifs in picture composition, the psychology of camera angles, and the emotional effects of various camera lenses. "The Nature of the Film Medium," the

third in the series, deals with the effects of camera movements and speeds, the use of symbols, and the possibilities for film editing. The last offering, "Film as Art," explains how a film blends all art forms into a unit. Films may be purchased or rented, singly and as a group (rental fee is $15 each for the first day and $7.50 for each additional day) from OFM Productions, 1229 South Santee Street, Los Angeles, California 90015.

Course on Television

"Television in Today's World," is a course for teachers presented by the Television Information Office. Its purpose is to help teachers cultivate their own and their students' critical judgment about television. The original program was prepared for New York City teachers and was offered in conjunction with the New York City Board of Education's Bureau of In-Service Training and New York City's television stations. But the plan was to extend the same service elsewhere. One city named for future programs was Chicago. The course considers television in its various aspects — as an art form, a communication form, an industry, and a social institution. Participants study the history of television, its evolution as a mass communication medium, and the impact of the medium on society, as well as the literary forms of television, television criticism, and television production. Conducting the course are executives, writers, producers, and directors from television networks. Information on this program is available from Television Information Office, 745 Fifth Avenue, New York 10019.

Arts Management

The Arts Advisory Council of the New York Board of Trade has undertaken the sponsorship of *Arts Management* a newsletter that collects and disseminates information of importance to arts organizations. In backing the newsletter, the Board of Trade hopes not only to serve the arts organizations but also to promote understanding between business organizations and arts institutions. In addition to assuming responsibility for financial backing, the council will help to promote circulation of *Arts Management* to arts groups and to departments in business enterprises that provide cultural affairs programs for their organizations. The editorial policy, however, will remain in the hands of the present editor, and the newsletter will be directed primarily, as before, to arts organizations. Further information is available from *Arts Management,* 330 East 49th Street, New York, New York.

In a recent special issue,* the Educational Theatre Journal reports on a conference held in Minneapolis in the Spring of 1966 on the subject of Relationships between Educational Theatre and Professional Theatre Actor Training in the United States. Jointly sponsored by the University of Minnesota and the Office of Education, U.S. Dept. of Health, Education and Welfare, the conference devoted itself to "defining areas of action which separate and joint contributions from leaders in the academic and professional theatre could lead to improvements in the American theatre including theatre education." Kenneth L. Graham of the University of Minnesota was Director of the conference. Among the forty conferees were such representatives of the professional and academic theatre as Paul Baker, Gregory Falls, Norris Houghton, Theodore Hoffman, John Houseman, Jules Irving, Abbott Kaplan, Kristin Linklater, Monroe Lippman, Robert Loper, Frederick O'Neal, Lee Strasberg and Peter Zeisler. The conference report indicates that this was a productive meeting. The following excerpts are illustrative of the tenor of the conference:

There has been in theatre education a basic conservatism born of a need to preserve a precarious beachhead in a somewhat hostile environment. There is, in effect, an artwide urge to conform to college and university traditions dictated by the need for self-preservation because, in the past, conformity brought acceptance which developed into approval and, ultimately, resulted in economic support to the arts. To change this situation, theatre educators must recognize that though their past willingness to conform was essential for their survival, a new spirit of daring and experimentation is no less essential for their survival now.

For both theatre communities to meet their multiple responsibilities as effectively and efficiently as possible, their greatest challenge undoubtedly will be to work together. This means, that the professional theatre, should provide the models of excellence in performance for theatre in colleges and universities, models which give purpose both to the preparation of theatre artists, teachers, scholars and to the education of students generally. It means that these models should be accessible throughout the nation to students at every educational level, as well as to the adult population. When colleges and universities undertake professional training, moreover, it means that the professional theatre should serve as a consultant in planning training programs, a source of teachers, a means of furnishing intern experience, a reviewing body, and a resource for employment. The accomplishments of these tasks — so essential to the betterment, if not the survival, of theatre as art — depends upon practicing professionals realizing completely their obligations to the profession.

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*Copies of the special issue may be purchased for one dollar from the AETA Executive Office, John F. Kennedy Center of the Performing Arts, Suite 55, 1701 Pennsylvania Ave., N.W., Washington, D.C. 20006.

Brought face to face with the necessity for trained actors, this country can no longer afford to deny that there is an ecology in training the actor. The question that remains to be answered is: what is that ecology? More likely than not that question will never be answered systematically; for at each fresh encounter the demands of reality will take the system unawares. This is not to say that there cannot be systems. There can be and there must be. It is to insist, however, that training systems be flexible, that they have a built-in readiness to change — that they allow, in a word, for that idiosyncratic push which is the marvel of being, just as it is the antagonist of rigid systemization.

One of this country's greatest assets has been the self-made man; it is contrary to good sense for colleges and universities concerned with education in the arts to ignore the contributions that could be made by professional artists. It is just as contrary to sense, however, for the profession to discriminate against a man because he has a degree. The having or the not having of a degree does not make an artist or a teacher.

Teachers, educational theorists, and professional practitioners also need to form a productive alliance for undertaking curricular revision of the schools. The time is long overdue for a creatively oriented arts program. The lead that has been taken by mathematics and the physical and biological sciences in developing a challenging, creative curriculum must be followed by the arts. Teaching must be up to contemporary knowledge. Because what is known changes each day, the curriculum and teachers in it must have a built-in readiness to change; and, especially important, they must be able to transmit this state of readiness to their pupils, if the latter are to be equipped to live in today's world. This readiness, leading educators agree, is best fostered by a creative, problem-solving curriculum. Thus it goes without saying that it is not potential artists alone who will profit from a creative arts program; all students will benefit from that curriculum which sees learning as a creative, problem-solving process, and in which the ability to keep on creating and learning is a desired end.

Because these needs (of the theatre) must be answered, and because the satisfaction of these needs can be encompassed in a single national organization that truly represents the complete spectrum of theatre without interfering with or duplicating the individual efforts of member organizations, a national coordinating body is essential. Such an organization, like similar organizations in medicine and law, should be able to advise and speak for the entirety of theatre. It could take one of three possible forms:

1. A new council, such as a National Federation of Theatre;
2. A gathering together of groups to act in concert; or
3. An existing organization, like ANTA, might fulfill the new tasks with which it would be charged.

A comment by William Cary
President, Wisconsin Arts Foundation and Council

The 1966 report of the New York State Council on the Arts brings to mind the grave questions that accompanied the birth of that institution in 1960. At that time arts councils of any kind were fairly new in the United States and efforts to organize them on anything larger than a community basis had met with little success. The few councils which existed were the product of private initiative — most of them were sponsored by the Junior League. The Wisconsin Arts Foundation and Council was the only such state body then in existence (albeit on a private basis) and when its representatives attended meetings of CACI (Community Arts Councils, Inc. — now Associated Councils of the Arts) they were constantly questioned as to why anyone would possibly want to even try to organize an arts council on a **state basis.** The notion seemed appalling.

Then came the news that the State of New York had not only established an official arts council but had also given it an appropriation which at that time seemed absolutely princely. Perhaps simple unartistic envy colored the questions which many arts administrators asked at that time:

Can a political authority of any kind support and encourage the arts without trying to dominate and control them?
Can the arts generate enough votes for legislators to persuade them to grant funds for a second or third year?
The countless communities which don't have much in the arts — is their lack due to economic factors or is it a lack of desire?
Can a state agency survive the *infighting that is sure to come when* it supports some art groups and not others?

These questions and others received serious discussion six years ago. They actually seem pointless today. The success of the New York Council has effectively answered them all — or almost all.

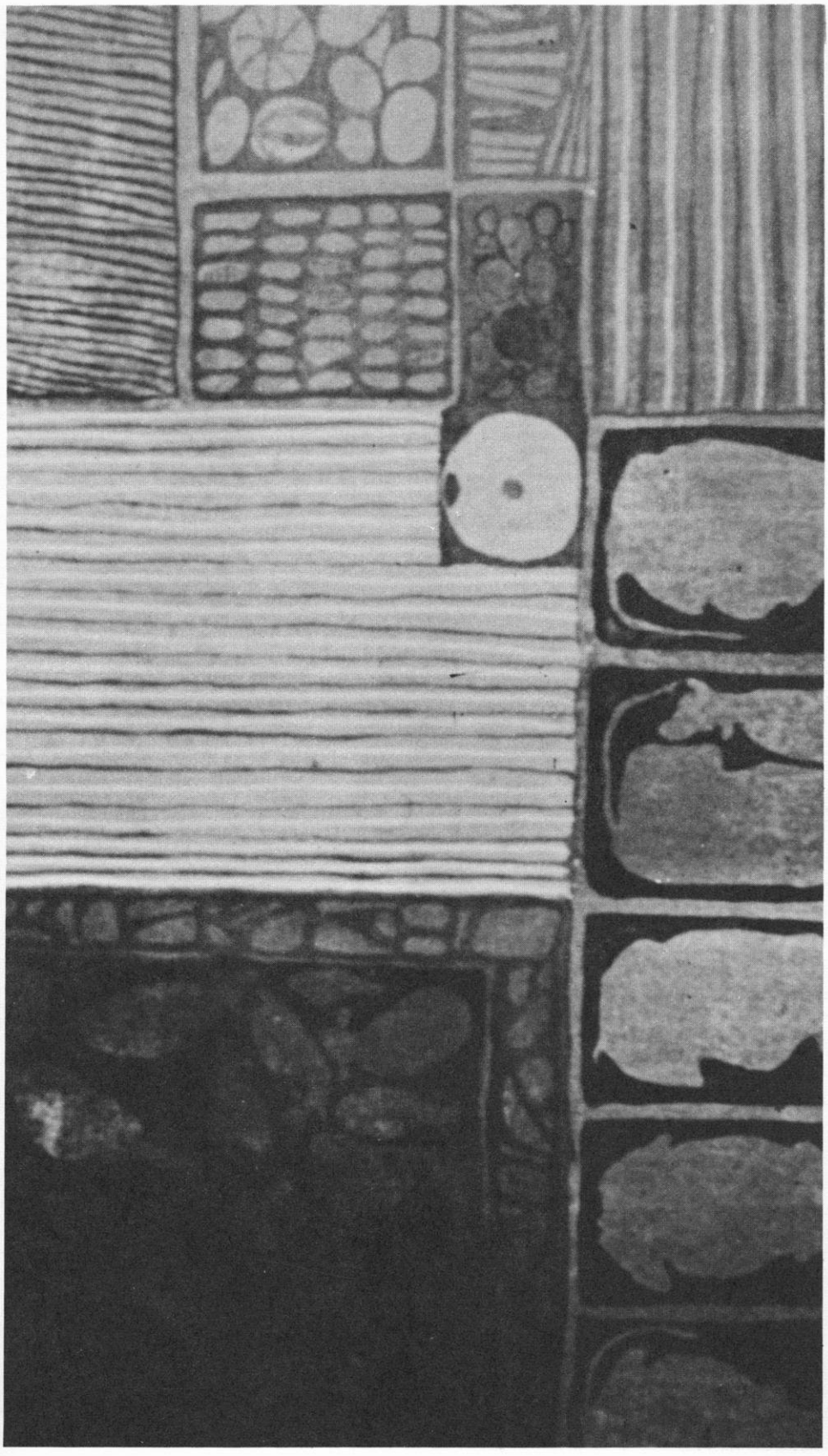
To me the most intriguing thing about the 1966 Report of the New York Council is the listing of small cities and towns in the state to which high level professional art programs have been brought — I had never heard of any of them before. East Islip, Liberty, Jeffersonville, Star Lake, Turin — these all had opera last year. South Fallsburg, Little Falls, Northport, Huntington Station, New York Mills — all had theatre in 1966.

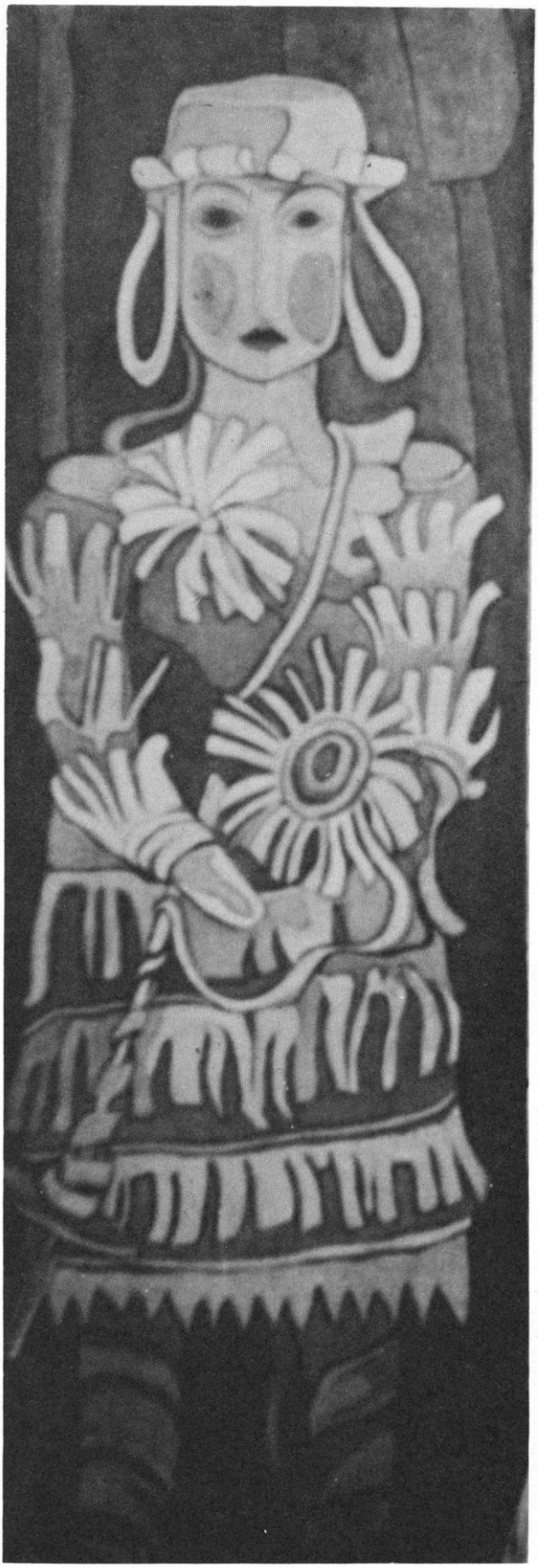
Babylon, Brentwood, Commack, Deer Park, East Islip, Hicksville, Massapequa, Roslyn, Sayville, Syosset, West Islip, Fayetteville-Manlius, and Norwich had musical concerts. Congers, Rockville Centre, Baldwin, East Northport, Jeffersonville, Little Falls, Northport, Saranac Lake, and Turin had dance concerts or ballet.

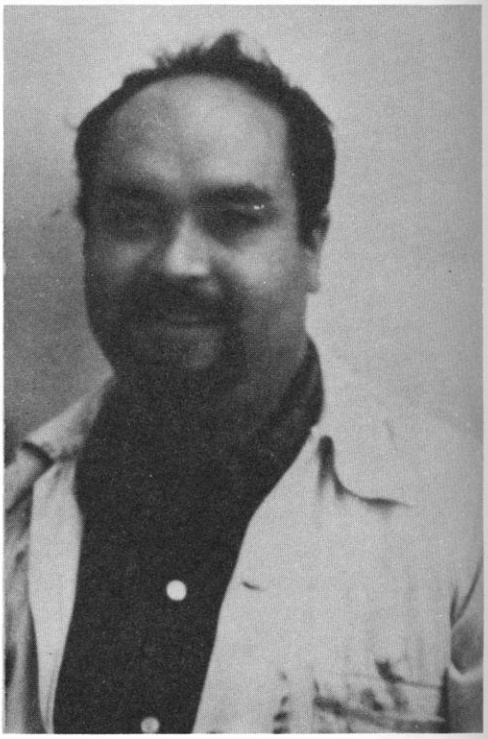
Keep in mind that the above represent only the touring performances; beyond this part of the Council's program lies an impressive list of other undertakings and projects — traveling exhibitions, publications, arts awards, the designation and preservation of architectural treasures, and countless educational endeavors.

The New York Council's 1966 Report has not only answered the seemingly thorny questions of 1960-61, but it clearly demonstrates that with adequate support from the heads of government and the artistic leaders of a state, a council can be a supremely effective instrument for broad cultural diffusion. For that reason this is a most heartening document for the countless individuals in the remaining forty nine states of our country who are now busily engaged in forming and strengthening arts councils of their own.

The most impressive fact of all is that the once revolutionary concept of a state arts council has proved its validity in a short six years.



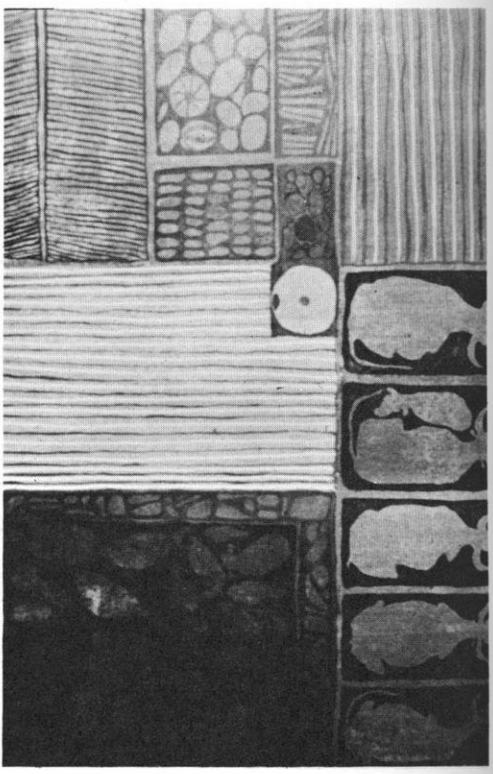




Gil Imana Garron ▲

◀ Painting of Plum Doll

Painting from Stone Replica of Farm ▼



by Hugh B. Fox

Gil Imana is in his early thirties. He is robust, balding, with a short, thick black beard. Many critics feel that after Carasco he ranks Number Two in the Bolivian art world. Personally, I would rank him Number One.

If he didn't tell you, you'd never figure out for yourself the source for Gil Imana's latest innovation in painting. Of course you "see" (without seeing) the folk-art that fills his studio, the little clay churches, the dolls from Cochabamba made out of dried peaches, the woven bags, the hats, the clay bulls. But you get so used to "Indian things" in Bolivia and Peru that you don't really look at them close up.

An example. I was very struck by one painting of Gil Imana's of a horseman with a slightly elongated circle where the head should have been. "Great Cubism," I remarked, holding it up to the light. Without a word he picked up one of the Indian bags that were lying around and pointed to the figures woven geometrically across it. Rows and rows of horsemen with circles instead of heads.

And then he started showing me the "originals" of all the work he had done in the last few years. Essentially all he had done in his paintings was to magnify (with very little 'distortion' or change) the whole world of Indian folk art that surrounded him. What had become invisible by being too familiar in his hands became vibrantly visible and alive again.

It was a far departure from his earlier pictures of poor, downtrodden Indians, old women sitting in doorways, old men standing hopeless in front of blank walls. At the same time wasn't it too much of a mimetism? Where was the originality in the whole thing? Instead of falling into the trap of imitating European and North American painting that Marta Traba, director of the Museo de Arte Moderno in Bogota, is always harping on, hadn't Gil Imana fallen into his own mimetic trap?
Here's the way he himself explained it (this is from a tape):
"It seems to me that the real trap is following the *Indigenismo* of a Rivera or Guayasamin. After all, aren't we the inheritors of the culture of Tiahuanaco and the Inca empire? What does the broken-down, destroyed post-Conquest Indian have to do with the essence of Indian culture? Nothing. Oh, I still sell my paintings of old broken down Indians to the *americanos,* but really my own inner world has shifted entirely to discovering the magic world that has always surrounded me, but which I'd never really tried to draw on before.

"Maybe it's only a first step. Maybe, as Reynolds says in his

Discourses, a painter has to go through an imitating stage before he's really ready to strike out entirely on his own.

"In the meantime, though, I've come to the conviction that the only really **pure** art in Bolivia is folk art. The folk art may have been influenced superficially by post-Conquest developments. The very fact that there's a man riding a horse as one of the folk motifs shows the influence. But the basic vitality hasn't changed. The closest we can get to the real pre-Colombian world, which was very much more alive than the Spanish world that destroyed it, and very much worthwhile getting close to, is through folk art."

He reminded me a little of what Carasco had said to me a few days before: "The Indians of the altiplano live in a dead, colorless world. Their weaving, their folk art with its bright reds and greens is their flowers. We've got to look back to our Pre-Colombian heritage. It makes Picasso look old-fashioned."

Only Carasco in his own work wasn't looking back, was dabbling in a kind of science-fiction world of space and planets. Mariaca, still another painter, was specializing in restoring colonial art, but in his own work he was much indebted to Robert Motherwell and instead of talking about indigenous roots, talked of his "red period" or his "grey period" and showed himself very uncertain as to exactly what he was doing — or should be doing.

Agnes Franck, perhaps the most original of all contemporary Bolivian painters, continues to paint magnificent pictures of Indians, children, herself, trucks, crooks in the paddy wagon, anything and everything, but she has too much pity for the cholos (pure Indians) and disdain for the *virlochas* (mestizos) to really participate in any valid kind of appreciation of the past.

Gil Imana is, in a very real sense, alone in Bolivia. But magnificently so. It will be interesting to see what his **next** step will be. He himself sees this "copy" stage as transitory:

"To be Bolivian I have to express Bolivian reality. Perhaps now I'm merely in another exploratory stage. For years I explored the Indian as he is now, downtrodden and broken. Now I'm getting into the essence of the Indian spirit. Next, who knows, I may move into the world of the future when a real synthesis will be effected betwen our indigenous past and the modern-occidental world that is slowly invading us on all sides."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Cultural Centers in France

With an aim of stimulating creative artistic activities in the provinces, France is in the process of building cultural centers in 46 towns. Seven of these cultural centers have already been built in Le Havre, Bourges, Caen, Amiens, Thohon, Firminy and an East Parisian suburb. Called "Houses of Culture," the centers have been immediately popular with local residents.

The centers generally include libraries, lecture and reading rooms, and exhibition and theatre halls for both local and visiting performing artists. Half the construction cost of each center is paid by the government from the national budget. The other half is covered by the local municipal authorities who charge a modest registration fee of 6 francs (1.20) for membership. Members are entitled to a reduced fee at concert and theatre performances where the ticket price is kept down to a low average of 8 francs ($1.60) to attract lower income groups. Exhibitions, and lectures are free for members of the centers.

Labor and the Arts

"Labor and the Arts," a report recently issued by a subcommittee of the executive council of the American Federation of Labor = Congress of Industrial Organizations is the result of a resolution to support labor's involvement in the nation's cultural life.

The report suggests that the subcommittee which drew up the reports should be allowed to enter into a one-year arrangement with a state or city central body of the labor movement to test various methods of union involvement. The proposed investment in the project shall not exceed $12,000. This money would be for the hire of "an experienced and knowledgeable person to administer the study." Administrative costs are left to the host labor body with participating unions contributing to defray costs of activities that interest them.

The report further recommends that the subcommittee be authorized to investigate the role organized labor can play in the development of the John F. Kennedy Center in Washington as a national cultural monument.

It asks that the subcommittee be enlarged and that the A.F.L.-C.I.O. public relations department be instructed to get regular reports on what the labor movement is doing in the arts.

Design-In

(May 1967) "Fed up with summit conferences on urban problems by members of the design Establishment," the angry young men of the design and architectural communities held a three day Design-In in New York's Central Park Mall.

Providing such examples of instant architecture as an air-inflated auditorium and a plastic geodesic dome, the designers also showed a film

on urban ecology using the ceiling of the dome as a screen. They further displayed nine non-polluting electrical vehicles and an imaginative play device, composed of ropes and tires, called a "jiggle structure." In addition they presented a panel discussion on the role of the ordinary citizen in city beautification.

The Design-In was highlighted by a demonstration of how war game techniques can be applied to urban problems. Some of the visitors were invited to act out a mayorality in a mythical city beset by modern day crisis (ugliness, poverty, prejudice, pollution, etc.) Each player was given a written profile of his role including objectives and possible avenues of attack. Creating extemporaneous responses according to the role they had assumed, players debated, formed coalitions, negotiated and triggered new crises. The game was followed by a discussion of the new ideas generated and their implications for urban policy.

Revitalization of Boston's Central District

After four years of planning, Boston's Committee for the Central Business District Inc. (a creation of the Chamber of Commerce and the Boston Redevelopment Authority) disclosed a $400-million program for revitalizing the central business and shopping district of Boston.

The program will be spread over the next 10 to 15 years. Public funds will amount to $97-million; an additional $303-million will come from private investment. $78.3-million has already been committed by various businesses in the city.

The project will encompass 245 acres and will involve the relocation of 1,300 businesses. Historic sites like the old state house, King's Chapel, old South Meeting House and The Liberty Tree will be enhanced with park-like settings, pedestrian malls and special designs.

The Electronic Music Center

Two organizations of special interest to composers and engineers, are the R. A. Moog Co., which manufactures electronic music equipment, and the Independent Electronic Music Center which promotes electronic music generally, both located in Trumansburg, New York.

The R. A. Moog Co. headed by Dr. Robert A. Moog, an electronics engineer, has been manufacturing electronic musical instruments — notably the theremin — since 1954. Three years ago they became the world's first manufacturer of electronic music composition equipment. Since then they have supplied systems to over fifty studios as well as building specialized equipment to order.

The Independent Electronic Music Center was formed soon after Moog held a seminar for composers in Summer 1965. The IEMC is a non-profit educational membership corporation headed by Reynold Weidenaar. Though some facilities are provided by the R. A. Moog Co., its policies and actions are member-controlled.

The IEMC publishes a quarterly magazine, *Electronic Music Review,* administers its electronic music studio, maintains an extensive library, and is establishing a tape distribution service and courses of instruction. It is in close contact with nearly every electronic music studio in the world, and its research information and services are in constant demand. Membership is open to all those interested in electronic music; the annual dues ($6) include a subscription to EMR.

PETER YATES' NOTES ON HIS POEM IF I C (SEE PAGE 512)

"Conceit for Lear" refers to Stravinsky's setting of The Owl and the Pussycat, the 12th world premiere he has given to Evenings on the Roof/ Monday Evening Concerts in Los Angeles. The Conceit is an English Catholic form. The composer is "the Armed Man" (title of a popular tune incorporated in many older masses), in total qualified and unique: "qualified" also ambiguously signifies limitation. He is singer for many of "due praises" (due=two: one-many, man-God, total and sole): the "unique I", the "I" affirmative (aye) followed by the question of spiritual otherness and the statement of reversal, "name and nomen" (containing omen, which is one of the many signs derived from "sing" and becoming "SIGNATUR". "TigeR" and "nakedness" refer to Blake (religion stripped of its trappings: "all who sign in his sigh T" — "T", the cross). "Sealed" in belief in the unseen, but the promise of religion also "sealed but unseen". Therefore I go "proud" and "forlorn", "O K" (both affirmative and insofar safe) "as in the possession of thy hands," which is also that as creative spokesman I hold revelation, so long as, by his permission, I solely serve him in "mine I" — which has seen the glory. "I" is the composer now generalized as the creative individual.

"Mystery in octaV"=many in unison: "a like A," signifying also that the small is like the large. "A-Awe" modulates between the two 7-line parts. "Before science" is temporal historically and in primacy, also in presence of. "Science" is a variant of "sign."

Opening a dictionary to check a word I saw "Chapel Royal" at once suggesting "King's Musick", reiterating the chance conception of a poem seemingly determinate: this idea is developed in my Twentieth Century Music. Lawrence Morton reminded me that it is "beware the Armed Man," extending like the Latin, particularly "nomen", the paternal reference (Oedipus in Stravinsky's setting), adding to the peculiar determinacy of chance, though this is far-fetched.

While I could see, sometimes anticipate and help shape these interlocked and ambiguous or reversed meanings, I did not work them out by selection or determination but "as in the possession of thy hands." The poem is, beyond its original intention, itself a religious experience. I had to start with the one clear insight, that I must reserve the "I" with which the name commences for the end of the poem; otherwise the poem would be personal in the egoistic or subjective rather than in the participative and objective sense of a ritual (or icon).

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VOLUME IV

"I continue to enjoy and learn from **ARTS IN SOCIETY,** and am proud to be named among the contributors you have had."

Van Meter Ames
Philosopher and Aesthetician

"ARTS IN SOCIETY is a magazine that ought to be read widely and with appreciation by every literate person . . . it deserves the support of everyone even remotely interested in the arts."

August Derleth
Author and Critic

"You are to be congratulated on **ARTS IN SOCIETY.** As you know, we administrators are apt to take a very particular point of view in any coverage on the arts (thank God for the artists who balance this off). Your magazine covers all aspects—from the creative to the scholarly and factual—a fine job."

Ralph Burgard,
Executive Secretary
Associated Councils of the Arts

FUTURE ISSUES

Vol. 5, No. 1—Happenings, and Intermedium Experiments in the Arts.

Subsequent issues will be devoted to:

The Negro and the Arts
The Arts and the Mass Media
Criticism and the Performing Arts

ARTS IN SOCIETY was founded at The University of Wisconsin in 1958 as a forum for the discussion, interpretation and illustration of the place of art in our times. It is designed for the art leader, scholar, artist, educator, student, and the layman with broad cultural interests.

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