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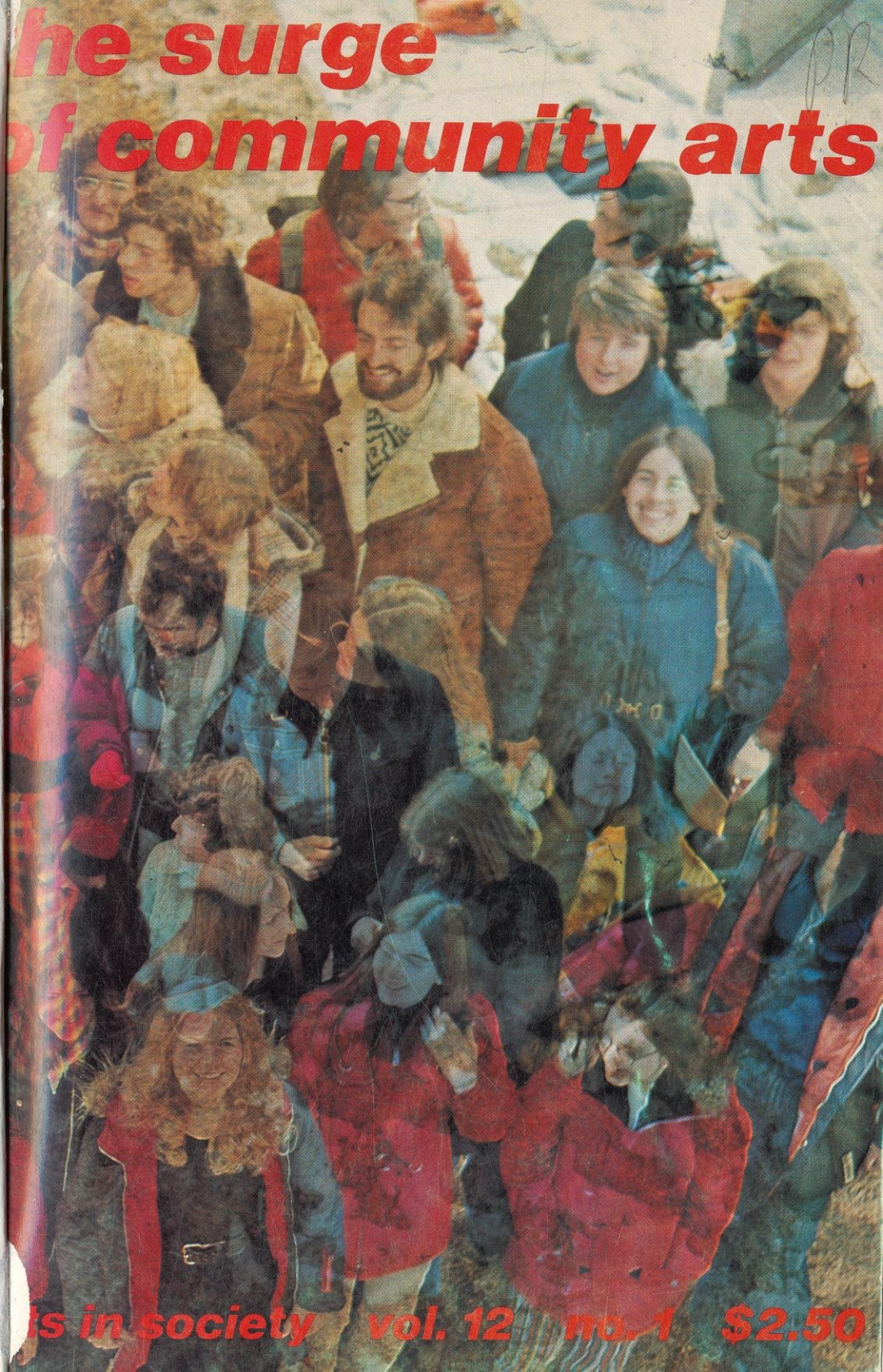

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For **subscription information,** see page 153.

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Shade Sculpture by Sheila Berkley (previous page).

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Edible Architecture — Central Park by Haus-Rucker, Inc., N.Y. (pp. 2-3).

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a prefatory note

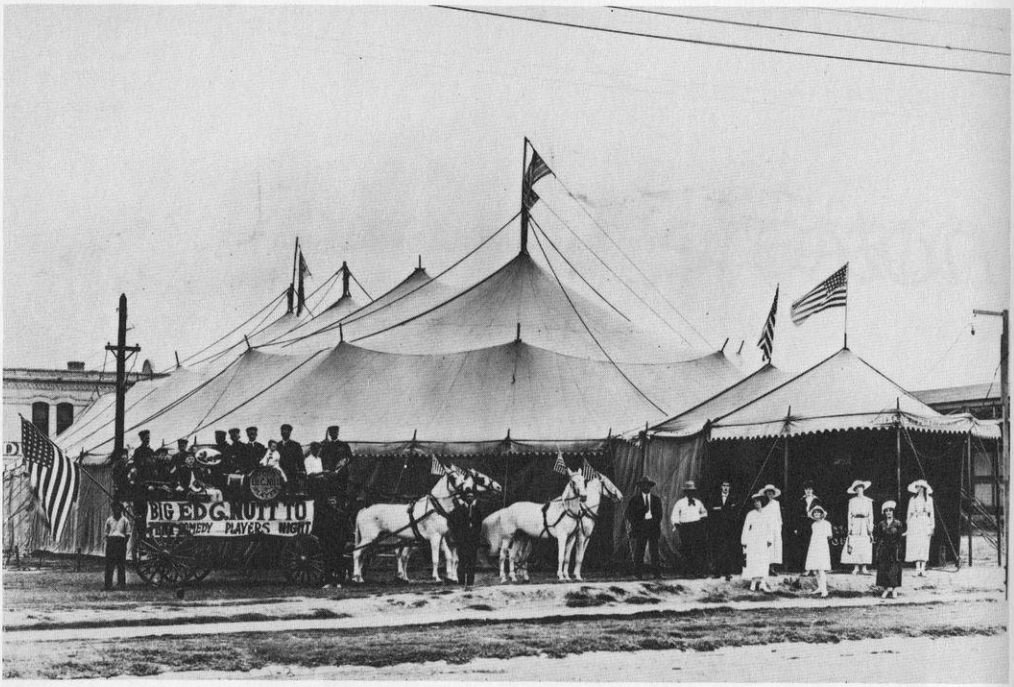
What's happening is not yet a ground-swell, but it is a surge. Throughout America the arts are once again beginning to take hold in community life—and not just precariously as has been their wont, with a toe grip here and there, but in many places with solidity and depth, as if they seriously intended to stay.

We have had at least three surges in community arts before in this century. The first came during the decade prior to our entrance into the first world war—the robustious period of Theodore Roosevelt, LaFollette Progressivism, and the muckrakers, when the sense of possibility for reordering the priorities in American society was soaringly if naively optimistic. In short, an era uniquely propitious for visionaries of a democratic culture, and they arose in abundance (John Dewey, Louis Sullivan, Thorstein Veblen, Jane Addams, and Edgar Lee Masters, to name only a few—and interestingly enough almost all midwest populists). Their fervid aspiration for change all too briefly churned up a number of promising developments within the community scene: the evolvement of Little Theatre, the flourishing of the chautauqua movement, the growth of "community music," the emergence of the settlement house as neighborhood art center, and the first launching by the land-grant universities of extension programs in the arts (in Wisconsin the focus on community as a prime setting for cultural enrichment has remained a continuous one to the present).

The second surge came during the thirties. A Depression-bound America, despairingly turned inward, was singularly ripe for a broad-based cultural development within all of its communities. And thanks to the WPA arts projects it almost came about. The anomaly was that that was not really the intention. Directed primarily toward the temporary sustentation of the professional artist, these projects willy-nilly set in motion cultural forces of impressive potency. Almost overnight the arts in America came alive—and with a vengeance. At no time previously, nor probably since, have they ever seemed to so surge with energy, with creative excitement, with sense of vital mission. The contagion was everywhere felt—albeit less compellingly in the community but with impressive impact even there. In literally thousands of out of the way places, art clubs, theatres, writing groups, choral societies, symphonies, and what have you, suddenly sprang into being—a wondrous florescence, with infinitely rich promise. It is tragic that when the lifeline of federal support was ignobly cut off (and it must be borne in mind that these projects did have fairly extensive regional tendrils), that much of that community activity disappeared just as quickly as it had arisen; but it simply did not have time and opportunity enough to take proper root. Thus was an enormous opportunity lost, for there is good reason to believe that had the vision only been larger still and more sustained that the history of America over the past thirty-five years could have been substantially different—and not just culturally, but in all ways.

The third surge arrived with the advent of the fifties, during the era of the so-called cultural explosion. Propelled far less by a creative vitality within the society than by a growing spiritual unease and a concomitant search for value and meaning, this was a stir beneath the placid surface of the Eisenhower years that anticipated and in some ways foretold

Tin Man, anonymous, c. 1930, polychromed tin, Iowa. Photo by Roger Brown. Reprinted from **Twentieth-Century American Folk Art and Artists** by Herbert W. Hemphill, Jr. and Julia Weissman. Courtesy: E. P. Dutton & Co., Inc.



Big Ed G. Nutt Comedy Players, c. 1920. Courtesy: The State Historical Society, Madison, Wis.

Teenagers "autographing" an Elvis Presley poster advertising **Love Me Tender.** Courtesy: The State Historical Society, Madison, Wis. (p. 9).

the humanistic revolutions of the sixties. While community arts again flourished, they seemed pallid and without substance, for in an increasingly bureacratized and technologized America they had difficulty finding a voice and a raison d'être. What they chiefly did find were ever-swelling legions of adherants—and also the means to start to sustain themselves amidst the affluence of an expanding middle class society. In short, the fifties marked their coming of age as visible and more or less permanent fixtures, which while still characterized by enormous flux were nevertheless by force of numbers alone able to begin to exert some impact within the society. For example, the widespread presence of such community-based institutions undoubtedly constituted a telling factor during this period in the opening up of the educational system to the creative arts (although their own ambiguity of purpose might well be said to have significantly accounted for the difficulty the arts in education have experienced in achieving status and clarity of role). By the same token they were later on also a factor in securing the passage of the federal legislation which created the National Endowment for the Arts, for the relatively few professional institutions of art, who (inflation-beset and struggling for survival) led that fight, would never have been able to secure congressional support without purporting to speak also for the needs and aspirations of a more popularly-based cultural interest. (It is ironic that until relatively recently those aspirations and needs were largely ignored by the Endowment.)

Which brings us to the present surge, whose outlines are just starting to take shape. I believe there is every reason to be optimistic about its potential, for in new and in even more compelling guises we have now fortuitously present in the cultural ambience the chief activating strengths of the previous surges.

As in all three eras, there is again a highlighting of the notion of the arts for all the people, but we have now an understanding of that notion that is far less focused in intellectual theory than it was in the teens; far less pointedly and self-consciously politically radicalized than it was in the thirties; and far

less sentimentalized and trivialized than it was in the fifties.

As during the Depression particularly, but to a muted degree also during the teens and fifties, there is the same kind of evident tie between a broadening arts participation and a pervasive societal urgency for redefinition of experience; but I believe that our humanistic revolutions, which have not crested, may start to ask far more searching (though probably less militant) questions through the arts than were posed during the thirties—for the very good reason that answers are infinitely harder to come by now.

Although the Depression era saw more intensive government assistance for the arts than we have presently achieved, we have now a far more promising pattern of supportive leadership, through the network of state, regional, and municipal arts councils which are beginning to reach into all parts of the nation. We have now, too, a burgeoning interest in community arts on the part of private philanthropy—although the major foundations, and particularly Ford, are still timid about making major commitments. Perhaps most significant is the special encouragement currently being given to their development by the National Endowment for the Arts through its Arts Expansion Program. Because this has been a belated involvement, presented initially as almost a token gesture, it is particularly heartening that the budgetary allocation for this program has now been considerably increased (and to give due credit, it should be noted that several of the projects described in this issue received their initial impetus from an Arts Expansion grant).

We are also much farther ahead than in the previous eras with respect to our understanding of how to fabricate feasible institutional arrangements which might help to insure survival and growth. Building on the extensive experience of the fifties, we are now seeing the evolvement of increasingly sophisticated prototypes, which are distinctive for the enterprising ways in which linkages are made to a variety of community needs, aspirations, motivations, resources, and institutions. Such efforts bespeak the genius of community arts. What is more, in highlighting new settings, new roles, new objectives, and new participants, they evoke strong promise of finally bringing all the arts into the center of American life.

The vitality of a movement can often be sensed by the quality of the rhetoric which it engenders. Because the guidelines for grants which foundations issue are probably the most unlikely place to search out such rhetoric (typically their prose seldom rises even to the eloquence of a grocery list), I was for that reason particularly struck by the description offered by the Endowment's Expansion Arts Program. It includes such phrases as:

> *In essence, Expansion Arts are people arts programs, bold in conception and execution.*
>
> *. . . Activities assisted to date mirror America's unique cultural diversity . . . and include, for example, arts activities of ethnic groups of all types and origins; projects in the more remote Appalachian and other rural communities, as well as urban neighborhoods, and a variety of special environments in which the arts are both lacking and needed, such as prisons and hospitals.*
>
> *In addition to their commitment to the arts as the expression of a peoples' tradition, creativity, and cultural self-awareness, these endeavors are further linked by the production of original and promising works of art; creation of innovative art forms and art-related activities; development of new ways to assimilate new and established art forms; and achievement of educational and social goals through the arts.*

Not bad. Those are almost ringing words. And because they promise much, they are also perilous—not at all for the Endowment, but for those intractable politicians who evince little awareness that surges can sometimes turn into ground-swells.

ELK

* * *

Unfortunately, in our V11#2, The Arts in Education, the credit line for a stuffed batik sculpture shown on page 272 was omitted. This work is entitled Chicken Colonel, *done by Arlyn Otto Vaubel.*

The credit line on page 247 of the same issue omitted that the resource unit at the Detroit Art Institute was supported by the Arts in Education Program of the JDR 3rd Fund. The editors' apologies for these omissions.

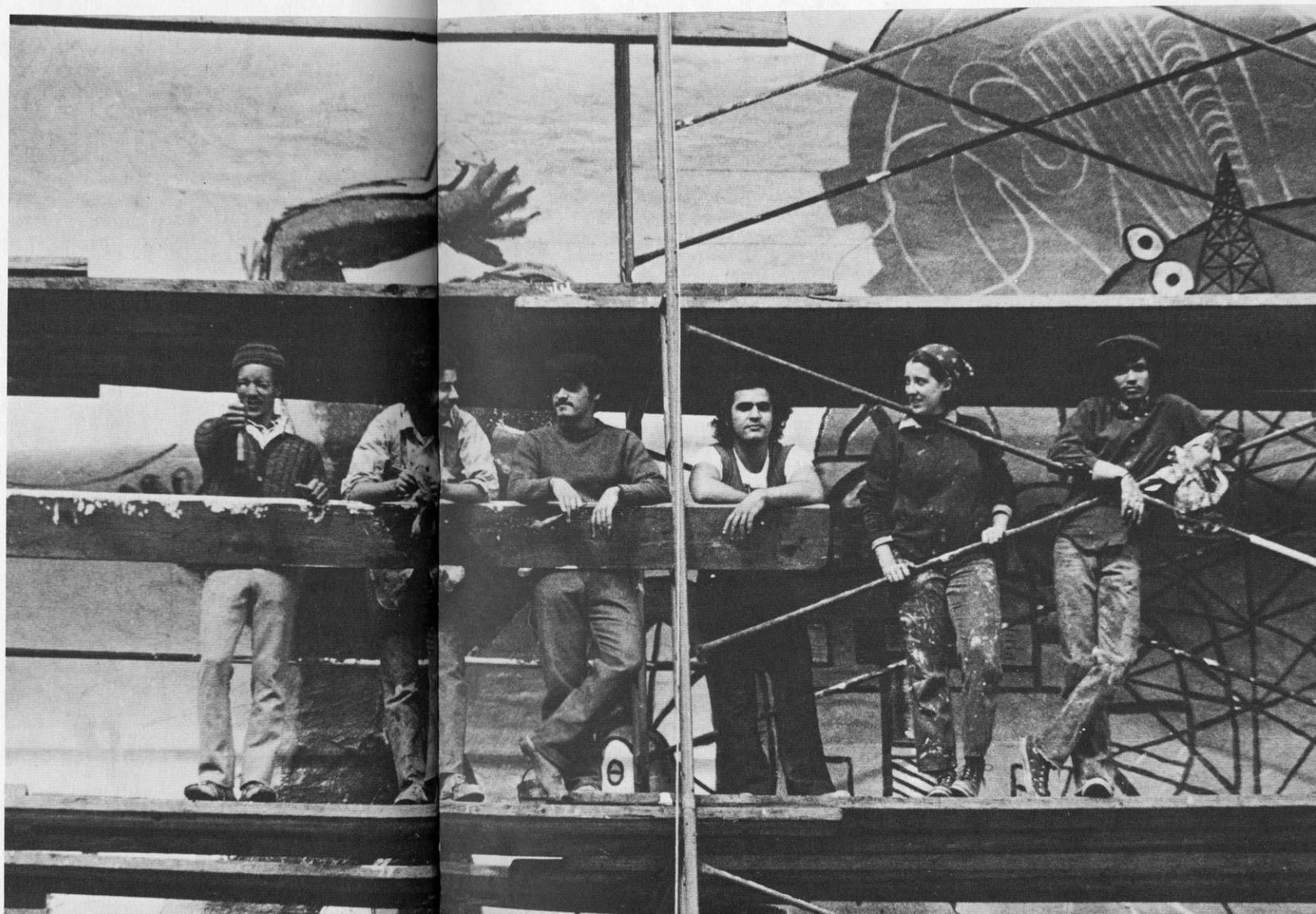
conceptual art, community reality, and the planning process

ronald thomas

Co-director of Attic & Cellar Studio Collaborative. He is also a faculty design critic in architecture at Catholic University in Washington. His work as an artist-planner has focused on the uses of photography, media, and communication graphics as they apply to community development, environmental education, and the participatory design process.

This place where we all live, this earth, has been manhandled! We have reshaped it; we have beaten it; some have designed it; others have raped it; a few have sculpted it—all this to make a Place: a place to live. For all the effort exerted, what kind of place do we have to live in for ourselves and with each other? If we are social beings, what have we done to make being together valuable—what is the quality of our communities? Do the freeways, commercial strips, housing tracts, apartment blocks, "old-folks" homes lead to the good life?

Somewhere we forgot ourselves and lost sight of each other. The unity of a working whole, of many contributing parts, was neglected, and we began to tinker with selected parts to improve them individually. Somewhere . . . the living values of unity were lost to the intellectual goals of perfecting the parts. We now have an incomprehensible gaggle of highly developed parts that continue to serve their own perfection and con-



Community Artists, group shot, detail. Cityarts Workshop, Inc., N.Y. Photo by Kenneth Golden.

Nancy Pearlstein introducing the Environment Arts Community. Photo by Ronald Thomas.

tribute little to how we live together in this world.

With the Western butchering, quartering and barbecuing of culture into specialized categories, we have feasted on the parts while we ignored our depleted herd. While many were chewing on broiled nuclear of physics, others were tasting half-baked culture and none of us had any place worth going home to.

Within this "disjointed" world for which technologically inclined human kind must assume responsibility, the artist has come to be another isolated phenomenon along with the many other categorical entities which we add up in the equation that equals our whole—which is a society of categories and not communities. In fact, the arts and therefore the artists have assisted in constructing their own isolation within museums and galleries and are separated from the reality and people they seek to influence.

If artists are to affect the essential nature of all of our lives, they must believe in the value of their work and its relevance outside of the category of pure art. To do this we must begin to relate real problems to the values that artists can bring to solving them. The need then is to understand the powers of the arts and the artistic process in order to establish a unified community in which the artist can function. Here, I mean a true community of many diverse parts that not only benefits the individual artist's potential but also allows a multi-categorical wholistic relationship that works to make a more functional world. How can artists link these isolated categories of our society into an organic whole? How can artists more directly affect their world as an essential part of it and not be left to react to it as a non-participant? There are several options open to the artists. These options have always existed but throughout history certain ideas have been emphasized at certain times. With these different emphases the work not only changes, but so do the motivation and goals of the artists. When enough artists are working at one time with the same goals, a new art theory is born. Understanding the goals of the artist (as opposed to the "nature of art") provides the structure for building a place for the artist in today's communities.

Perhaps one way of understanding an artist is in terms of his execution of ideas and skills. Essentially an artist must have something to say as well as something to make; in fact, the making comes from an attempt at saying. The extremity of poles emanating from a primary emphasis on either skill or idea can

be seen today in the work of the super-realists on the one hand and the conceptualists on the other. The super-realists are precariously close to pure product; the conceptualists are near the realm of pure ideas. And both, at times, are striving for the same ends.

So what does all of this variety do? What does it achieve? It seems to me that the work of an artist can result in several different social and cultural results.

First, the artist and his work can explore, offer, or extol the unknown. He can carry ideas beyond the "visual" limit into new realms of ideas. This work usually influences or changes our culture, our psyches, ourselves. The new concepts and precepts forced on us by the works of Jackson Pollock, for example, caused this kind of new artistic space-time realization. To achieve impact, such work must be characterized by a unique synthesis of idea and skill, in which both are of comparable order.

Next, the skill of an artist can be applied to established ideas to give them new cadence or a more perfect context. The artist here is personally a part of the system's ideas and can, therefore, develop these values into a more perfect artistic context. The perfection—and acceptance—of the work of Andrew Wyeth, for example, has presented many commonly held ideals with a clarity that renders them perfect. There is nothing new in the loneliness of "Christina's World," but seldom can we know it without living it, except through such a work. In this type of work the perfection relies very heavily on skill as a primary vehicle.

Another goal of some artists' works is to bring about change—to directly confront an institution, law or practice in order to see it changed. *Where* and *how* an artist applies his skill in this situation is as important as what is produced. This function of challenge and change existed in the works of the Mexican muralists during their revolution and is found in the writing of Alexander Solzhenitsyn today. These works confront the established social, political or economic systems and probably have very little to do with obtuse intellectual concepts, the established arts or personal discoveries. Often such work in its immediacy depends more on the impact of the idea and its relevance to a situation than the perfection of an expressive skill.

Summarizing these three approaches with explanations of who is affected in specific examples will reinforce our sense of the function of these approaches. While Pollock was upsetting his paint and at the same time upsetting the perception of the world of the arts, the world of Eisenhower muddled on. It is probable that Jackson Pollock and John Foster Dulles never heard of each other. On the other hand, an artist like Wyeth is known to just about everybody because he is perfecting our common concerns. For instance, good things could be heard about his work simultaneously from Lyndon Johnson as well as from many people in the other political categories of society. An artist like Solzhenitsyn could not be ignored by the Soviets: they knew each other too well. Nor could his art be tolerated by the system. His is an art that *confronts, demands* and *changes.* As for the skills often involved in this kind of social art, the established art community can be heard to speak despairingly about the quality of much that is being done today. They are particularly scathing about the work of the urban muralists here in the United States. However, the art that the muralists of various cities are doing is a real part of the community where it is done. The people see it there, talk about it—live with it.

Now, with all of these categories arranged with the appropriate artists therein, the problem is to find a way out for those who are seeking to find a community. It may take a new category (a new definition of an artist) or it may require the artist to simultaneously operate in several categories, some of them new for artists. The purpose is for artists to be able to affect and change systems or institutions by being a part of and contributing to the processes which are the life of a community.

Much is, in fact, happening today to pull artists away from their personal work and into other work. Many visual artists and painters are finding that certain areas of communication and graphic design offer the situation and audience to challenge their artistic potential. One thing that has been established over the last ten years by the conceptualists is the validity, in fact, the necessity of the artist to function as a purveyor of ideas. They have freed artists from a rigid skill and separated them from making Things. However, most of their work has been in the rarified world of

Attic and Cellar Studios assisting a teacher's planning session at the Advisory Learning Exchange, Washington, D.C., detail. Photo by Ronald Thomas.

Anacostia Neighborhood Museum's special program for young visitors to its exhibit, "Africa: Three Out of Many." Courtesy: Anacostia Museum, detail.

the gallery-museum category even when it was attempting to change or destroy the gallery system. It rarely touched the lives of the people outside this system. Conceptual art has not begun at all to be applied within the complex process of the social political system to affect ideas, influence decisions and project a sense of possibility for our total environment.

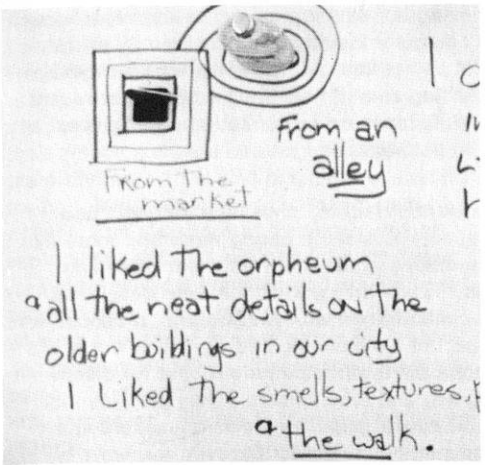
The need is great for the artist to find ways to operate in the areas of ideas, planning and decision-making that have in fact produced our categorized, non-artistic, dysfunctional world. The nature of this anti-human, technological, unnatural environment in which most of us live is not a product of chance. It is a product of human decisions. As we make more and more decisions at a super-human scale, it becomes more obvious that things are not working despite the volumes of support data and expertise behind every decision. In his book, *The Zen and Art of Motorcycle Maintenance,* Robert Pirsig comments:

> *Technology is blamed for a lot . . . of loneliness, since loneliness is certainly associated with the newer technologies — TV, jets, freeways, and so on — but I hope it's been made plain that the real evil isn't the objects of technology, but the tendency of technology to isolate people into lonely attitudes of objectivity . . .*

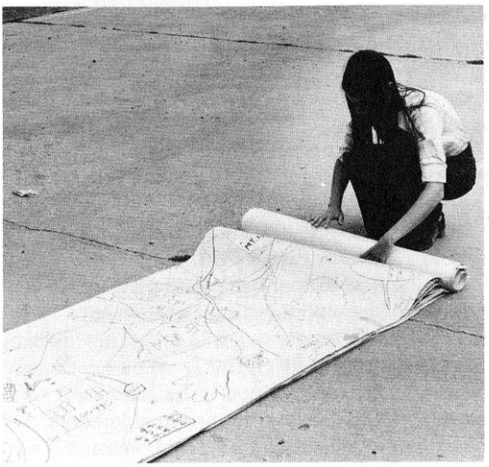
It is these gulfs in contemporary life that the artist can begin to bridge with his creativity. Artists can begin to develop ways of applying the artistic dimension of their ideas in the areas of planning and decision making that daily affect the educational, social and environmental systems necessary to a community. All of these technical systems are the closed categories of specialists who have developed and controlled the data and make the decisions that determine the quality of our environment and the nature of our lives. The data is technical material that provides information, but often there is a lack of understanding of the reality outside of the specialist's category. Whenever there is planning done and decisions are made that affect the real world, these specialists must interject varying degrees of *value* judgments and *personal* ideas. As most good scientists will admit, there are no absolute truths. Thus, it is in the essentially non-technical areas of value and human aspiration that the artist can function as a primary contributor in planning.

Artists should and can begin to instigate their basic concepts not solely for art's sake, but for our society's sake and the sake of our total environment. We need artist-planners—other planners need artist-planners.

Let me relate this idea of an artist-planner to a specific example in the area of education: curriculum planning. A curriculum planner has information on vocabulary levels, test score percentages, learning exercise methods, etc. If the intent of a project is to design



Take Part, Community Planning Workshop, Omaha, Nebraska, detail. Courtesy: Lawrence Halprin and Associates.



August Workshop, mural by middle and high school students conceptualizing their school environment, detail. Photo by Ronald Thomas.

a book about today's society, the quality and value that will be reflected in this final product, intentionally or unintentionally, depends on the values, feelings and ideas of the curriculum planner. In this example, the artist can offer more than just "some nice pictures" for the book. For an artist, the development of ideas and the skill to communicate them are basic. The need in this instance, then, is for artists who can be curriculum communicators: not as specialists in reading skills but specialists in communication and values. The goal would be to introduce ideas at the planning level through artistic skills to bring life to the process of learning; to make the projected book *mean* something to the people who use it.

It seems, perhaps paradoxically, that this need for the artist-planner becomes more critical as the planning becomes more complex. Take for instance the planning of a new community. Here the technical actors put on quite a production: city planners, economists, managers, sociologists, architects, developers. Each specialist has his own vocabulary and objectives. Yet decisions must be reached that combine the essentials of all these areas into a working whole to benefit the people who will live in the environment of the finished community. The point here is that the artist has a valuable role in this line-up. His ideas are critical if there is to be an articulation of the human aspirations of the community. The artists can bring the concept of wholeness to the many parts. Their role starts at the beginning. A piece of sculpture dropped in the town square eight years after the planning decisions are made adds very little to the overall quality of how people live their lives in the community.

In order to contribute to this process as a non-technical conceptualist, artists must get out of any limited museum category and learn to understand many categories or the essentials of the societies and systems with which they can work. Perhaps most obviously the artist can function as a communicator between specialists (ever try to listen to an economist talking with an education specialist?), a role which is becoming ever more critical in dealing with the complex world we have produced.

There are in fact artists today who are not focusing on certain skills (painting, photography, etc.), but are working more generally with their ideas and in collaboration with others as community participants. Their success springs from their ability to make ideas visible, to make concepts real. In turn the ideas become strengthened because they are visible and this helps people to become involved with them. Here is the beginning of the artist-planner becoming a real part of a community.

During his talk at the 1974 Aspen Design Conference, art critic John Berger compared the lot of the Western artist today with that of the historically repressed artist of eastern Europe. Not unlike that area, we too, have

many horrendous problems for which the solution for humanity is far off. The intensifying political, social and technological crises of the last few years have demonstrated this for all of us. In this context, Berger quoted a Czech poet, "It is a time when you cannot love your own unhappiness because it is everyone's." He went on to state that the artist today must begin to find the hope for humanity in the present. People now know the message of the existentialist, but people don't know what to do about the absurdity that they have been made aware of.

The challenge is obvious. The artist is now needed for change and not pronouncements. The artist can help bring the wholeness of reality to the specialized categories of technology. If it is to happen at all, it will be the artist who reaches the people and not the technical specialist. A real community must have the essentials of art.

There are a few people whose work indicates the possibilities. Their work ranges from what we can still recognize as art to hard planning projects. Their common ground is their concern for the quality of life in how people live together. In a larger context, their work makes eloquent comment on how we use our environment, what we value as humans and how we live together.

Otto Piene, professor of Environmental Arts at MIT, is an artist-planner. In his book *More Sky* (MIT Press, Cambridge, 1973), he states, "Technology permits the artist to talk to many, design for many, and execute plans for many. It's time now to do more than project; it's time to act." His art is of an urban scale and its making is the process of community. He is working to bring the artist's imagination into the forming of plans.

Amiri Baraka (Leroi Jones) has gone from a literary confrontation with social injustice in works such as *The Dutchman* and *The Slave* to doing something about it. In Newark, N.J., he has begun to act by becoming a developer of low cost housing. This is economic and physical development, but done with a commitment and goal not found in the usual business approach.

Corita Kent, who early began, in the tradition of Ben Shahn, to incorporate philosophical and social comments into her art, has been utilizing her exuberance as an artist-teacher to celebrate life as a total community event. Just as her film, *We Have No Art,* portrayed teaching as a life-affirming activity, her recent work focuses on art as an important aspect of total participation.

Lawrence Halprin, landscape architect and planner, persists in acting more and more like the artist-planner that I have been defining. His "Take Part" workshops were developed in collaboration with Ann Halprin, a dancer, as a part of his planning strategy. The workshops are a participation process for discovering self and environment. They are given for professional planners, decision-makers and community leaders to discover new ways of viewing their problems.

The work of these people are examples of uses of artistic ability that transcend one category. They are all functioning in the midst of reality. Their focus is on those qualitative aspects of planning/decision-making/design that are the proper realm of the artist. Since they work primarily out of intuition, they are by definition outside of the scientific disciplines and into areas that can deal with such non-quantifiable aspects of community as imagination, value, and texture of life.

In order to become this kind of artist-planner and begin to confront the issues that are affecting the way we all live, it has been the experience of myself and of my associates in this work that the more directly we can become involved with a problem the more opportunity there is for us to influence basic decisions. Having discovered that we can effect a productive use of our talents in a number of areas (education, environment, urban problems, as well as community planning), we have formed a group of planner-artists, the Attic and Cellar Studio Collaborative. Our initial encouragement came from the work of the above people and others that work with similar goals. What vitally sustains us, however, is the reception we receive from the non-professional people in the community, who we have found to respond enthusiastically to the option of a multi-disciplined, qualitative approach to planning in order to have some effect on the issues of their community. Their questions are repeatedly directed not at "how many and how quickly," but to "how good and how lasting" results will be.

One such project is the planning of a new school for the Indian School Board of the Rosebud Reservation in South Dakota. We are now working there with the school staff and local leaders to define the basic values of their community as a beginning delineation of the projected nature and quality of education for both the students and the larger community. The questions of traditions, values, aspirations, and culture must form the basis for future physical planning and educational programming. As planners, we are familiar with the processes of developing curriculum and building buildings. These specialties will come into play in time. But, as artists, we are first concerned with the fruition and fulfillment of ideas.

The basic idea initiated by the community school board is to open up the making of their school to the total community process. We were brought in by the board to articulate, coordinate and communicate this process that will bring a community together; that will come to terms with what learning means for that community; and that will define the program for the new Indian school.

We have begun this process as a collaborative of artist-planners, holding a series of workshops with the administration, faculty-staff, students and general community. Our core group, composed of a visual artist, a media artist, an actor, and an architect who have each had experience in education planning, community planning, group dynamics and environmental design, has set out to work with the community in delineating the four basic concepts that will define their school. The four concepts are: the nature of the community itself; the values of learning for the children of the community; the traditions of their culture; and the nature of their aspirations for the new school.

In this process, our contribution will vary as the project develops. First we project a process, an order, that can grow out of the dynamism of people working together. The basis of the process is understanding and not data. Next, each of us brings a special skill such as speaking, writing, photography, or design that gives life to the process and makes it visible. Then, to the diverse issues that are contributed by the community, we can provide unifying concepts that respond to the basic community values while relating them to specialized planning-design possibilities. Often we are communicators between the different factions that are part of such a process: community, technical specialists, funders, public agencies. Finally, we can help make "Things" that are needed to direct the process to its goals. Such "Things" might be a community book, a film, a children's poster story, a photographic essay or an architectural program.

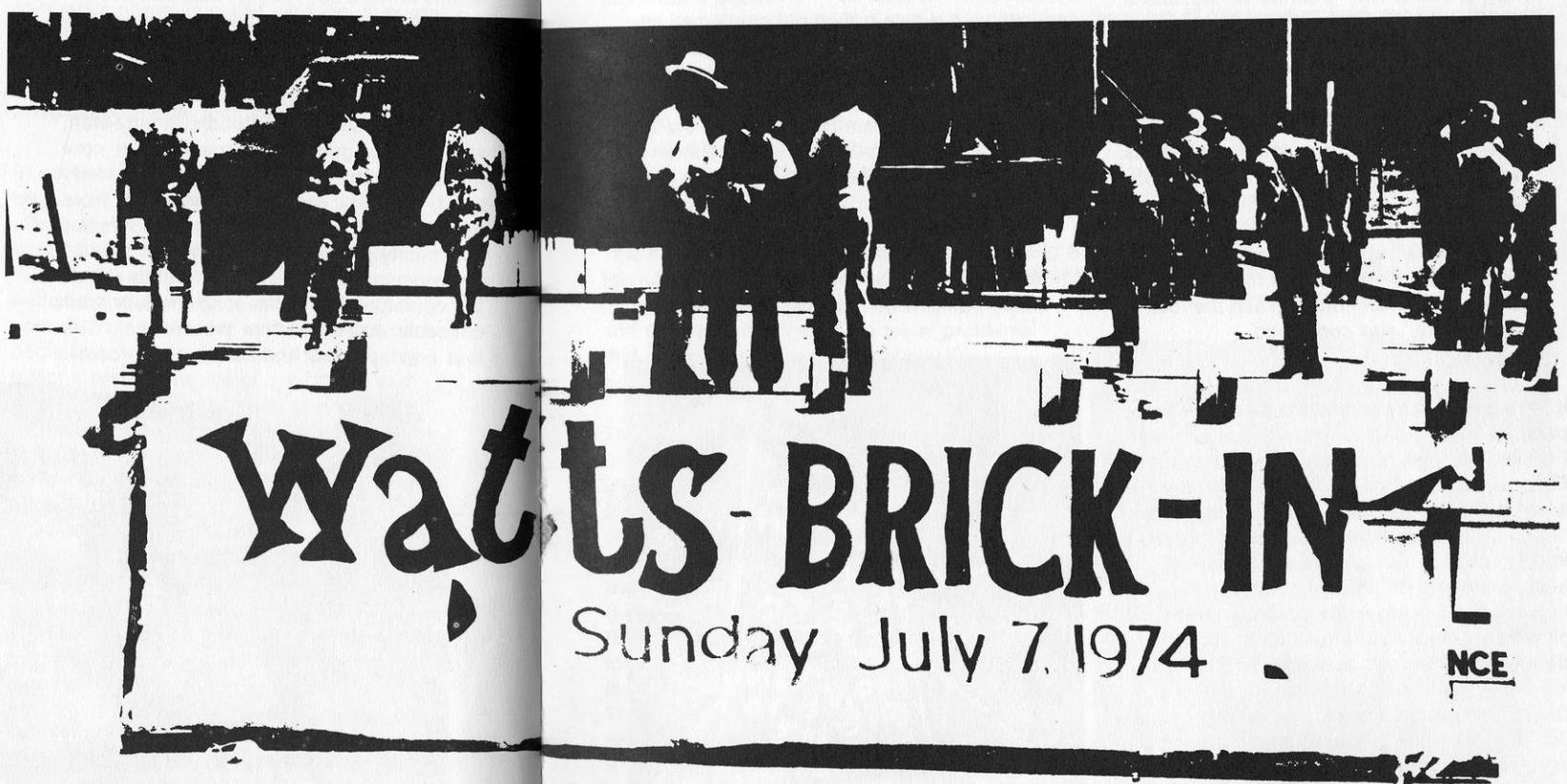
It is this relationship of our individual art to a planning-design process that we find offers opportunities to apply concepts that unify the isolated categories of society and brings artists into a working relationship with other groups of people. This collaboration of people and technical specialties with the quality of artistic concepts may open our "social categories" into *living communities!* □

Driftwood Village from "Experiments in Environment" workshops, detail. Photo by Paul Ryan. Courtesy: Lawrence Halprin and Associates.

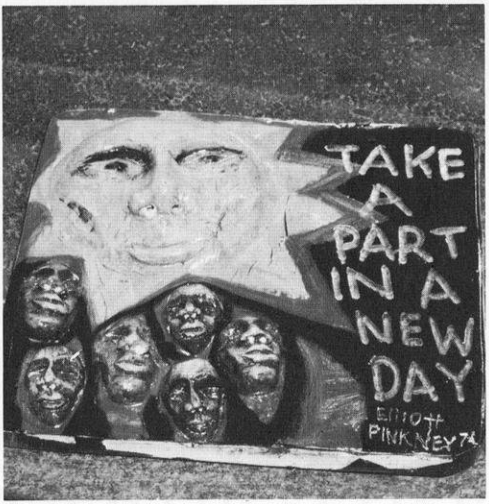
the sound of people leonard simon

Leonard Simon was President of Studio Watts Workshop from 1971 to 1973. He has worked extensively with James Woods in setting up and perpetuating many community programs within the Watts Area. At present, he is the Housing Consultant for the Watts Community Housing Corporation.

On July 7, 1974, the Meeting at Watts Towers, a neighborhood art council under the sponsorship of the Watts Community Housing Corporation, held the first "Design A Brick For Watts" contest. The Community Redevelopment Agency (CRA) of the City of Los Angeles will be erecting a Berm (a wall) next to the railroad tracks on 103rd Street in Watts. This wall will act as a noise deflector for the proposed Housing Project that is currently in development for the Watts Community Housing Corporation. The wall will be 700 square feet on each side, and will be constructed of masonry blocks and concrete. The idea was to sponsor a contest in which community residents



Watts Brick-In. Photo by John Bright.

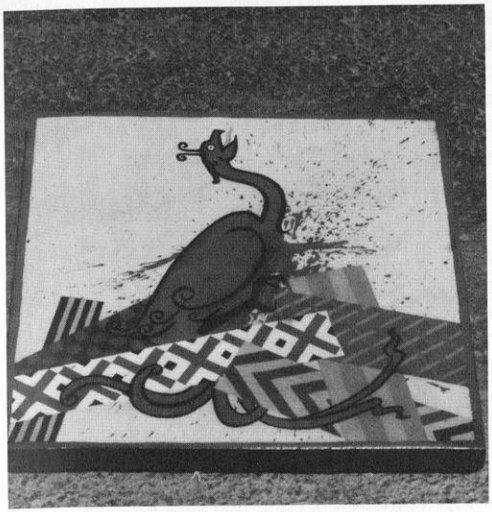


would make, design, and paint bricks that could be used to overlay this wall after construction, and create another public work of art. The success of last year's Ceremony of the Land (see Arts in Society, *"The Politics of Art," Volume 10, Number 3, Fall-Winter, 1973.) helped propel this idea. When the housing project is finished (construction begins in August for the 39 units for the elderly) this wall will serve not only its intended purpose, but will also become a symbolic community monument. The Watts Towers, which is very near the construction site for the new housing development, has presented the community an aesthetic image of international repute for years, and developing a complement to this monument was the first consideration when the idea of a "Brick-In" was conceived.*

It promised to be a very warm day. The temperature was already 83 degrees. Right after I arrived at 103rd Street and saw Jim Woods, Erma and Art Hanson setting up a display area on the hot concrete street, I thought to myself that I should have worn some shorts and a tank shirt. Jim, Erma and Art were busy sectioning off little numbered spaces that would be used by the contestants to display their bricks. Grandee Street, which is right next to the railroad tracks, is a small narrow street that has seen better days. Directly across the tracks is an old railroad station that bears the graffiti of ethnic groups who have populated Watts since the turn of the century. Watts, as the graffiti in the railroad station testifies, houses the scars of Whites, Chinese, Chicanos, and most recently, Blacks —all of whom have left their indelible marks of rejection on the entire area of Watts. The small section of Grandee Street that was being used for the "Design A Brick For Watts" contest intersected 103rd Street. The part of the street being used for the contest was where Studio Watts Workshop originally opened its doors to the community in 1964. The workshop's original storefront has long since been demolished to make room for the long awaited, very political, Urban Renewal Program.

As people began to arrive at the site, walking around the "caution horses" that the city had provided to block off the street, I noticed with mounting alarm that it was now 1:45 p.m. The contest was supposed to have started at 1:00. Except for those who were setting up for the contest, there were very few others: small curious children peering at us from atop a mound of dirt; some nicely dressed passers-by, obviously on their way home from church services; and a nice ruffled old gentleman sitting under a tree. I thought that maybe not enough people felt sufficiently competent to participate in the contest. The brick at the number three position when I arrived was still the only brick on display. I had visions of this one person happily collecting all the prize money.

A group of teenage boys came thundering into the area on their bicycles, and began to act out their "Evel Knievel" fantasies for the



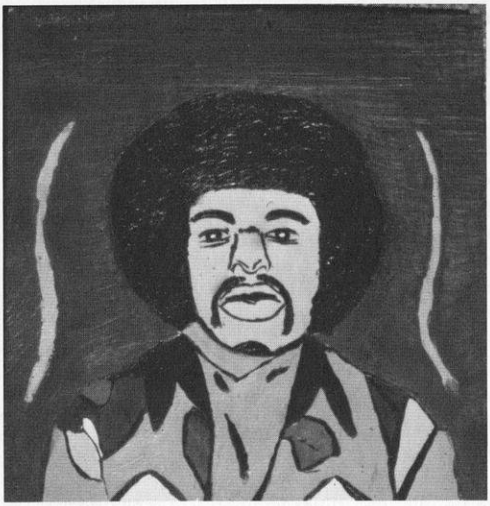
on-lookers: Careening through and around the people and the numbered spaces on one wheel; spinning and jerking their bikes high in the air, and accompanying their every move with the customary "VAROOM!" Though they provided plenty of entertainment, none of them had a brick.

Erma Hanson, the coordinator for the Meeting at Watts Towers, and the person responsible for putting this contest together, came over to me with a cigarette in her hand and asked for a light. Not wanting to show that I was disappointed with the turn out, as I reached for my matches I casually said, "Where is everybody?" "Don't worry," Erma said, "they'll be here. We're here aren't we?" We had been there for the past several years, initiating contests, giving rewards and prizes, and drawing attention to the many problems that surround the building of a housing project.

The Watts Community Housing Corporation, which is in the process of building thirty-nine units for the elderly, and one hundred and four family units directly across the street on 103rd Street, was sponsoring this contest through the coordination and efforts of the Meeting at Watts Towers. Just a year earlier, these two non-profit groups had sponsored the Ceremony of the Land, an event designed to draw the attention of the community to the land on which the housing would be built. The Ceremony of the Land used professional artists to create an art work on the ten and a half acres to encourage the residents of Watts to take part in the aesthetic impact the housing would have on the community. This past event had not only accomplished that goal but had also served as the ground work for the present one.

Suddenly the area was getting more crowded! People were bringing painted bricks by the box full. Some were setting up their paints and brushes to do their designs right there. Seemingly, from out of nowhere came a two-ton truck that was on loan to us from Model Cities. As it came closer and closer, making more and more noise, I looked at the smiling truck driver. He was a dark, burly man whose voice was as imposing as his appearance. He maneuvered the truck first this way, then that way, all the time embracing the wheel as if he had something warm and beautiful in his hands. His smile seemed to be saying "Look at me, I can really handle this baby." Finally he got the truck into position. Then he came out of the truck and began pushing and pulling levers to let the side of the truck down. Once down, it became a platform for the band which was to play for the day's festivities. Almost simultaneously, various members of the band arrived and began unloading their instruments. They mounted the platform and slowly began their warm-ups. By this time it had gotten much hotter, and there was no shade to be found.

Because my thoughts had been distracted for some time by the truck and the band members, I was surprised to turn around and find that most of the spaces for bricks had become occupied. Jim Woods, President of the Watts Community Housing Corporation, was scurry-



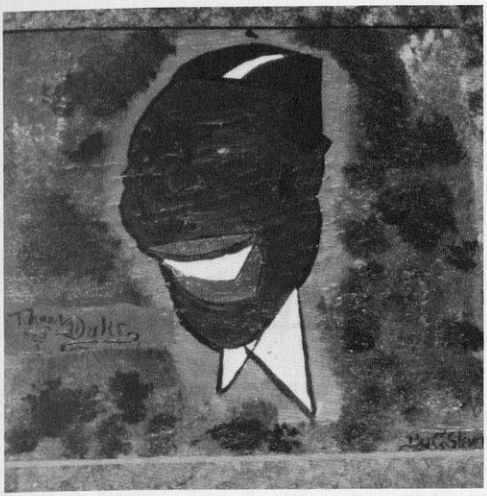
ing around putting up posters; Erma was busy signing in artists; Art was taking photographs. So I got busy displaying the bricks at the designated numbers. People were coming in and out of the area, the band was now playing some soulful music. There was chatter all around. Some foot stomping and finger popping. Bottles of soda pop were passed around. All of a sudden I realized that what we had wanted and expected was finally happening: people were becoming aware of their own community needs and possibilities.

More bricks were being displayed, and with the band warming up, more people started coming to the area. The people from the Voter Registration Office who had come to tabulate the votes, started setting up the voter's booths. The contest was to be for both professional and non-professional artists, with each category awarding three prizes as a result of the votes. The public could vote for the non-professionals, but only the professionals could vote in their category. There were spaces for forty bricks in the professional class, and one hundred in the non-professional.

The contest in itself was not as important as the participation and response of the people. We knew that if we had a significant number of people arrive at the area, even if they weren't interested in submitting a brick, we would have brought these people closer to a goal that we had all been working for for several years. The developing of housing for the area has always seemed far from reach, even during the three previous years of working with HUD; however, we were closer now than we ever thought possible. The community knew about and was really interested in the Watts Community Housing Corporation, and wanted to be a part of it.

A young female contestant who had been painting her brick right there asked me, "When will these bricks be put on the wall?" I told her as soon as the wall was constructed we would use these designs for the overlay. Then she said, "Will there be other contests like this? Several of my friends who couldn't make it today would be interested in projects like these. Not just as participants in the contests, but as artists who care about the community." I told her that there would be another contest in September and that she and her friends should contact Erma Hanson. Her attitude of wanting to work for her community was expressed by many of the participants and spectators. I felt pleased at the commitment we shared.

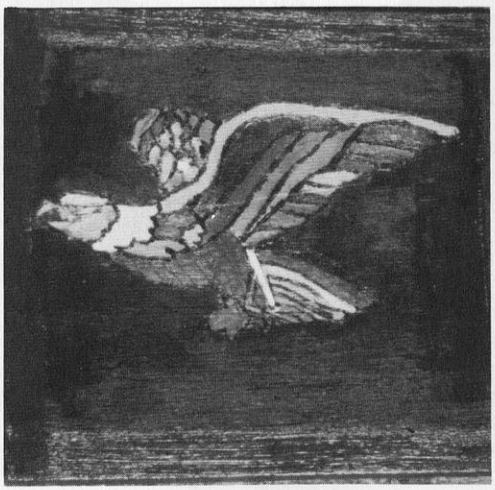
In the professional class the first prize went to Elliot Pinkney who submitted a brick that had a variation of the image he had used on the art piece in last year's Ceremony of the Land. Second prize was a three-way tie, with Suzanne Jackson, Alice Patrick, and Charles Haywood, sharing the prize. In the non-professional class, the first prize went to Donald McClure, whose brick showed his political views in a striking collage. Second prize went to Sonya Shackleford, and third prize went to James Lewis, a ten-year-old boy who was the big winner in last year's Chalk-In.



The winners joyfully collected their prizes and other people slowly began to leave. I had been so concerned earlier that things would never get started that I was startled when I looked at my watch and saw it was 5:30. The day's action had taken place and the time had flown by so quickly that I was already anticipating the next contest. Erma, after giving away the last winner's check, asked me, with a tired yet satisfied sigh, if I would store some of the bricks. We piled the bricks into her car and mine as some of the other people who had stayed on helped to clean up. Soon everyone was gone except Jim, Erma, Art and me.

Acting as if it wanted to help us out, the wind swept in on us and swirled away what seemed to be layers of yesterday's dust, but in truth, was the residue of the day's activity. The caution horses at the end of the street began to reel with the wind. I made my way to the horses and put them to the side of the street. Across the street were the ten and a half acres, all smooth and ready for excavation, just waiting for something to happen. As billows of dust began to rise on that area, I was reminded of how unattractive the area had been before the rubble and debris had been cleared. Now I was struck with the beauty of the unobstructed openness of the area. I could actually visualize the land with new houses on it! And I was sure that my vision was shared with thousands of others in Watts. We had been saying for years that something must happen to stop deterioration and decay that was so much a part of the inner city, and now we felt comfortable that the Watts Community Housing Corporation would be the first step in rebuilding and revitalizing the inner city. The most important thing of all was that the people themselves, the residents who had endured, would make the ultimate contribution: They would remain in their community and bring life back to the riot-ridden sections that had long stood forgotten. While new developments are springing up all over Watts, others are being planned with interest in the upward mobility of the community increasingly taking hold, one could almost hear the sound of hammers and nails; of machines and cranes; of trucks and cement mixers. But most of all one could hear the sounds of people. □

Photos that appear in this article were done by Reginald Woods.

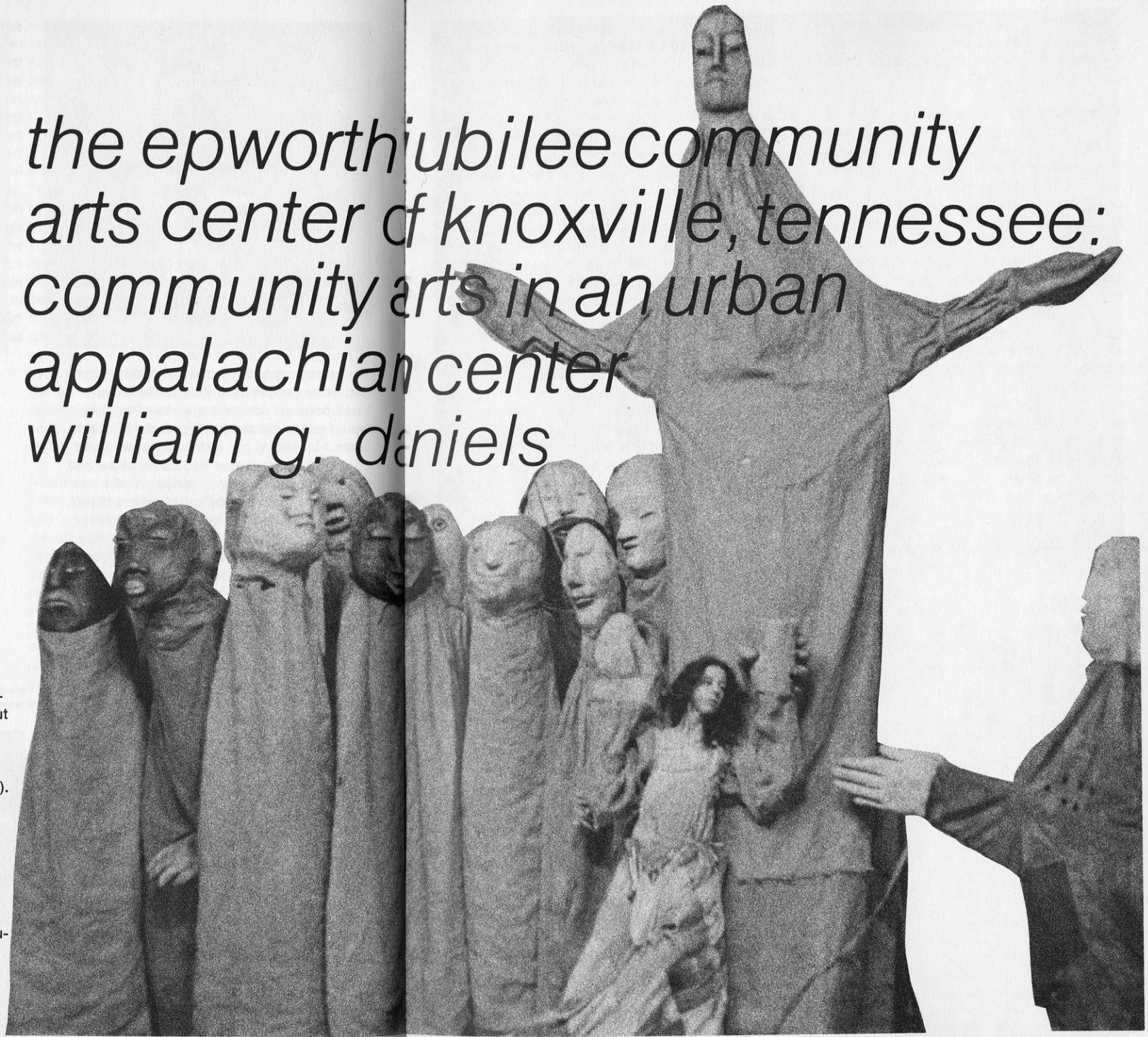


the epworth jubilee community arts center of knoxville, tennessee: community arts in an urban appalachian center

william g. daniels

Presently program director of the Jubilee Community Arts Center and Director of Epworth Ministries. He is also an ordained priest in the Episcopal Church.

The evolution of a community arts theory and program celebrating the values and life style of Appalachian people began for many of us through a local Appalachian service organization known as FOCIS. In the mid-sixties about forty women separated from the Catholic order of Glenmary Sisters and formed themselves into an organization known as the Federation of Communities In Service (FOCIS). In a secular way they continued this religious community's vocation to be of service to the people of Appalachia in the places where they lived. Through their centers in Chicago, Detroit, Big Stone Gap (Virginia), Clairfield (Tennessee), and Knoxville (Tennessee), they experienced the Appalachians as people with a rich and beautiful culture who were continually being denigrated by national stereotypes and the media's insensitivity to vulnerable



The Bread and Puppet Theatre presenting **Stations of the Cross,** April, 1974, detail. Epworth Jubilee Community Arts Center. Photo by Richard H. Connors.

ethnic groups. The connotations of the term "hillbilly" has gone a long way to destroy a proud people's sense of individual worth and ethnic roots.

From this background and experience FOCIS members and some friends who were involved in similar ways with the Appalachian people's struggle for their own destiny began developing an Arts and Community Development program that was eventually funded on a pilot basis through the Irwin-Sweeney-Miller Foundation. The basic thesis behind this community arts program is that the arts have an intrinsic ability to foster self-awareness, self-expression, self-confidence and group participatory skills. The arts as a politically neutral media can encourage people to participate with one another beyond areas of political and social polarization. As Appalachian people began to experience in new and revitalized ways their common culture and heritage, this not only rekindled a sense of individual and family pride, but provided ways for people to experience their neighborhoods or rural communities as convivial and enriching places to live. It is also our experience that as communities come to know their own worth and the value of their community they can begin to deal with community deterioration problems in a more organized and sustained way.

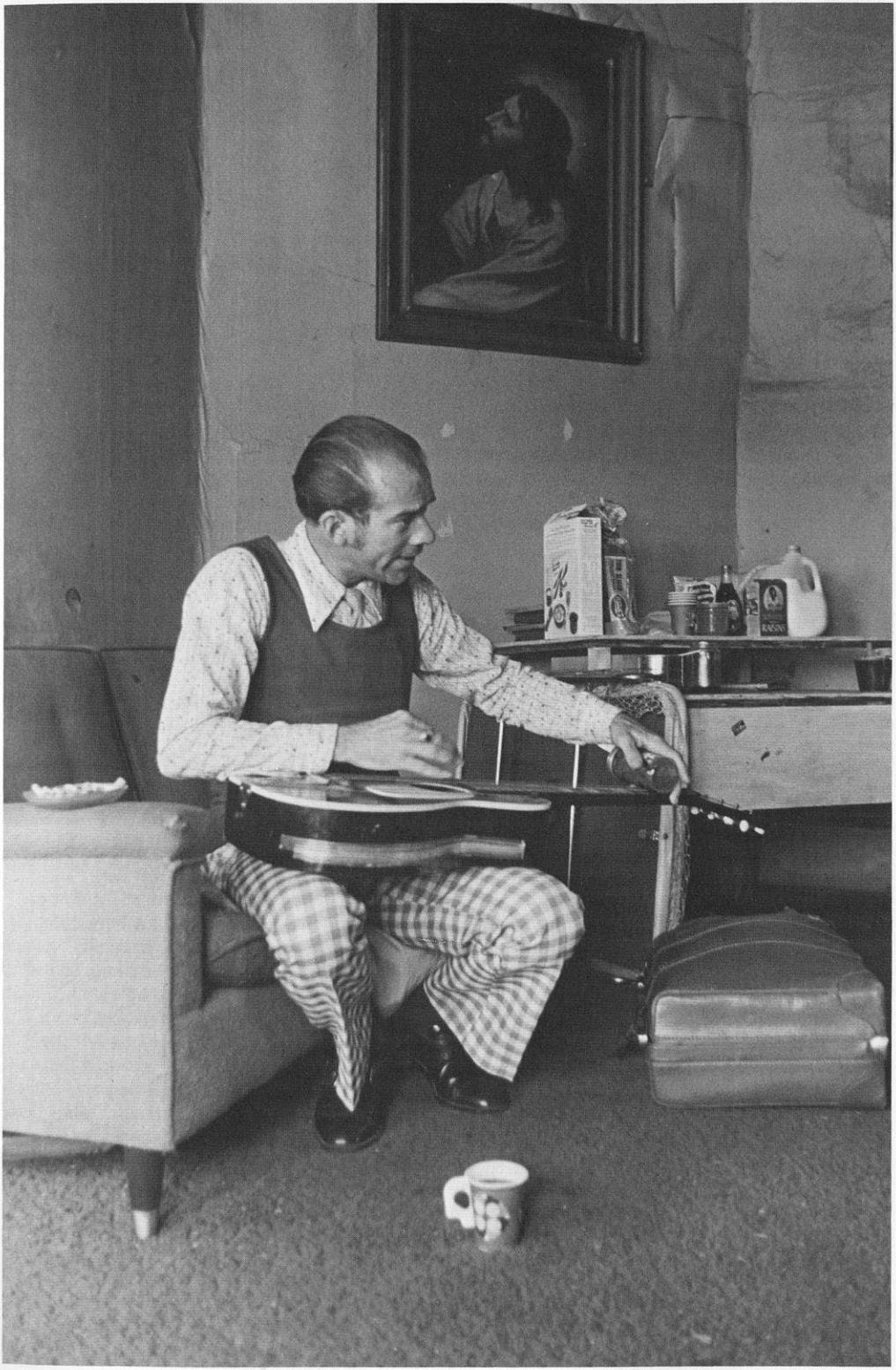
Appalachian art is in the best sense "folk art" as contrasted with art for display or commercial consumption. Folk art is to us that cultural base that serves the function of making and keeping human life human. All members of the community are in some very basic ways the beneficiaries, participants and artists in the community's desire to understand its problems, perpetuate its history, and enrich its culture. This is the context in which Appalachian communities both rural and urban ideally try to live, and this is why the stereotype "hillbilly" can at times be for us a devastating one. The above description of our rationale for community arts programs sounds a little like Doctor Oricum's Wonder Tonic—about 50% hope and 50% alcohol. However, my experience during the past seven years in working with two of the community arts programs in urban areas of Knoxville, Tennessee has shown that many of these expectations are realizable.

The Epworth Jubilee Community Arts Center in Knoxville is part of the program of the Epworth Ministry, an ecumenical church program designed to develop experimental programs relating to the unique situations of urban Appalachia. Presently the Jubilee Center's primary source of funds is from the Expansion Arts Program of the National Endowment for the Arts and that funding is almost entirely responsible for the Center's success and continuance. The program is varied but is primarily directed toward encouraging the rediscovery and appreciation of the Appalachian heritage by the people who move to the city and find themselves cut off from their cultural roots. Secondly, much of the Jubilee program is directed to the arts as a means of breaking down community isolation and polarization. In addition it also aims to encourage those emerging artists who represent the best of the Appalachian culture to remain in the region and continue their art. The following is a description of these areas of the program and some evaluation.

One of the programs is a children's art program located in a low income urban white Appalachian section. The parents teach their children music, stitchery, crocheting, quilting, photography and folk dancing. They collect the oral history of the area, put it in booklet form with illustrations and then use the booklets in their own tutoring programs. They have completed three booklets and this fall will begin three more. They have also written and produced their own play about their own neighborhood. The important part of this whole concept is that all the resource people are from the community. People are dusting off old guitars, fiddles and banjos that haven't been used for twenty years to provide music for the community square dances. The talent is in the community with the people, and their discovery that they can be the creators of their own art is very exciting. The notion of the people themselves being the creators of their own art had been obscured by years of misuse and abuse but once the program began it had a tendency to be cumulative.

Outside professionals were initially used to catalyze the program but now the program is entirely a cooperative venture among the people of the community. The kids and their parents decide what "classes" will be offered. They then find someone in their community

The Epworth Jubilee Community Arts Center. Photo by Richard H. Connors.



Local potter demonstrating one of many crafts offered at the John C. Campbell Folk School, Brasstown, North Carolina. Photo courtesy of the school.

who can teach the class and a small honorarium is provided for the instructor. The parents are rediscovering talents they haven't used since "they came to the city."

Another part of the Jubilee Center program is located in a dilapidated church building where students, rural immigrants in the city and elderly residents have traditionally competed for very limited space in a crowded but very critically located inner city neighborhood. The polarizations created by age, life style, politics and culture have left the neighborhood vulnerable to abuse and every conceivable type of rip-off.

The Jubilee Arts program focuses mainly on representing the traditional and emerging art forms of this region. Through the impact of several Young Artists' programs in traditional music, sponsored dances, "old timey" festivals and community bazaars, a large section of the community now come together to dance, sing and share meals and generally have a good time. We seek to represent the richness of the Appalachian culture and combine this with a sense of openness and community participation. A free and informal atmosphere plus the opportunity to hear and talk with many of the "old timey" heroes of southern music has created a good atmosphere in the community and an incentive for young artists to pursue their art. The more viable parts of this program are the festivals, dancing and community bazaars. It also includes a variety of classes and workshops in silkscreening, photography, weaving, basketry and block printing open to the whole city. Presently we are seeking to move the film program from the showing of the classic films to developing a center for local independent filmmakers. A by-product of the renovation of an old church building is the discovery that Sunday school rooms make good art studios.

Appalachian Educational Media Project, A.E.M.P., concentrates on training Appalachian filmmakers while they participate in a production. Courtesy: Appalshop, Inc., Whitesburg, Kentucky.

We lean very heavily toward topical southern music. The writers and singers of the music of southern people's struggles with strip-mining, the urban migration, life in the mills and the fight for equal justice are sought out and encouraged to participate in the Jubilee Center programs. This is in direct contrast to the more popular notion of country music (or the Nashville sound) that deals almost entirely with romantic themes. The heritage of southern music, both black and white, is as rich in topical music as it is in some of its more widely known expressions. The community has come to expect from the Jubilee Center a high level of professional competence coupled with a lively and informal atmosphere.

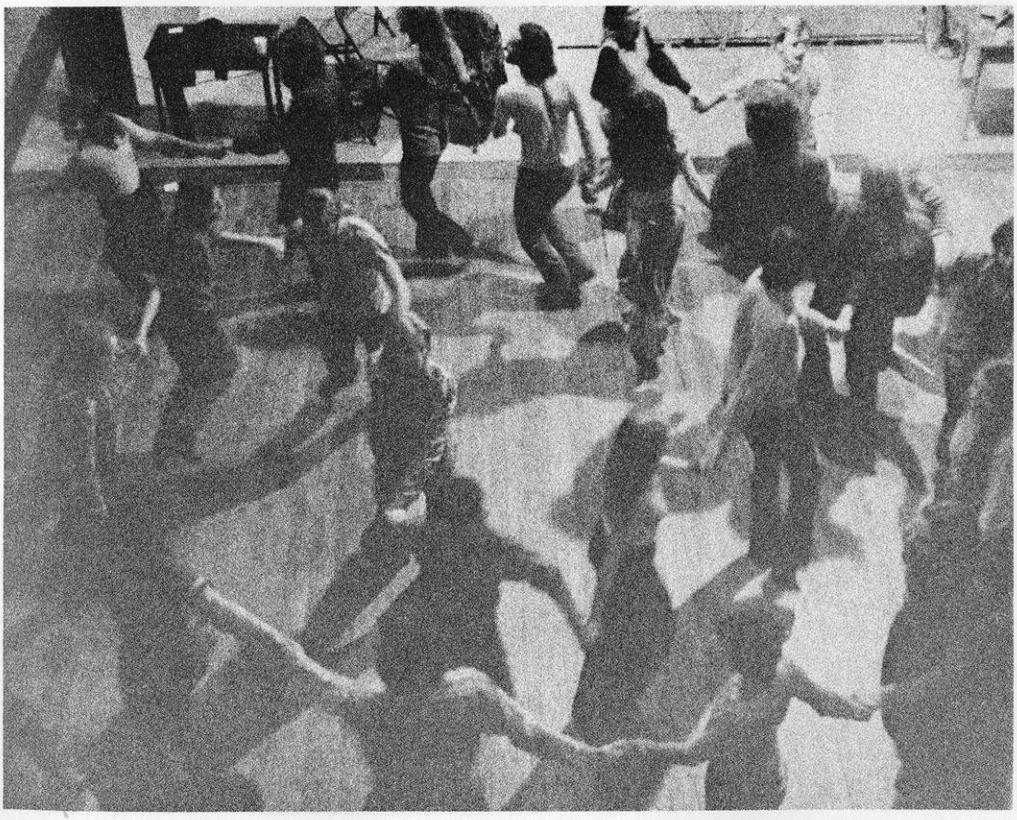
One of the more important products of this and some of the other regional community arts programs is in enabling artists when they begin to turn professional to remain in the region rather than going to other wealthier parts of the country to seek employment. Traditionally in the mountains a young person has had to leave the region if he hoped to survive as a professional artist. There is increasing talk of staying and trying to "make it here." For the first time there is an experimental theatre group associated with the Jubilee Center, there is serious discussion of a filmmakers' workshop, and one musician has spent much of the summer organizing the Southern Appalachian Musicians' Co-op. We certainly did not anticipate this when we began to work with the notion of community arts as a means of enabling ourselves and our communities the opportunity of re-experiencing our own culture at its best and richest. But I have the strong feeling that as more artists sink their roots in a region's quest for a self-actualization we will all be immensely enriched.

The money we receive from the Expansion Arts Program of the National Endowment for the Arts has been a significant factor in providing ways for good young artists to stay and "make it here." The talent drain from the Southern Highlands has been amazing. Much of the popular music today has its origin in the highlands areas. We have traditionally experienced the movement of people to the more prosperous regions. For people to be able to stay now is for us very encouraging.

The desire to share the good times and act as if there were no losses and times of almost utter disillusionment is strong. Hopefully the time is now and the value of community arts is sufficiently proven that we need no longer be defensive about sharing some of the hard things. Time is too short to waste it on bright attractive young artists who act as if they had no skill, no training or no critical judgment. People who think that skill and discipline do not require work are of little value to people who struggle daily to find some job in a very hard life. We have had it with energetic college students who volunteer to work in the children's center to only learn that they don't like children. People who have romantic notions about cold, hunger, and poverty waste valuable time, energy and money. Dilapidated old buildings, furnaces that work on their own schedule, and trying to stretch a little money too far are occupational hazards that go with the job. We have to be more critical of people whose lives have been so sheltered that they cannot respond to the struggle of people who are seeking to give form to their frustrations or create meaning and beauty in a hard world.

The whole idea of Jubilee Community Arts was put together for me by a fine photographer from Chicago who after spending an especially frustrating summer teaching photography to street kids in Knoxville said, "If you love them enough, and stay with them enough, you can really begin to share some of the things you dig most." The crucial ingredient in the Jubilee Arts Center to me is when artists, who are neither afraid nor ashamed of what they have to offer, enter into a process of mutual discovery with people who have spent generations singing and dancing about living, dying and making a little sense out of the hard times. □

The Epworth Jubilee Community Arts Center, detail. Photo by Richard H. Connors.



highlighting the arts in community recreation

d. jean collins

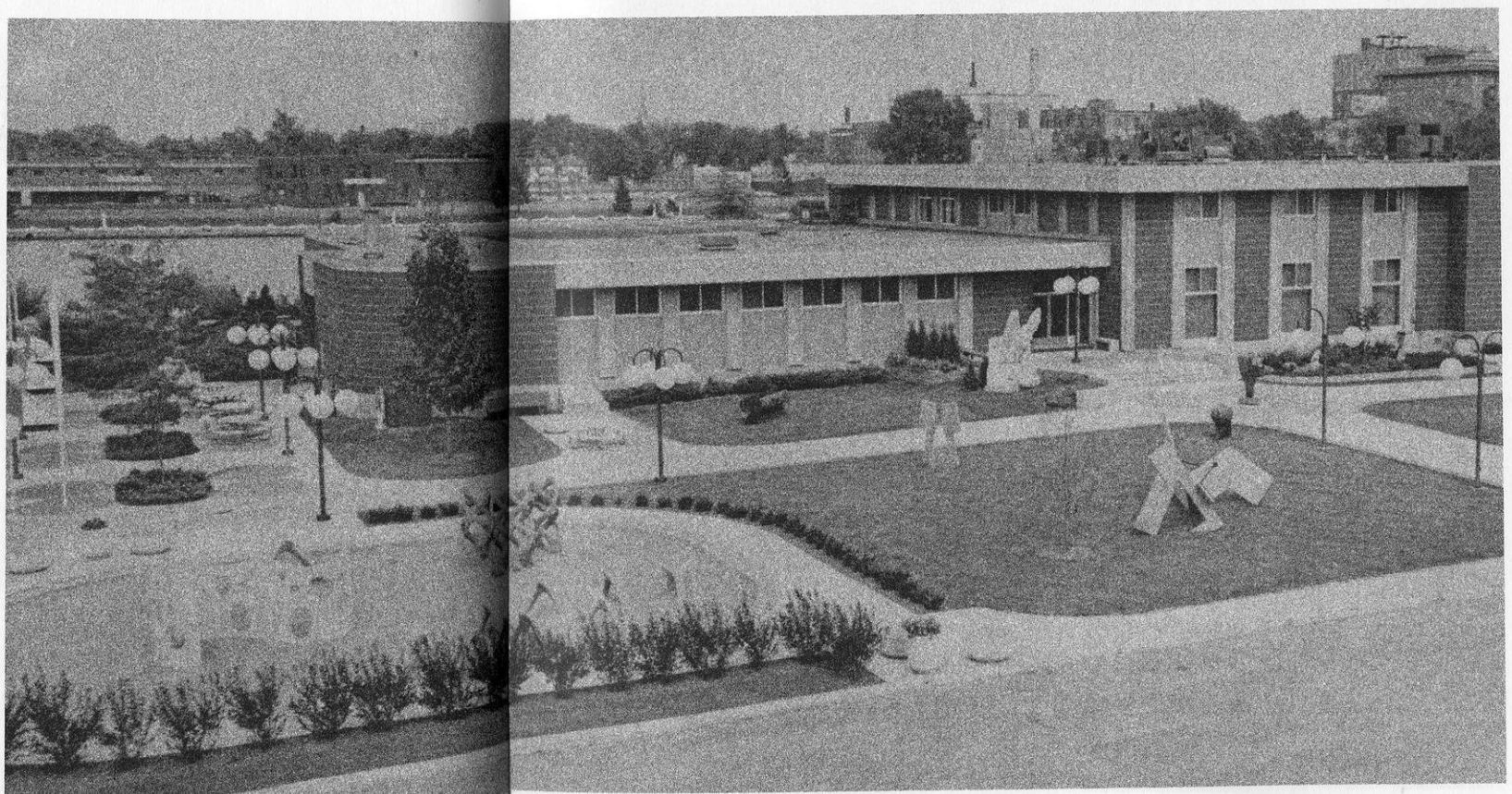
INTERVIEW WITH RAYMOND FORSBERG AND ANN DAY

Interviewer: D. Jean Collins

Raymond Forsberg is the Superintendent of the Waterloo, Iowa, Recreation Commission. His program in arts and recreation for this town of 75,000 people has increasingly served as a model for the development of like programs across the country. Ann Day serves as Educational Director for the Commission, working closely with local schools to provide a "Cultural Explorations" program to over 38,000 young people. She also serves as Publicity Director for the Commission.

Collins: Many years ago, you changed your name from the Recreation Commission to the Recreation and Arts Commission. I assume the name change indicated a change in philosophy. Could you indicate what chiefly caused that change in philosophy?

Day: Yes, in two words—Ray Forsberg.



Recreation and Arts Center, Waterloo, Iowa.
Photo by Walden Photos, Inc.

Forsberg: The Recreation Commission has been in existence for about forty years. For the first fifteen years or so, the headquarters were in an old, abandoned red brick school house. Our resources included a couple of playgrounds, a swimming pool, some softball diamonds, and a few other things. The transition from Recreation Commission to Recreation and Arts Commission came about when I was appointed director. I think within every community, the program that is offered by the recreation department reflects the philosophy of its director. I've always felt that the arts were an integral part of recreation. I couldn't face the public if I were not able to respond to the needs of the arts groups as well as the sports groups. At the Recreation and Arts Center, the headquarters for the Commission, we've been doing just that for the last twenty years. I suppose the basic philosophy of the Commission is that recreation should be viewed very broadly. We interpret it to mean everything that happens in the leisure life of the people in a community. In that light, the arts deserve just as much recognition and attention as the traditional sports activities that are usually associated with a community recreation department. That is one of our basic premises, that inasmuch as we are primarily spending the taxpayers' money for the operation of our programs, we must spend this money in a consistently responsible way, in a way which is beneficial for everyone in the community. It is accepted that recreation departments and park departments should provide baseball diamonds, swimming pools and tennis courts, picnic areas, ice skating rinks, and all of those kinds of things; in the same vein we believe that we should also provide theatre, creative hobby workshops, and a recital hall and galleries where people who are interested in the arts should have the same opportunities. We don't think it's consistent with our larger aims to commit all of our money towards sports.

The other basic premise is that when it comes to the arts, recreation departments should "stay in the wings" as much as possible and serve in the roles of catalyst, motivator, facilitator, and coordinator. This means that rather than compete with community groups we work with them.

Day: I'd like to point out that there is another function that we serve that ties in directly with our philosophy. We provide outlets and occasionally even jobs in the arts for young people who want to remain in this community when they finish school. It doesn't make much sense for any community to educate its children in the schools and to send them off to college for further training so that they come to not only develop a strong interest in the arts but in some cases want to practice them, and then come back to their community to discover that there is no way in which they can continue those motivations—neither as a member of an audience, nor as a participator, as a person who acts in community theatre or plays in the local symphony. If those facets of "recreation" were not available in the community, then the young people would start to move away, or, if they had to live here they would tend to drop their interest in the arts. We also find that many young professional families that are thinking of moving to Waterloo come over here to the Center first, because when they are looking over the town for themselves and their families they want to see if this is the kind of situation they are going to enjoy, if there is going to be more than just the basics.

Collins: Ann, may I backtrack a bit and ask you what is your role as Education Director?

Day: Well, Education Director is one of those glorious titles. It mainly implies there are four full-time people here who put on and supervise the various programs and projects. I suppose at the moment the primary function is to coordinate with the schools the huge project that we have going for the children during the school day. For example, if you were to come over to the Center during any school day, you would find that there are likely to be many buses, and that the students will have come over here for many things. In our program, "Cultural Explorations," there are arts workshops, music workshops, and performances of various kinds—as for example by the Guthrie Theatre, the chorus, or the symphony orchestra. The students could be coming over here to go through a tour of the main gallery with an artist, or perhaps with me or one of the other people at the Center. We also have a junior gallery which is designed specifically for children in second through sixth grades. They could be coming for a movement workshop, or a dance workshop with someone like Bella Lewitsky. They could be coming simply to go to a science workshop. You can see that this kind of pro-

gram involving hundreds and hundreds of kids, about 38,000 kids during the school year alone, requires that there is someone at the school end and someone at the recreation center end to take care of coordination. So my role in that program and in the program involving artists we take into the schools is one of contacting the artists, getting them here, and then setting up a program for the artists while they are here. The artists' presentations must be tailored to the needs of the schools. In some programs we coordinate the movement of the kids over here, and in others the scheduling of the participation of the artists in the schools. I also oversee all the publicity and the other things that go along with the program.

Forsberg: Through our Cultural Explorations program, we act as the enrichment arm of the schools. With our facilities and with the specialized leaders that we have here, we provide programs that the schools could not possibly put on. So you see, this program added to the other programs, offers a base for continuous cultural enrichment that begins in elementary school and continues long after these kids leave high school or college. We consciously strive to present programs that can be attractive to people who have experienced rich opportunities in high school and college. We like to believe that we are a vital part of the educational process of this community and we start early.

Day: You will find in a Center of this type programs designed to include pre-kindergarten children clear up to the senior citizens. Our major thrust tends at present to be aimed at the youngsters simply because we have a grant from the National Endowment on the Arts to make available programming in the visual and performing arts to the school children in Waterloo. But the ongoing program of this center is concerned with all members of the community.

Forsberg: For example, we work very, very closely with the Waterloo Symphony. As a matter of fact, the Symphony conductor maintains his offices here, and we provide all of the supportive services we can, so that the Symphony can reach new levels of development. We also provide these same kinds of services to the Community Playhouse and to the Children's Theatre and to the Choral Association. But every performing and visual arts group in Waterloo, and every hobby organization, whether it be the stamp club, the coin club, the model railroad club, every one of these groups focuses its activities in this Center. We call it the cultural crossroads of the community because everybody in the total community uses it. It is important to note that at those times that the facilities are not being used for arts activities, they are taken over by other kinds of civic, community, and handicraft groups. So for whatever reason people happen to be coming over here, when they enter this building they are in one way or another exposed to the arts.

Collins: Is this one of the ways of gauging your success, the extent of community involvement?

Forsberg: Yes, we have achieved almost total community involvement. We act as a catalyst, in the sense that once these organizations get started, we strive to nurture them so that they can grow strong and autonomous. We want the Community Playhouse to be able to handle its own affairs and not be dependent on the Recreation Commission as such. We provide them with the facilities and they go on from there.

Day: And in a sense it is a selling situation. There are a lot of people who are not aware that the arts mean anything to them or could mean anything to them at all, and a lot of those people come to this Center to go to some kind of community or civic club meeting and they wouldn't walk across the street, or wouldn't have a couple of years ago, to go to an art gallery. But in order to get to our meeting rooms, they must walk through our gallery. Eventually after they've met here month after month, they'll pop their heads in the door and say, "What is this out here?" Or, "Who is this?" Or, "What is this painting all about?" You are, so to speak, subliminally building up an arts audience that you couldn't have gotten otherwise by even beating them over the head.

Forsberg: We often say that we expose more people to the arts accidentally than go to the average museum on purpose, because we literally have thousands and thousands of people in here all the time, representing a total cross-section of the community. You can't come over here without being exposed to theatre, to art, or to hobbies of all kinds.

And that's what we're trying to do. We don't believe that an arts and recreation center should be a satellite organization requiring a special trip to get there, because in that instance people wouldn't often go. But they will when it's an integral part of their civic life. I think this is an important way of reaching the grass roots.

Day: The interaction between arts groups and civic groups is also important. The theatre audiences, simply by being in the building, are exposed to the various art shows that are up. The people that are coming to arts and crafts classes, who might not be aware that the theatre is a booming situation, come in on a night for class when the theatre is going great guns, and they are moving right through the theatre crowd. There is the excitement, the sound and the music; the people are thus made aware that a theatre is available. So no matter what you do here, you begin to recognize that there are other things going on in which you might become interested.

Collins: So the design and location of your building contribute a great deal to how successful you are in fulfilling the Center's objectives?

Forsberg: Yes, the design has enough flexibility so that every facility can be used in the morning for one thing, in the afternoon for another, and in the evening for yet another. Of course, we've achieved greater levels of effectiveness since we moved from the red brick school house to these new facilities which were completed in 1966. Unlike our old facility which was located on the East side, making it out of the way for the majority of the population, our new facilities are located right in the center of town. The Cedar River is several hundred feet from the building, so we take advantage of the natural beauty of the site by having all of our galleries facing and overlooking the river. Also, we have been able to utilize our scenic location in the special landscape projects; these include a children's sculpture play garden, an exposition plaza, a mini-arboretum, a fountain plaza, and a promenade plaza. We keep the building open seven days a week, approximately twelve to fifteen hours a day. The average attendance per month here runs between fifteen and twenty thousand.

Day: We get a lot of people involved in the Center because of the fact that their children are crazy about the place. People who have never had anything to do with the Center often have children who come here on a school-sponsored trip, tour, workshop, or theatre class. That child is bound to go home and say that "I had a great time, I played on the sculptures outside, and the riverboat was going by, and it was really a fun place." Whatever held that child's interest while he was here, he's bound to go home and tell his parents about it. We get adults that turn up over here and say "Well, little Billy told me it was such a great place that I decided to come and find out what was going on."

Forsberg: As a matter of fact, three years ago, we set up a projected plan for a new wing because we had outgrown the present facility; we found that we were turning down groups right and left. We are planning a new workshop wing for arts and sciences that will double the space and facilities we have at this time. As the title indicates, the new wing will be primarily geared towards workshops. We will have a painting workshop from nine in the morning until eleven at night. Likewise we are going to have a weaving and textile workshop, we are going to have a jewelry and lapidary workshop, we are going to have a photography and science workshop. We have been working on this plan since 1971. The estimated cost is $500,000. Just in the past week we have raised that amount—our minimal goal. This all came from gifts donated by the people of Waterloo, which means that there was *total* community involvement. For the building you are now in, they've contributed $500,000; now they've done the same for the new wing. That's a million dollars which we have raised without a drive, without a referendum, but rather as a grassroots expression that this Recreation and Arts Center is important to the community. That doesn't happen in many places.

Day: I'd like to add something about the gifts. Some private citizens, some of whom haven't very much money at all, have donated small sums which actually represent a larger percentage of individual incomes than some of the larger gifts we've received. The larger gifts are marvelous, of course, but these "little" gifts are really impressive. A population, that is not being taxed except for our running expenses, feels strongly enough about

us to contribute on their own. What we are doing is important enough to them that they will willingly give money towards expanding our facilities.

Forsberg: I had a call the other day from a man who said, "There are three teachers here and they want to do something for the Recreation and Arts Center. Where should they send their checks, and who should they make the checks out to?" Also, children in various schools had raised their own money to donate to the center. The senior citizens, a group of retired people, pledged $1,500 for a new wing. Well, $1,500 for a group of people who are more or less living on pensions is quite a contribution. These are some of the more dramatic aspects of community involvement.

Collins: You've talked a lot about community involvement in terms of people coming to the center to participate, what are some of the other kinds of involvement?

Forsberg: We've been able to get some of our best workshop leaders and other volunteers from the community. There are many rich resources. For example, we have a tool-maker who works at the John Deere Tractor Works and teaches a class in woodcarving, and an engineer from the same factory who leads a course in jewelry-making. A young graduate student from the University of Northern Iowa in nearby Cedar Falls leads various workshops for children and adolescents. So you see, we get many of our leaders directly from the community and nearby colleges. We have various community projects such as art exhibits, concerts, and shows of different types that are presented all over Waterloo and Cedar Falls.

Collins: I have heard that the Community Playhouse and the Symphony are two of the biggest crowd-pleasers. Could you tell me more about them?

Forsberg: Our Community Playhouse started out in the old abandoned school building with a little theatre that seated sixty people. We could only accommodate five rows of chairs with twelve chairs in a row; we named it "Theatre-in-Your-Lap." But we had a professional drama director just out of the University of Iowa with a master's degree in theatre and we did some remarkable theatre over there in that little basement; actually it was a garage that we converted into a theatre. But in this past year the Community Playhouse has just finished their membership drive for 1974-75 and they have 4,100 season ticket holders. It takes fourteen performances of each production in order to accommodate people who are season ticket holders.

Day: Each time they produce a play, they discover that they have to put on several more performances than they had planned. The demand over and above season tickets is such that in order not to turn people away, they will add "just one more performance" and then the next time they find that this isn't going to be enough so they add yet another one. The theatre season is now running practically play to play, end to end.

Forsberg: The Community Playhouse now has its own full-time artistic director with a very broad background in theatre, and a full-time technical director. They also have a part-time box office manager, and a part-time secretary. As for the Symphony, just this year the Waterloo-Cedar Falls Symphony hired a full-time director for the first time in its fifteen year history—Joe Giunta. He is a young man who just finished at Northwestern with a master's degree in conducting. Last year the Symphony had 158 season ticket holders; this year they have 1800. It's been enriched a great deal because it is now led by a vibrant, dynamic young director who is devoting his full time.

Day: He's not only a director and a fund-raiser and a number of other things, but he's taken over the choral group. He's also helped to supply leadership to our school programs, which work closely with the student symphony and other such things. In various ways, he expands the whole range of musical programming.

Forsberg: So you see, our philosophy is working. We have some dynamic programs, dynamic leaders, and more and more community involvement. That's how the success of the idea of public arts is determined: by how many people believe in it, too. You can see for yourself that our community believes in what we're doing. □

Pottery workshop, detail. Photo by Dick Cummings (pp. 34-35).

Jewelry class, detail. Photo by Dick Cummings (pp. 36-37).

chicano centros, murals, and art

leonard castellanos

An artist, he is the Director of the Mechicano Art Center.

On the corner of Whittier Boulevard and Gage, in East Los Angeles, sits a building called the Mechicano Art Center. It is hard to ignore because of all the murals painted on the outside. It has an aluminum beer can covered door and occupies approximately 8,000 square feet. The Mechicano Art Center opened its doors in April of 1971 and was in existence a year before that. It was originally started with the ideas and funds of Mura Bright and Victor Franco. Victor Franco is presently the Chairman of the Board and Mura Bright is the Treasurer. Mechicano was not the first *centro,* but it has been one of the most dynamic throughout Aztlan.

The Mechicano Art Center, which has been at the forefront of controversy as well as an instigator of new programs, was one of the first to organize an effective mural program. We have been funded several times by the Expansion Arts Program of the National Endowment for the Arts, twice for a community silkscreen program, and once for a mural and supergraphics program. The Catholic Convention for Human Development has also funded our silkscreen project. Mechicano is primarily a center for the support of ongoing projects, such as silkscreen workshops, drawing and painting classes, and the development of art exhibits. We also carry on special activities such as the preparation

Mural including placas by Willie Herron at an East Los Angeles park building. Photo by Romotsky.

and organization of traveling art shows, which are sent to a variety of institutions, and the commission we have undertaken to furnish murals for the Ramona Gardens housing project. In our oval gallery we have exhibited some of the best and some of the worst of Chicano painters and artists. There are artists doing commercial work and others working on their own painting here. We have developed a good communications network with a strong relationship to most colleges, *centros,* schools, museums and groups in the area, and have ties with a variety of projects, many of them particularly relating to youth.

Mechicano has been instrumental in developing the murals in East Los Angeles and is presently painting a number of them at Ramona Gardens, a federal housing project with six hundred families and a total of one hundred and five mural possibilities. So far fifteen have been done. In addition, Mechicano has sponsored and painted twenty five *murales* throughout Echo Park, in East Los Angeles, in San Pedro, and at about six schools and colleges.

I'm going to refer to the mural *movimiento* as the "new art front." Some people call it "the new humanism" or "the new renaissance." Whatever it's called, it's real and dynamic, and will probably effect important change. The Chicano Art *Movimiento* can no longer be ignored.

The Chicano *artistas* are assuming other roles besides that of an *artista.* They want to effect change and they recognize the necessity of doing it themselves. Thus, they cannot help but develop new institutional alternatives since they are applying creativity to a social contest. A few Chicano *artistas* and organizers have awakened the dormant world of art and politics into one of activity and deep controversy on all issues concerning the arts. This "new art front" has the potential of creating institutional change. *Artistas* with the help of their community have been exerting pressure on museums for the development of art exhibits, programs and classes which would be designed to reach more than just the elite. The museums' reactions have been condescending, and they have merely jumped on the bandwagon for a new drive for more millions to make them more "relevant." Why is it so difficult for such intelligent and wise people to realize that the question of relevance is decided by the needs of the audience? The museums are the victims of their own sense of status and geographic isolation from the community—they merely reflect blandness and sterility. "Relevance" is usually inherent in a particular cultural situation and cannot be created on paper. The kidnapping by the program art crooks will continue out of their need to develop new and useable ideas. For instance, city and county agencies do not want to recognize the vital role of community art centers. They merely capitalize on their energies and motivations rather than providing them with art programs geared to people's real needs, the most crucial factor determining success or failure of any project. Perhaps we can achieve a happy meeting ground, like we get the bread, and the museums get to exhibit our art.

The educational system has especially been destructive to the arts and continues to be. Students with talent suffer because there is more pressure on them to conform to the European concept of art. Now how in the hell do you do that? Too many artists who graduate are unprepared and undisciplined because to "create" for most of them is no longer a spontaneous action. The street has become the alternate educational system—the *muralista* is rewarded with an audience reaction and can learn and become more sensitive to the world around him.

El Chicano Caido (The Fallen Chicano) by Antonio Esparza; photo, wood, painting, Mechicano Art Center, detail. Photo by John Bright (top left, opposite page).

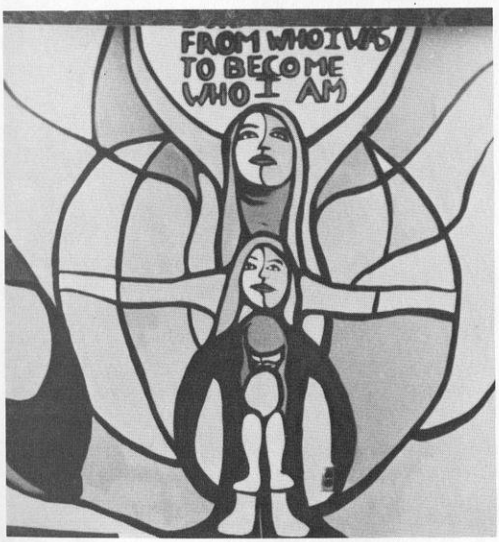
Italian Heritage Mural, Post Office Building, N.Y., detail. Done by Italians of the Cityarts Workshop, Inc., N.Y. Photo by Kenneth Golden (top right).

Unidos para Triunfar, detail. Director John Weber, with neighborhood team, Chicago, 1971. Courtesy: John Weber (middle).

Women by the People's Painters, Women's Center, Rutgers University, 1972, detail. Courtesy: Eva Cockroft (bottom left).

Wall of Respect for Women done by women of the Cityarts Workshop, Inc., N.Y., 1974, detail. Photo by Kenneth Golden (bottom right).


UNIDOS PARA TRIUNFAR
TOGETHER WE OVERCOME


FROM WHO I WAS
TO BECOME
WHO I AM


ALL OF RESPECT
FOR WOMEN
STRIKE

The *muralistas* and *artistas* who paint in the street are dedicated and tough. The kind of abuse and criticism we have to absorb would surprise many of you. Some of it occasionally discourages a few *artistas* who immediately run to find shelter in a classroom somewhere. We are participants in a living art form, where criteria change from day to day. To a certain extent the art critics would benefit by being made aware of the barrio criteria which are subtle but powerful.

The *muralista* is dealing with his people's identities and culture. He does so through symbolism, and his method will mean the success or failure of not only his mural but the message he is trying to get across through it. Not many funds have flowed into the proper hands and the *muralista* has so far painted for free. Because this is increasingly being recognized as unfair, many feel that no more free murals should be allowed. Now many are working toward a state coalition of *artistas.* Its purpose would be to encourage and assist the practical needs of *artistas* and the arts, so that "art crooks" cannot operate openly in the exploitation of our work.

In northern California, like in San Francisco, *La Raza* (the Mexican-American community) has begun to use the mass media to promote interest in their murals and their other cultural programs. As a result they have received many letters which both criticize and compliment their efforts. The success of this effort indicates that the *artistas* have to begin to use the media more in order to become more visible and create a larger audience. This could possibly create the involvement and excitement needed to gather the necessary resources for larger, more dynamic projects.

The people are beginning to experience our art. It is a new and pleasant feeling and it is essentially an expression of a cultural and social need. And that's what we want. The mural *movimiento* is important because it has developed a new audience. Every mural on the street is given a daily reception of comments and *placas.* Since visual impacts are the basic ingredients of our evaluation of the environment around us, the experience of suddenly viewing a wall covered with a large mural creates a strong impression. The people enjoy this new awareness of their environment, for any change on a drab and ugly wall can only be for the better.

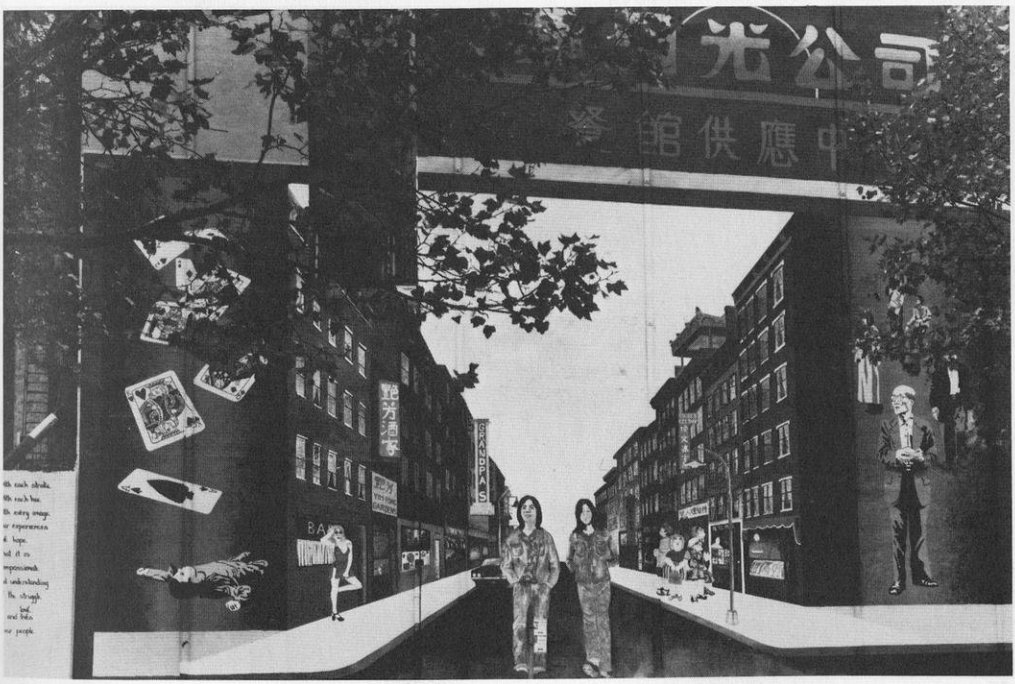
The mural *movimiento* has been in an autumn

Arriba/Chi-Lai/Riseup, detail. Cityarts Workshop, Inc., N.Y. Photo by Kenneth Golden.

and is moving toward a winter. From the onslaught of everyone suddenly wanting murals on their walls, with the resulting activation of many new artists, now comes the calm after the storm. We are presently scrambling to stay alive. It is a time to replenish our resources and send off our proposals to the National Endowment for the Arts. I hope they think our projects are worthy ones, and I hope they will be responsive to our need for new kinds of funding alternatives. The one-year funding trip is a real absurdity and a waste of money. It is clear by now that any substantial program takes at least two to five years to develop. Too many good programs have been suddenly cut off because they have been slow in developing the needed evidence of growth. For that reason it is important for us to stay clear of those funding agencies that are not sensitive to our goals and aspirations. Mutual cooperation and concern have so far kept many a *centro* alive through a cold winter.

The *muralistas* are no longer interested in simply going to schools; they are interested in developing them. In the minds of the community and *Gente,* the older Mexican images of art are fading and are now being replaced by the new symbols and Chicano forms and shapes. The Chicano *muralista* is communicating in ways that few ever have. The *muralistas* are giving our *Raza* a vision, and as a result now we can conceptualize our goals more clearly and work harder to attain them. The *muralistas* and other Chicano *artistas* have been actively working in establishing *centros* throughout the state. Small groups and new projects are constantly appearing. The Chicano mural and art *movimiento* is no longer a fad; it has reached the level of social consciousness. In the last ten years, outstanding self-taught professional artists have emerged, such as Rene Yanez in San Francisco; Villa and Montoya in Sacramento; Bejerano, the Gonzalez', Castellanos, Franco, and Felix in Los Angeles; and De La Rosas, Torrero, Queso in San Diego. But we are now beginning to grow beyond our supporting resources, and we now have to develop an institutional structure to deal with the opportunity. If we fail to do this, we will lose touch with the new realities. For as possibilities change, so should structures—never before have our ideas brought to light so many possibilities. There are now ideas where there were none and I consider that a good beginning. May all the children of Mechicano cry aloud so that the world can hear you. □

Chinatown Today, detail. Cityarts Workshop, Inc., N.Y. Photo by Kenneth Golden.



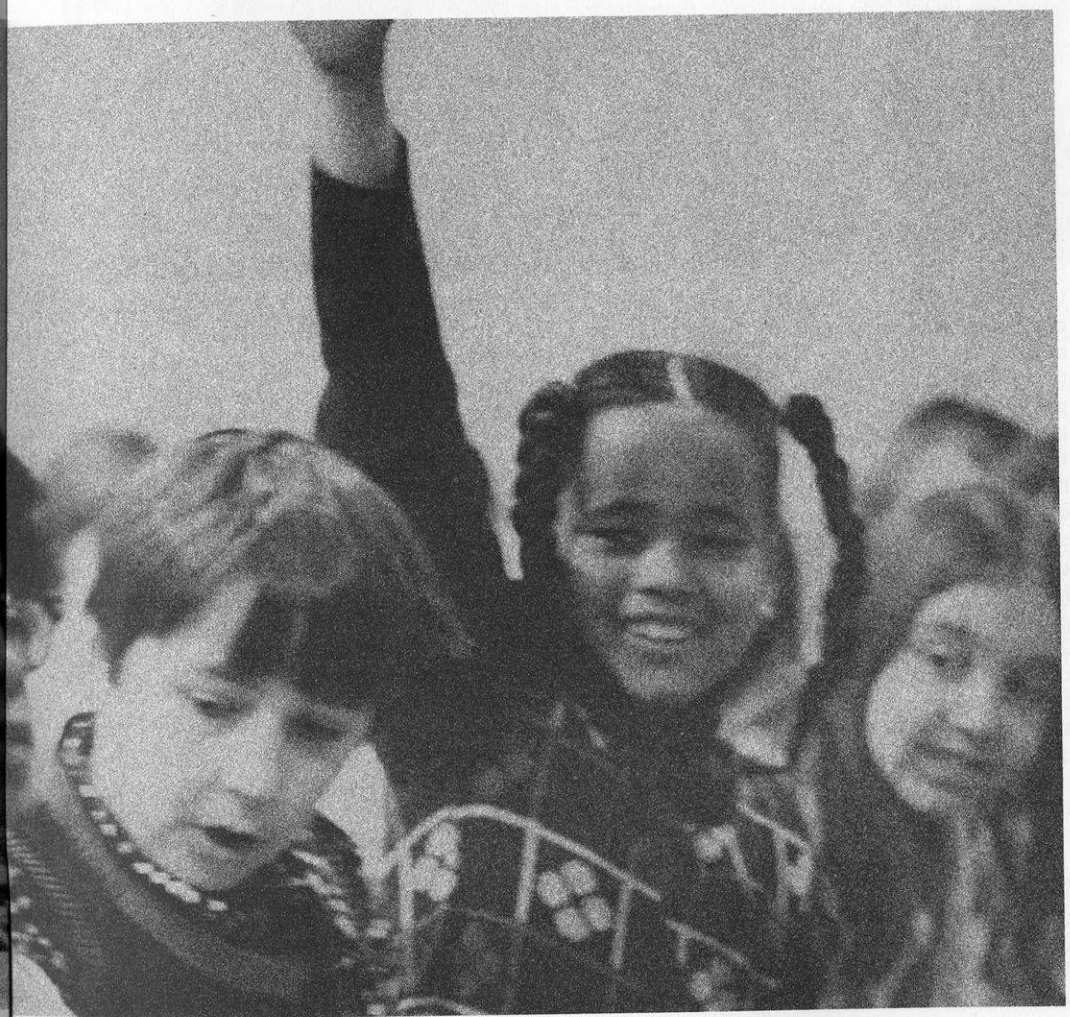
urban gateways leon l. palles

Free lance writer, currently serving as Resident Drama Director and Supervisor for the Mayer Kaplan Jewish Community Center in Skokie, Illinois.

The walls in the offices of Urban Gateways are covered with the art works of children. These are the creative expressions of disadvantaged youngsters in the inner city schools of Chicago where until recently contact with art, theatre, ballet, and music had been at best minimal and at worst non-existant.

But today the Urban Gateways program that began with one school's sixty students now covers six counties of Illinois encompassing fifty schools, and a waiting list of an additional one hundred schools.

Urban Gateways, which started modestly enough, is at this point a many faceted program. Its primary function is as an arts and education agency in which arts programs and resources are developed for use in the schools. The process is both experimental as well as educational. As Mrs. Jessie Woods, Executive Director of the agency explains, "We develop arts programs and resources for the education of children by giving much weight to the arts as a discipline. Not only do the children experience art, they learn to utilize it in their social and educational development as well."



Courtesy: Urban Gateways Program

As a means of direct communication the staff (teachers) are trained to use the full spectrum of the arts in teaching core curriculum. For example, the use of dance and movement in order to teach concepts in mathematics, science or music or the use of painting materials in biology or the biological sciences.

Urban Gateways began in 1961 at an inner city school where it had been determined that the children were not achieving in relationship to their potential, and that the limitatins of the environment were handicapping the children. "We wanted to give them all sorts of new experiences, including getting them out into the city itself, and to share in the cultural life of the city in a broader social spectrum," Mrs. Woods recalled.

The work began with volunteers recruited from clubs and social groups, who were largely interested and concerned people. In actuality the staff and the board of directors were one and the same—artists, educators, social workers and art patrons. The man most responsible for shaping the direction of the program was Charles Burns, a young man from Florida who had come to Chicago to study theatre production and management at the Goodman Theatre. He began to work through the Chicago Park District at a low cost housing project. Here he discovered that none of the children had ever seen live theatre. His first assumption was that the parents of these children were negligent and non-concerned, but he very quickly learned that most, if not all, of the parents had also had no exposure to live theatre. It was this concern that led him at first to look around to see what resources were available in a large urban area for people of low income. Early in his quest he met impressario Harry Zelzer, president of the Allied Arts Corporation. Zelzer was immediately interested and cooperative. Theatre, ballet and concert tickets were made available at a fraction of their cost. But when Burns brought these offerings to his group he discovered that his audiences had no background or orientation in the arts and that consequently their interest was sporadic.

Finally Burns met Raymond Jerrems, Principal of the Raymond School on the south side of Chicago. They discovered a shared concern over the low achievement of the children and their limited and narrow horizons. Three

Courtesy: Urban Gateways Program

volunteers, Jessie Woods, Connie Williams, and Helen Kolar, formed the original group. Woods describes their first cultural event with the children:

> *We were invited to see the American Ballet Theatre at a Sunday matinee. I can't tell you how moving it was to see these children pulling up in their chartered bus, all dressed up in their Sunday best. And it was obvious from the beginning that they were so well prepared for the performance that they were far more involved in it than the privileged audience. They didn't take it for granted.*

The preparation of the children had included films and film strips on the origins and the art of ballet. Dance teachers had explained the technique of ballet and had given demonstrations of the performance ("Billy the Kid") they were going to see, and they had listened to and analyzed its musical score. All this preparation was carried on at the school and arranged for by the Urban Gateways group

Courtesy: Urban Gateways Program

amid an air of general skepticism. At the theatre itself the large group was broken down into several smaller groups scattered throughout the audience so that they would feel part of a metropolitan theatre audience rather than as a segregated block of "poor people." This, too, was considered to be an important part of the learning process—the social development of the child.

The impact of this program on the school was rapid. Within a short time attendance records showed a remarkable improvement. Punctuality was observably improved. The attitudes in the entire school began to change.

At first there were only sixty children involved. These were selected from the fourth and fifth grade level and named "The Raymond School Fine Arts Club." The total program called for two cultural experiences a month, with full preparation in advance dealing with appreciation and understanding, to be followed after the performance by a creative discussion in the classroom. The children were selected by a committee of the teachers, and on one occasion there was an all school event.

By 1962 it was apparent that the project was off the ground, and in March of 1963 a not-for-profit charter was issued in the original name of the program, "The Institute for Cultural Development." A board of directors composed of experts in the various arts disciplines was formed and an additional four schools were invited into the program. With the acquisition of the additional schools a new problem confronted Urban Gateways. The school's population covered a wide range of economic groups. There were have and have nots—socially as well as economically. Even though they were racially integrated, because the schools were on a track system, with classes separated into ability groupings, there was de facto separation if not segregation. The schools were contending with serious friction among the students. The Urban Gateways programs by cutting across the lines of separation were able to a meaningful degree to reduce the sense of separation, and to have a strong moderating effect on the underlying frictions. There is no

mechanical way to measure this impact nor can the nature of the changed relationships be in any way computer fed. The fact is, however, that the number of incidents of violence and disputation dropped to an easily managed norm. That the cultural and social values of the group have been changed is reflected by the great pressure upon Urban Gateways to continue to expand its programs.

The following years showed a remarkable growth. During 1964-65 twenty schools became recipients of the program. Each school received $100.00, later reduced to $50.00, and the principals of the schools cooperated through the use of their discretionary funds. It was felt very strongly by the parents as well as by Urban Gateways that the program should also be partially funded by the participants in the belief that no matter how modest the contribution might be that financial involvement on the part of the families of the children was important.

Further expansion came in 1965, and with it the first federal funding through the Office of Economic Opportunity. This funding then enabled Urban Gateways to become a city-wide program serving all areas which were designated as eligible for poverty funds. The program was now enlarged to also include the Appalachian whites in Uptown, and the Indian, Mexican, and Latin-American communities.

By 1973 Urban Gateways could point to some impressive statistics. Over forty thousand inner city school children were being served by the program on a regular basis. More than 300,000 students had participated in the Art Safaris (Artists-in-the-Schools Programs) and the student matinees. Comprehensively, the program offers diverse programming in the visual arts, dance, music, drama, and poetry as well as the Chicago matinee performances. Among the performers in the program in 1974 were the Jose Greco Dance Company, Festa Brazil Dance Company of Brazil, The Metropolitan Opera Studio Ensemble, and the Donald McKayles Inner City Repertory Company.

The stated goals of Urban Gateways have been met impressively. "The goal is the utili-

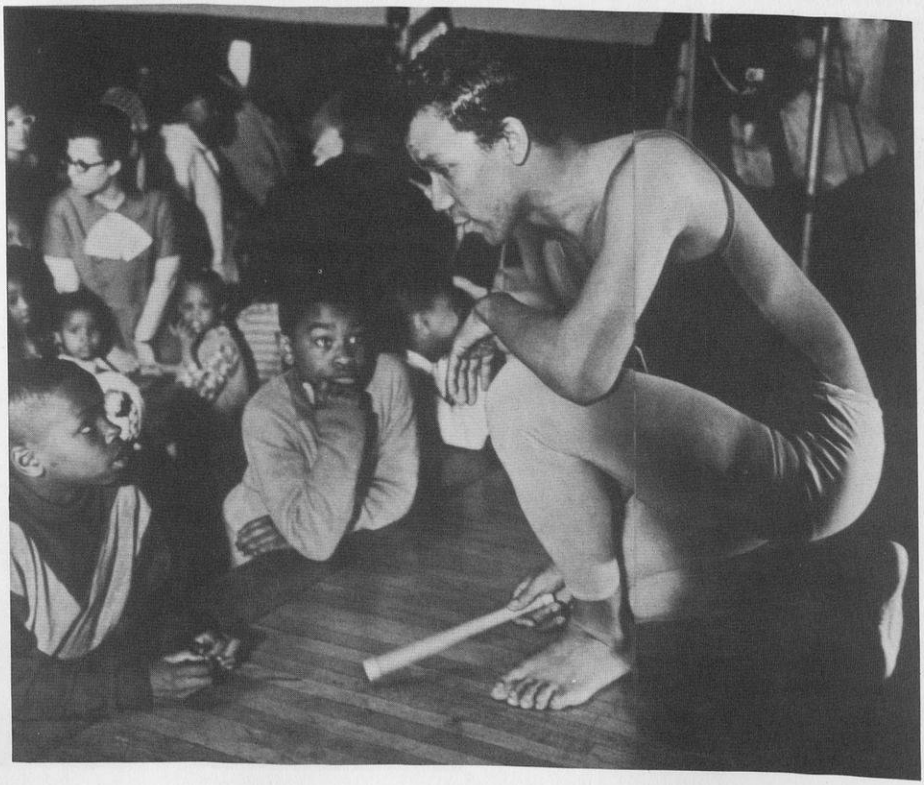
And Baby Makes Three. Directed by Roger Mosley, written by Richard A. Dedeaux. Mafundi Institute Rage Theater, Los Angeles, California.

zation of the arts process as an integral part of basic education." More than this, the fact of the wide social involvement, the growing sense of cultural identity, and the unparalleled opportunity for deprived children to discover the joys of the arts has made Urban Gateways a phenomenon. Teachers, parents and the children have been close collaborators in this process. It is important to note that there has been an effort to identify especially gifted children in order to give them special individualized instruction. Scholarship programs have been initiated, and in 1973 two students went on to Oberlin College, one to Julliard, and another to the Goodman Theatre. The Ruth School of Dance instituted a scholarship program for Blacks and Latinos and three outstanding students have gone on to the Arthur Mitchell Harlem Dance Company.

Not the least of the accomplishments of the Urban Gateways' project is the training of teachers to foster this process in the schools. The trained teachers have shown themselves to be able to handle racial as well as social confrontation more sensitively. Also, by working closely with the parents there is an effort to build a firm relationship and understanding in the community.

There are still formidable problems. There is the discontinuity caused by the high transiency of the population in the inner city. Due to various social and economic disabilities many children find it impossible to perform at the level expected in the program. P.T.A.s have in some cases been ineffective, especially where the education of the parents was a major issue and the child-parent relationships were unstable.

But perceptible progress is being made in areas once thought beyond redemption, and the response of the communities involved has been overwhelming. Urban Gateways has grown in the face of great obstacles, not the least of which have been school administration attitudes of "benign neglect." The Illinois Arts Council, The National Endowment for the Arts, and various private and public agencies in lending their support have recognized Urban Gateways as a "national model for community based arts education programs." □



Rod Rodgers talks with young admirers after performance in a Head Start Center. Courtesy: Head Start Center, Washington, D.C.

the welfare state theodore shank

Professor of Dramatic Art,
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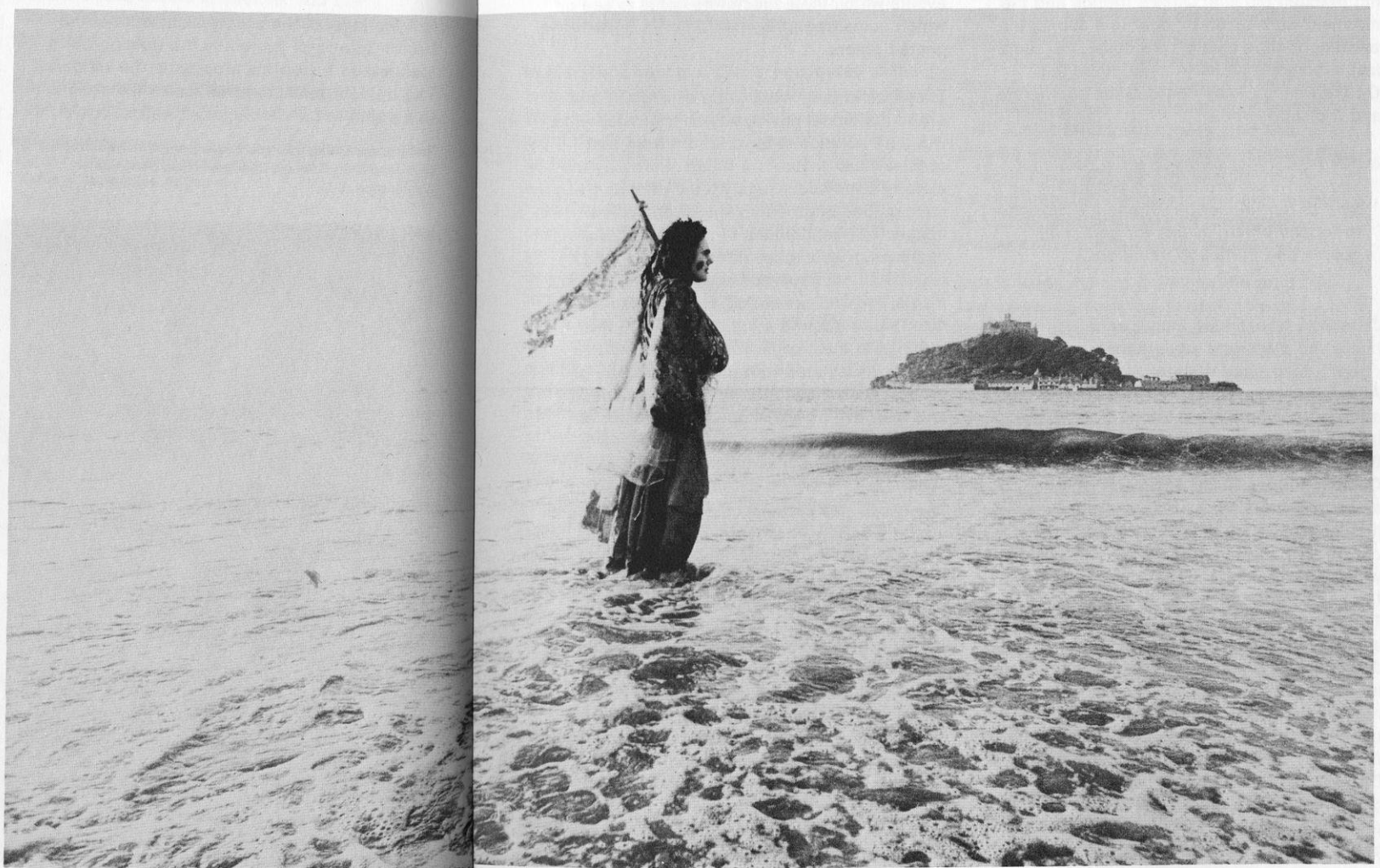
In the fall of 1972, aided by the Arts Council of Great Britain, the Welfare State and its hero Lancelot Quail went on a one month pilgrimage in the southwest of England from Glastonbury to St. Michaels Mount off the coast of Cornwall. The procession of brightly decorated vehicles which made the 150 mile journey included four caravans, a nine-ton truck housing a generator and office, a hearse, a converted bus, an ambulance, and an exhibition wagon towing a converted army rocket trailer with a circus tent. They followed in reverse a route of magical significance previously traveled by Phoenician tin traders, Joseph of Arimathea, and King Arthur. It was not a Second Coming but a First Going Away. Welfare State could not see that there was anything left to come for, but there were good reasons to leave the barbaric and insensitive culture.

The twenty-five people of Welfare State directed by John Fox treated the month-long tour as one continuous performance incorporating a variety of surrealistic events and images from the life of their hero which they presented in various found spaces—on highways, town squares, on the moors, in pubs, a mine shaft, a hillside, a cliff. In certain towns the group performed in their circus tent a micro-



The Mermaid sought by Lancelot Quail with Mount St. Michael in the background. Photo by Roger Perry.

cosmic version of the entire journey in which Quail, searching for the mermaid, makes an adventure-filled journey around the tent visiting various locales. Each performance incorporated what the group knew of local legend—Cornish stories of giants, dragons, traditional folk songs, fragments of Arthurian tales—and each revealed a different facet of Lancelot Quail in keeping with the character of the town. In Taunton, for example, he took on qualities of hanging-judge Jeffries and executed a number of scarecrows because they refused to fight. At various locations on their route the Welfare State gave peripheral performances—a mummers play of St. George and the Dragon in schools, a naming ceremony on a hillside at sunset for four babies, an alchemical wedding in celebration of the autumnal equinox. Finally, having reached the sea, Quail's friends and the mermaid were taken by boat to a submarine awaiting them a mile off the coast, the same last submarine on earth used in the film *On the Beach.* They boarded the submarine and it disappeared.

JOHN FOX: *I feel so much art is packaged and just taken around and plugged in on a kind of rent-a-poet basis, and it's far better to try and create events for particular people and particular situations.*

John Fox, whose early experience was in music (he plays jazz saxophone) and the visual arts, formed Welfare State in 1968. Although the group has not received as much attention as some other alternative theatres, having performed only infrequently in London, they have gained the support of the Arts Council and for 1973-74 received £12,000, an amount equalled by only one other experimental group in England. Additional support comes from the Mid-Pennine Arts Association which has appointed the group as a whole to the position of Theatre Fellow in the area. The members of Welfare State are painters, sculptors, musicians, art teachers and students, and at one time or another has included a sociologist, an architect, an electronics engineer, a mechanic, and a truck driver. They have referred to themselves as Civic Magicians, the country's only Fine Arts Circus, and Britain's first and largest Fine Arts Theatre group; and they have used a variety of phrases to describe their performances—carnival celebrations for particular places, occasions and people, mystery tours with pantomime intrusions, surreal street theatre cameos, explorations of radical ideas about performance, kaleidoscopic improvisations, bizarre tableaux with amazing images and marvellous sounds, molecular theatre, rituals, events.

The combining of theatre, visual arts, music, myth-making, and group living into an organic whole is an important objective of Welfare State, but they hope "to make such categories and role definition in itself obsolete." John Fox points out that the Javanese have no word for art, art is not a fragmented thing that can be separated from their daily life. Welfare State has not set out to imitate the Javanese, but they have made a way of life that is intricately intertwined with the surreal circus events which their spectators come to see or which come upon the spectators in unexpected places.

They intend their work to be of interest to a broad audience, not merely an educated elite. But their solution is far different from that of television. Instead of being guided by the already-done-successfully, they attempt fresh conceptions often combining archetypical images with techniques of popular entertainments such as circus, sideshow, wrestling, music hall, fairs, pantomime, puppetry, mazes, magic, fire and fireworks. Further they recognize that to acquire a varied audience they must go to them or perform in places not already associated with a particular elite or group. Their solution is to use found space and their events are shaped in an important way by the character of the spaces they occupy and the occasion of the celebration.

The group has created ceremonies in celebration of a variety of events—the coming of winter and of spring and the uniting of a man and woman in lieu of a church or state marriage. One such ceremony celebrated the naming of a child of John and Sue Fox and several other children. The group spent about a week developing a piece which began at the foot of a hill in a clearing dotted with wild flowers. Two priest-like figures wearing masks and stilt shoes mimed a Chinese New Year story to the accompaniment of sung narration. At New Year, while others are celebrating and buying fireworks, a lonely man sees a statue of a beautiful woman. He falls in love with the statue, buys it and takes

it home. In time the statue comes to life and bears a child. As time passes, the woman longs to return to her former home. She departs leaving the man and child alone honoring the statue with flowers. The assembled group of parents and children, led by the priests, walked to the top of the hill where a bonfire was burning. Fireworks were set off and the children were lifted into the air by their parents and their names shouted out. Hand-made earthenware dishes with the children's names were fired in a kiln erected on the site. These were given to the parents and food was eaten.

JOHN FOX: *If there's an inevitable holocaust within fifty years and people become homespun and tweedy, presumably the kind of theatre they will make will be a particular ritual for a very small tribal group. Perhaps that's what the Welfare State is like.*

In May 1973 Lancelot Quail reappeared in the form of Icarus who, with the other members of Welfare State, was living in a former municipal rubbish tip on the outskirts of Burnley, an industrial town in the north of England. On a plateau above the river, with a view of the town beyond and a hill behind, the group created an environmental sculpture which serves as their winter home. It is made of caravans painted with mythical images, a circus tent, an open air stadium made from bleachers, a crashed airplane, a shack clinging precariously to the side of the hill, and a labyrinth constructed from discarded junk found in the dump. It has been put together with attention to detail and is added to daily. The group describes the environment as "a cross between a Bolivian tin mine, T. S. Eliot's Wasteland and an Inca stilt village." It is "an organic structure with social implications and musical appendages," an "experiment in location teaching." Here, in May 1973, they performed *Beauty and the Beast,* a collection of events and images which have no literal relationship to the fairy tale. It juxtaposes the grotesqueness of the cold dark labyrinth which houses mental and physical cripples with the beauty of the Sun King's world of warmth and light inside the tent, and it is concerned with the attempts of the creatures in the labyrinth to escape their world and, like Icarus, fly to a better one.

The piece is not structured around a plot, instead the structure of the events is that imposed by the space. The performance is something like a fair or carnival as the spectators are led from place to place within the environment to see the various events. Guided tours were conducted in the afternoon as teasers and to provide a background for the more extensive performances in the evening. It was hoped that the audience would come in the evening with an understanding of the geography and significance of the environment and the history of their hero Sir Lancelot Icarus Quail.

In the afternoon a small group of musicians, with painted faces and eccentric circus-like costumes, play improvised jazz as they walk down the caravan lined road to the gate where the audience waits to be let in to the site. The saxophone player with a blue face (John Fox), asks those gathered for the performance if they have seen a hero around anywhere. A man comes galloping down the road from the site. He is wearing a bedraggled woman's gold lamé swimming suit and heavy work boots which accentuate his strange walk, a sort of limping bow-legged hop. His painted white face is very rough as if scarred or bandaged. The saxophonist introduces him as "our hero, Sir Lancelot Quail also known as Icarus, who will guide us through his former home and tell us his adventures."

Icarus leads the group among the bright yellow caravans, stopping at each to explain in a rough untrained accent the murals painted on them. The band follows and continues to play as the group moves from one caravan to another. The series of paintings tells, through mythical images, the life story of Sir Lancelot Quail. Concerning the first three, Icarus says, "they show me last summer when I was beautiful and searching for the Mermaid, but she escaped and my plane crashed when I was trying to follow." Now his search is not for the Mermaid, but for Beauty. Other paintings show his dreams of flying, and about one he says "you can't be sure who's Beauty and who's the Beast." In another dream he is the Beast lying in Beauty's arms but the devil is lurking in the dark.

He then leads the group to the labyrinth "where my plane fell and where I was forced to live for two years on top of a telephone pole." He beats on a pipe and barbed wire gate until the taxidermist, who is the keeper of the inhabitants of the labyrinth, comes and raises it.

PAMELA

Icarus leads the group through the labyrinth which is a village-like environment made up of many separate "houses." It is surrounded by a fence which makes it at the same time a prison, a mad house, a tribal village, and a kind of zoo whose inhabitants are the archetypes of our society. Icarus leads the group through the village after warning them not to speak to the natives. He makes brief comments on some of the houses such as "the House of the Federation which is the source of all evil in northeast Lancashire." Inside this house sulphur is burning and one hears the crackle of electricity. He tells his followers before entering that if they hold their breath, don't look and don't listen, they will be able to go on through without being contaminated. The spectators are free to investigate the labyrinth on their own. There is a barber shop with a frenzied singing Italian barber who is too busy to shave people but orders them to sit down and shoves a magazine at them. A girl tap dances eternally because a spell has been put on her. A taxidermist works on various dead animals in assorted states of decay and sometimes attempts to stick a hypodermic needle in spectators while muttering menacingly about their fluids. Through a window can be seen a girl with stage prop animal heads. She is playing "Beauty and the Beast as performed at an amusement pier for the past seventy-five years." A dirty old lady runs a tea shop trying to force upon passersby murky tea in a filthy glass. There is a theatre in which an audience of dummies watches a tableau of the Titanic being sunk by a dragon. A magician and his asistant, an idiot who knits in a cage between tasks, perform obvious tricks in an environment which includes a freshly skinned rabbit with the skin still attached to the carcass. A real rabbit head is pulled out of a box. A maniacal camp commandant screams orders from the top of a telephone pole. Icarus says the group must leave now because it's feeding time.

The spectators then follow Icarus up steps built on the hillside, past a shack clinging to the steep slope, and near a heap of silver-painted assorted metal, "the amazing flying machine which I built while being held captive in the labyrinth and with which I escaped; but as you see, I only made it fifty yards." The steps continue to the top of the hill from where Icarus points out in the distance the various tribes that live in the area. "Over there are the Bellings [pointing to a factory which makes electric heaters and cookers], they worship electric fires; there are the Switch Fellows [Lucas electronics plant]; down there were the Black Faces [coal miners], now extinct; and over there are some of these natives who now worship my airplane." The inhabitants of the labyrinth have crawled out along a row of cushions and are dancing around the airplane and beating on it with sticks.

An inhabitant of the labyrinth who cannot stop dancing. (detail) Photo by Theodore Shank.

The group is then led back down the steps and into the large circus tent which has no seats. The sand floor has a raked pattern without a footprint, so that one hesitates to walk on it. Large puppets are arranged around the periphery, and in the center are a series of circles marked by different rakings and levels of sand. Icarus introduces the group to the maker of all gods, the God of the Past also known as the God of Winter who takes them around the tent pointing out the other gods who live there. Icarus meanwhile gallops around and around the tent attempting to get up speed to take off and ends by saying "I feel better, I think I can fly again, I think I can! I can! I'm flying away!" As he flaps out of the tent, he calls out, "Beauty, where are you?" The band plays outside and when the group comes out Icarus has disappeared. The band leads them down the path to the gate.

The afternoon tour, in addition to providing background information, was a performance in itself. As the evening performance begins, the memory of the afternoon event becomes a kind of legendary history. Since some spectators at the evening performance inevitably had not participated in the afternoon tour, Icarus again explains the significance of the caravan paintings, and from the dark hilltop points out the lights of the surrounding tribes. Subsequently the audience follows the band music to the various places the images and events occur.

When they enter the circus tent, burning torches create a mystical atmosphere of half-light and smoke. There are no footprints on the clean swept sand and lighted candles stuck in raised mounds of sand radiating in circles from the center pole of the tent seem to have metaphysical significance. The tent is inhabited by masked and robed gods and

goddesses, chief of whom is the Sun King, who is also the King of Fire. The Sun King carries a torch and is attacked with water and ice by the King of the Labyrinth, also known as the King of Winter. We are told that if the fire of the Sun King is extinguished he will die and the summer will never reach us. The King of Winter succeeds in extinguishing the fire of the Sun King who falls and lies in the sand. The band plays a dirge as the audience moves out of the tent and onto a long six foot high trestle overlooking a small stadium or sports arena with crooked bleachers which are part of the environment, not functional seating. A film, made by the group at the site and in the river below, is projected on a white rectangle attached to a pole while in the sports arena Icarus is tormented by images from his past life. With the aid of an umbrella a man attempts to fly, and a king, waving to his subjects, walks on a strip of carpet. The series of images ends when Icarus says he has had enough. He is in the sports arena performing feats of strength when the King of Winter looking like a 1930's mobster, comes to conquer him. They engage in a wild vaudeville-style wrestling match to the death in the empty stadium. Icarus seems to be winning the battle, but is finally defeated with the help of the taxidermist's hypodermic needle. Icarus is revived by a western singer who sings "green green grass of home," and during the song escapes to hide in his old prison, the labyrinth. The Winter King tries unsuccessfully to lure him back to "show biz." Finally a sexy girl entices him out and he is captured. As a prisoner he is returned to the labyrinth where he is confined to the top of a telephone pole. The audience goes through the huge gate into the labyrinth which is festering and eery at night. In addition to the afternoon images a mad blacksmith is destroying his scrap iron environment with an acetylene torch, a man with a scissors snips at the spectators, rain drips off the roof of one shack, and there is fire, stench, smoke, and dead animals in various states of decay. The audience's attention is drawn to the band playing outside, and on leaving the labyrinth they see the Sun King who has revived and has come out of the tent followed by a huge head carried high on a platform like a sedan chair. Icarus is released by the Sun King's victory and he breathes fire like a circus performer. After a celebration with fireworks, everyone follows the triumphal parade to the gate where the audience entered. Winter is defeated and summer will come.

The final performance, before the group left to perform other events in Holland, included several music groups in addition to the Welfare State Band. The piece ended with Icarus marrying the Queen of May. They were to go off on their honeymoon, but instead Icarus ran away screaming. "They didn't tell me it was going to be like this." The music was very jokey, but then it changed to a melancholy oldy line. Fireworks were set off and the bonfire was ignited by a local archer who fired a flaming arrow into a pile of wood which burst into flame. The local fire brigade sprayed foam all over the labyrinth and the creatures, having been freed, came out covered with "snow." The visiting bands led the way, with performers and audience following, out of the site and around the adjacent park with the Welfare State band bringing up the rear.

No two Welfare State performances are the same. The group works on the environment every day, rebuilding, altering, inventing new images, and there is no script.

JOHN FOX: *Either the show has to change fairly drastically, or you're doing what is virtually fossilized memory work.*

The director's description of his function sounds a bit like that of a combination circus manager, playwright, stage manager, and theatre director. The group discusses the principal images that will comprise a performance and come to an agreement. John Fox knows or discovers the skills of each person to be involved and builds a scenario around them and the images. The scenario is discussed by the group and some changes may be made in the images or the order. There are few formal meetings or rehearsals. The ideas grow through constant contact with the people in the group. Each person works on his own special part of the environment, his props and costumes. Before the first performance there is a "walkthrough," not a rehearsal, so everyone will know how and where his contribution fits into the whole. When necessary during performance John Fox gives cues, telling a performer when to do what.

The Welfare State has attempted to eliminate the distinction between living and performance. Initially the caravans were acquired to provide inexpensive housing on their tours of England, but during the month-long travels of Lancelot Quail they also became an impor-

tant theatrical image, the archetype of the nomadic band. In Burnley the caravans became a part of the total living-performing environment which, in turn, is one of the villages which make up the community of Burnley.

John Fox focuses upon the unity of all things, to him everything is integrally and inseparably related. Modern education has tended to categorize and separate—for example art and life—thereby restricting rather than freeing. He points out that tribal cultures have no schools; life and education are inseparable.

We perceive as part of a work of art whatever is incorporated into its illusion, whatever the artists intend for perception. In a traditional realistic proscenium production, that which is seen and heard on the stage is accepted as part of the work, all else is disregarded—the spectators sitting in the darkened auditorium, the noises they make, the theatre seats, traffic sounds. In contrast, Welfare State incorporates into their works everything that can be seen or heard, we are asked to disregard nothing. When Icarus stands on top of the hill with the spectators and points out to them the various villages of Burnley including the Welfare State site, they all become a part of the illusion of the work—illusion because, as with other found art, they are not valued for their functional efficacy of places to live and work, and we have been made to focus upon their perceptual qualities. The result for the spectator is a sense of unity with all that surrounds him, there is no need to separate his apprehended reality into that which is part of the work and that which is not. He is part of the whole which he perceives, he is not called upon to disregard other spectators, he can interact with them.

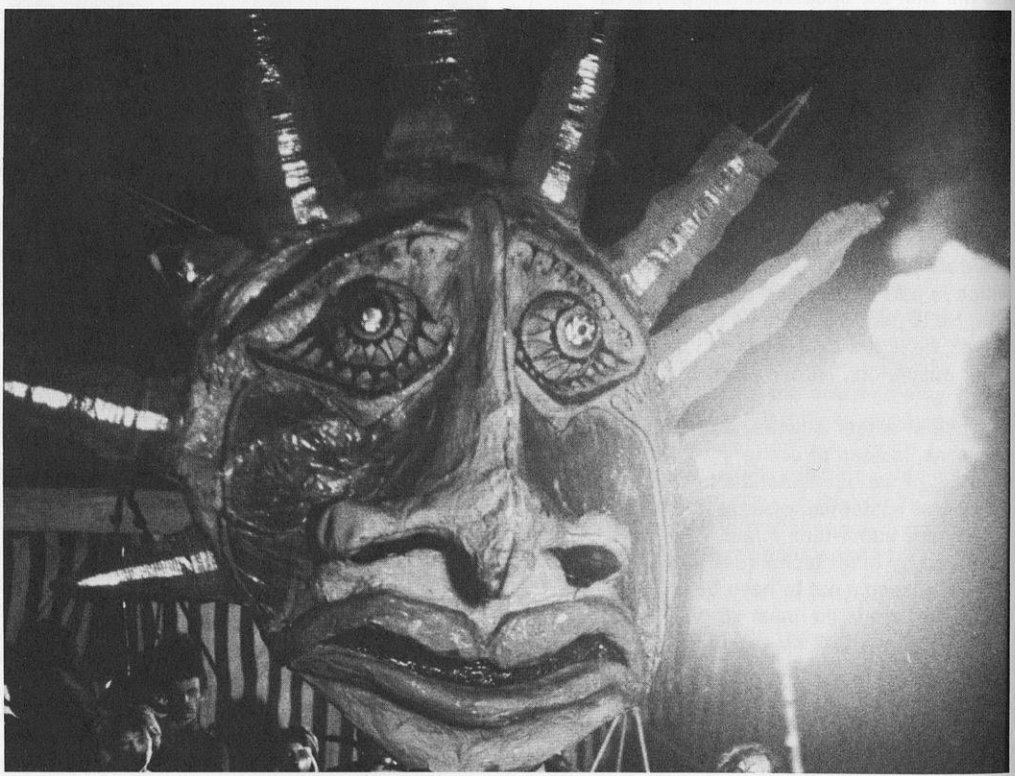
The use of actual villages, labyrinth, tent, hill, caravans, instead of scenery which is constructed of various materials to present an illusion of something else, results in a surreal, or perhaps super-real, effect. This effect is furthered by other techniques as well. In part the piece seems not to have been contrived because there is no linear story, it is linear only in the way that we experience—the accumulation of one image after another, but

The Sun King, also known as the God of Fire (detail)., Photo by Theodore Shank.

not an obviously planned order, and sometimes the images are simultaneous. Rather than the spectator's focus being directed here and there, he has the impression that he is discovering the images and events himself, and no explanations are given. As in other kinds of experience, one has the sense that he is seeing things that others do not see because they are not looking at the moment. Frequently, as in other circumstances, one has a tendency to share what he has seen with another spectator—the tribal sculptures which the spectators pass as they climb the hill, the man clinging to the top of a telephone pole, the airplane worshippers crawling along a row of cushions from the labyrinth to the airplane, or the astronaut walking in slow motion along the crest of the hill, silhouetted against the night sky, apparently observing us from above. Because the events seem not to have been contrived for us, we have the impression that they were there before we saw them—even before we arrived—and will continue to be there after we are gone. Having seen some events apparently by accident leaves the impression that there is much more going on around us of which we are unaware.

These techniques contribute to the mythical quality of their work, but the interest of Welfare State in myth making is also furthered by other means. They have researched traditional rituals, legends, and magic. Because their images express archetypical fantasies, obsession, longings, fears, and delights, they seem to be from all times, and the repetition of these images, or adapted echo-like versions of them, from piece to piece, confuse the spectators' memory and imagination in such a way that the mythical quality is accentuated. Several characters including the King of Fire, the King of Winter, the hero—Lancelot Quail and then his other self Icarus—have appeared in a number of their events and provide the continuity of a legend. In addition, the use of natural elements in their imagery is reminiscent of myth—earth, such as the hillside and the patterned sand in the tent, fire and fireworks, flying in the air, water and ice. While many theatre groups have presented representations of myths and rituals in their pieces, Welfare State is one of the few to create myths and to invent and perform ceremonies and celebrations.

The triumphal procession at the end of **Beauty and the Beast,** (detail). Photo by Theodore Shank.



AN INTERVIEW WITH JOHN FOX BY THEODORE SHANK

Shank: In a way your group seems to be a total community rather than a fragmented one that comes together only to do shows.

Fox: Yes, except periodically maybe. The raison d'etre of the group is to do art, to make theatre, and everything else follows. It's like the theatre or the art is at the tip of the arrow or the top of the pyramid and everything else inevitably has to exist. You have to change everything else along with it. If you want to do a certain kind of theatre you have to live in a certain way as well. We're not together as a group because we want to live together, we're together as a group because we need each other to do theatre. The fallacy of many communes is that they exist as a commune for the sake of living rather than for doing something while they are living.

Shank: But you have become an organic unit. In fact, the very space that you live in is like a large environmental sculpture, and everyone within it seems to have a place. Have you consciously attempted to combat some of the fragmenting that exists in the broader society?

Fox: One instinctively does certain things, and then afterwards you are quite surprised to see what you've done. You don't necessarily start off with a philosophy about the whole community living together, but you find you've got one. I think you're right basically, and I do think of it as a complete living sculpture. Historically it's a continuation of Kurt Schwitters' *merzbarns* where he used animals with sculptures and turned his house into a sculpture. Or the postman in the south of France who built a grotto in his spare time.

It's a cliché now in art teaching to say that the Javanese have no word for art, but it is an interesting idea because it means that in our society we make art such a special thing, it's the prerogative of an elite, a small tiny thing, whereas it should be there all the time, as part and parcel of your whole life, so that the ritual of preparing a meal, of having guests in, is a kind of ceremony, is a kind of theatre.

I feel that western society, as we now see it, is basically a very barbaric, very primitive society despite all the gloss and technology and slickness, because the way we actually behave toward each other and the actual quality of people's lives in a spiritual sense, is not good. This is why we do things like having murals painted on the caravans, and why we wear very stylish costumes. The next step would be to design our own clothes for normal wear so that all the borderlines between heightened performance and living are merged. This isn't to say that one doesn't do heightened performances, there will still be very important occasions that would compare with the harvest festival or New Year's celebration. There will still be very important occasions when one celebrates, or whatever is the opposite of celebration, but these again, I think, should follow much more the rhythm of the weather and of the seasons and of the planet generally. Again, this is a thing we've lost. On the one hand, we're highly sophisticated, but many people in the cities never see the stars anymore. And however we may pretend we are sophisticated, we're still in fact totally dependent on the sun and the rain and so forth. It's only because we've forgotten about that that one can foul up the planet so much. One can't in a small group do the whole ecology bit as well, but one can demonstrate the possibilities.

Then there's the importance of the myth. The fact that we are living on a rubbish tip and creating out of junk, out of what is thrown away by an industrial economy, is very little in itself, but it seems to have been demonstrated that there is a "rumor skin" and an "electronic skin" (its representation through the media) that goes beyond the initial idea and could possibly change it in some way. It's very naive to imagine that it might. I don't think there's enough time and it may not be very helpful anyway, but it's just possible that one can create a myth which will encourage or terrify or provide something so much bigger than the actual encampment itself, which in a way can only work for the people who are there.

Shank: This creating of a myth, is that one of the continuities in your work? Is that what ties Lancelot Quail and Icarus together?

Fox: Yes, I think so. The story last summer was a group of strangers leaving Britain. It was an ironic piece, really, because we took the whole hippie mythology bit about the age of Aquarius, there being a Second Com-

ing of Christ, and we followed the route that Joseph of Arimathea took to go from the southwest of England up to Glastonbury. Well we reversed it and said we were doing the First Going Away, because we couldn't really see that there was anything left. And why should Christ want to come back again anyway? We were living, as I said, in a barbaric and insensitive culture. We wanted to demonstrate that people were actually leaving it. They were searching for the ultimate, the unattainable, whatever, and this search was full of sad and mad ironies, the fact that the end of the rainbow turns out to be the island of Marazion, an aristocratic stronghold, which is still run by a lord as a sort of feudal establishment. Believe it or not, a few years ago, the butler actually made a replica of the island with champagne corks that he'd collected over the years, and this is now documented in the guidebook to Marazion. At the end of the rainbow you find that, and you find security guards, and barbed wire, so we thought logically the thing to do is find a submarine, which happened to be the last submarine in the world used in the film *On the Beach,* the Black Bride of Lyonesse which had become perverted. But Quail, it is rumored, was sensible enough not to actually go on the submarine. Most of his friends, who were there with their jollities and sentiments and their viciousness, were bundled on the submarine, but he managed to escape. He reemerged as Icarus, it is rumored, on a rubbish tip in a declining industrial town in the north of England where he is trying to learn to fly and has actually built a radio telescope with nets and bamboo poles and flags in order to communicate with other planets because he is pretty desperate about what's happening on this one. He's bound to fail, but at least he makes nice things in the process.

Shank: Does this suggest the direction for your further work? Monday night is the end of Icarus' appearance at this time?

Fox: I think what Icarus now has got to do, or what Lancelot Quail has now got to do, is probably to make some sort of pilgrimage to Europe, ideally at some point making a march to Berlin. I don't know if it's a memory trace of Europe or what, and then subsequently to travel to the rest of the world, searching for existent, or maybe nonexistent, primitive roots. Ideally, what he should do, is end up in Australia which is a continent that is sparse and which has aboriginal inhabitants still there and Europeans still there with no fusion between the two. So maybe what he ought to do is go to the middle of Australia and dig a hole, a giant hole, and bury the circus tent in it.

Shank: Could you say something about how you worked on this piece—*Beauty and the Beast.* For example, when did you come to the site? How did you begin working? Was there a general conception? Did each person develop his own environment in the labyrinth?

Fox: We've been here on this site since February [1973]. The whole thing grows very organically. One show tends to grow out of a previous show so that there never is a beginning. The idea of the labyrinth grew out of the end of last summer and the submarine. I also rationalize afterwards, so I'm probably telling complete lies. I think that what tends to happen is that I usually write some sort of scenario or poem or script which is extremely general. The only script there has ever been for the labyrinth is a poem which I wrote. That poem came out of something like two months thinking, digesting ideas, writing scripts which I didn't give to anybody, talking it out. I think aloud quite a lot and the group thinks aloud, and we talk to each other quite a lot about ideas, so it gradually crystalizes. It's like a distillation process I think. So having got the basic form of it and knowing how much time you have in which to make something, you have to make a decision that this is the way you're going to do it. In this case we had the very simple idea that we were going to have the labyrinth which is a bad place, and the tent which is a good place. From there the individuals sort of take it over. It's very much like a jazz band I suppose. You know, you lay down a harmonic pattern or melody, and people develop it according to their ability as soloists, but they keep coming back to the basic ensemble work.

Shank: The group seems very interested in contrasting different qualities—beauty and the beast, good and bad, winter and summer.

Fox: I think there are basic archetypes that work very well. It might be me, as well, because I'm supposed to be very dogmatic, I see things in black and white terms. It's very simplistic really. There's really only one show.

Shank: Words that you have used with regard to your work are myth, magic, mystery, and ritual. What's the function of those? I'm not sure I even understand what ritual means in the context of performance.

Fox: No, I'm not sure I do either. One tries to find words to explain what we do, but we're not really about words. We hardly ever use words in the show—songs and poetry, but not many words. Words have become so debased that they can mean anything you want them to mean, so when one tries to find words to capsulize, to explain . . . well I don't really believe in explanations either. This is the difficulty with TV interviews, they always want you to explain what you are doing. I went into this library and the first thing I noticed were shelves and shelves of literary criticism and no poems or novels. All right, so we use words as a way of explaining but after awhile we just use them in our own way anyway, so they are really meaningless.

I don't think we make ritual at all because a ritual is essentially a repeated thing and we never repeat things. I think ceremony or celebration is closer. Our strength and our weakness is that we get bored very quickly which is why we can't do one night stands.

One uses magic in all sorts of ways. The fact that in the labyrinth I play a kind of corny magician whose white rabbits are dead and you can see all the tricks, is a kind of ironic comment on trying to make magic anyway. I'm not particularly psychic, but I do think that there are things that are inexplicable. I'm getting more and more superstitious. I do think that there is a whole area of one's consciousness that has not been explored and isn't allowed to develop in this education system we have. For example, it was extremely strange in Devon when we did the alchemical wedding of the two hills. It was night and on one hill we put up a maypole with white balloons that reflected the moonlight, and on the other hill we set off parachute flares and we were going to light a big bonfire, but in fact we accidentally set fire to the hill because one of the flares was carried down hill by the force of a gale. I suppose it was vibrations, but it was an extremely strange night. A guy came up who had a farm at the bottom who was very much into folk mythology and cults of mystery or whatever, and he said you mustn't play around with this unless you know what you are doing because you amateurs are bound to upset things.

Occasionally one gets a feeling that he has no comprehension of what he's dabbling in and that if you're not careful you can unleash terrible forces for evil or for good maybe. I don't know anything about it really, but I would like to spend a while exploring the possibilities. It might be only a naive romantic hope for some possibility other than one's own futile existence.

Shank: How set are your pieces when you perform them? I know that they vary considerably from one performance to the next, but do you have a scenario which you follow in each?

Fox: They vary all the time. This show appears to be very free on the surface, but there's the very tight structure of the area—the tent, the labyrinth, and the scaffold. We've also got the basic archetypes like good and evil and the hero. And because of the way the audience reacted on the second night, we felt we had to give them the appearance of having more control. We had some gangs of kids in with chains and they looked as if they might smash the place up. So I started playing the part of a ringmaster, an obvious authority figure who looks slightly sinister and seedy, and we put a strong man on the gate so that we are immediately in charge of everything that's going on. The audience needed a bit of a narrative because they had never seen anything like this before, and they came to it with certain expectations which weren't fulfilled. There was a fear that they might panic, and when they panic it's unpredictable. We try, when we've got time, to have a sort of decontamination process. In the last event we did at Ilkley, we took at least half an hour very gently building the event with no focused presentation whatsoever so that the audience had time to relax and adjust, and then they could come to what we were offering because they had had time to get rid of their expectations.

Shank: What do you plan for tomorrow night, for the final performance of *Beauty and the Beast* before you go on tour?

Fox: What we wanted was to have the Sun King set fire to the labyrinth, and then he would kill the King of the Labyrinth and free the inhabitants. We can't do that because it's

too dangerous, we'd set fire to the tip or something. Our next idea was to smash it up with a bulldozer but that was going to cost us forty quid and we've already lost a 1000 quid on this gig. I don't know what we are going to do. We'll probably pull it down with ropes, have all the creatures in the labyrinth liberated and break out and smash it up themselves and then carry the pieces to a bonfire. It will start off as a more or less summer garden party with the Silver Band playing and there'll also be a string sextette providing gentle music as an overture to the whole thing and then it will build to this bonfire. We've got a local archer coming to fire a blazing arrow into the Tree King. Then there'll be a celebration party and music and a lot of fireworks. There may be a ceremonial packing up of the circus tent as a symbol of going on a journey, leaving our winter quarters for the summer tour.

Shank: Will Icarus disappear as Lancelot Quail did?

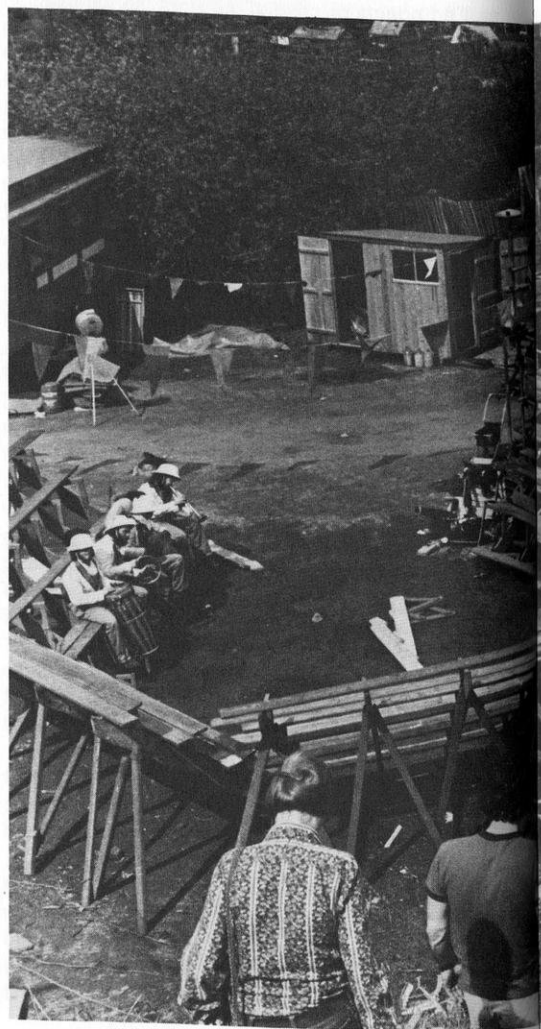
Fox: I'm not sure what's going to happen to Icarus. The logical thing is for him to marry the Queen of May, but it may turn out that the Queen of May is a hoax anyway and he'll probably see what's happening at the last minute and manage to escape. The ideal thing would be to have him go off in a helocopter with a fire wheel in each hand so that no one knows quite where he has gone.

Shank: How many are in the group?

Fox: Well it varies. There's a hard core of about ten people, and at the moment I think there are probably twenty people here. It's not one of those finite things, the group being organic, people tend to come in as and when they feel like it. On some occasions there could be as many as a hundred people working on something, at other times for one show there might be just a couple of people. It fluctuates around about eight to fifteen or so. When we go to Holland we're taking fifteen people. We find that on the road it's so much harder to retain a harmony within the group. I think fifteen is probably the maximum. When we did the Lancelot Quail journey it was partly a journey of discovering ourselves as well, as a way of seeing if we could live together as a group over an extended period under extreme privation or relatively extreme. We had twenty-five people and that was too many, the group started to fragment and it became polarized and there were minor conflicts. We're still trying to search out the right number, but I think if it's a good group that on tour you can probably have about fifteen people, beyond that it becomes a gang or a herd and people lose their identity. It's really as many people as you can get around a table to eat so that nobody feels left out or a stranger.

Shank: I suppose that the background of most of the people is the visual arts, so they are used to working independently.

Fox: Yes, most of the people in the group have been to art college, I suppose, or make things. They're painters and sculptors really. It's a kind of visual improvisation I think.

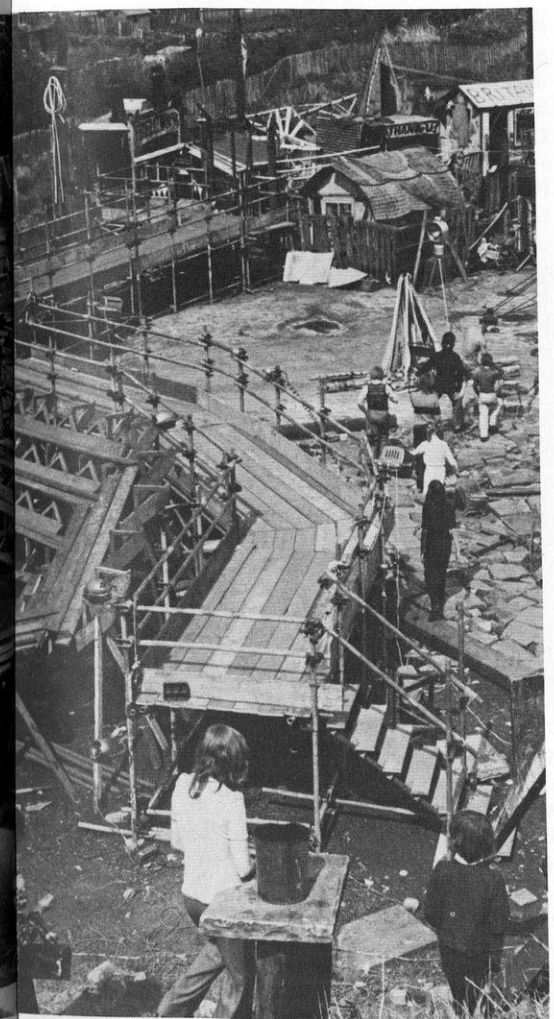


Shank: They are probably makers before they are performers.

Fox: Yes, I think so. It may well be that we developed the performance thing later because we thought we needed to, but then most people in the group are people who don't like to do just one thing anyhow, that's probably why they are in the group in the first place. They are very much all-arounders. They develop an all-aroundness while they are in the group, or they are already.

Shank: Have some of them shown in galleries as individuals before joining the group?

The Welfare State site near Burnley used for performances of **Beauty and the Beast.** Photo by Theodore Shank.



Fox: No, I don't think so. You see although we talk about this fine arts background, it can be misleading because, although people have had a fine arts training in one sense, I don't think they are people who would have wished to exhibit. They only thought about exhibiting once they got with the group. It is a bit like the Herbert Read education through art, everybody's making all the time, and you suddenly develop something specialized and there are sufficient people around with different skills to encourage you in whatever direction you want to go. Most of the people came to it in a very formative stage, so the group has become a continuation of the learning process that they had in college.

Shank: What portion of the year do you spend here in Burnley?

Fox: We're basically nomadic. Our plan is to stay in one place for a period in the winter, say for three or four months, to recuperate and make things, and then when the weather is better to travel as widely as possible, but to come back to a base.

Shank: Why Burnley? Is there a particular reason you're here?

Fox: There are about six particular reasons. The first is that we did a project here last summer which was very successful, at least as far as the public was concerned; we thought it could have been better. This was sponsored by the Mid-Pennine Arts Association who have been an enormous help to us. They have given us a fellowship in theatre arts which is worth £1500 a year so really it only pays for one or two peoples' wages, but it gives us a foothold in the area. The project we did was with kids building a fairground for three weeks and we did evening shows and we got good audiences and we got a lot of letters to the paper saying why isn't there more of this sort of thing in Burnley. But more important, I think, is that we were really well received by the local populace. They accept us for what we are, not some hippy freaks and all the other labels that you get in so many places.

We also wanted to go to a place that was not too much of a backwater, we didn't want the rural escape thing. We wanted to be in a city, but not a city that was so big that you lost your identity, a city of about 75,000 people

which this is. It's also very close to the country, I think that's one of the reasons why people are so nice here, they're very close to the earth in an obvious way, you can look all around you and you'll see hills, but living in a hollow there's a sense of community. It's also got a very strong skilled worker artisan base which leads people to respect each other's skills and they don't have the insecurity and fears.

The town council has been very friendly all along because they saw the first thing we did here. It just proves that it is possible to be flexible within a bureaucratic setup. This is a good example—the thing we did at Barrowford near Burnley at New Year: we said to the chairman of the council that we wanted to plant a tree and he said, "Oh well, we're planting trees anyway." So we said, "We'll build that in as part of the event." So in the event we had the actual chairman of the council and a sort of clown lord mayor working together. It was a nice moment when they were shovelling soil together on top of this cannister of relics that we buried. They asked us back to do a midsummer event and that's when we labeled ourselves "civic magicians."

Shank: Do you think of those events as different from the kind of work you do on your own site?

Fox: We accepted as part of our Mid-Pennine fellowship that we would do a certain number of events and that was one of them.

Shank: Will you be taking the caravans on tour with you?

Fox: With the caravans it's a question of time. You can't just move the caravans and stay in a place one night and move on. Well, you can, but it would be a nightmare. It's much better to stay in a place a month and build something, and change it according to the environment and according to how much stuff you can collect in the place. But to have the money to stay in a place a month means that you've got to be very heavily subsidized or you've got to have some way of making money out of it.

Shank: How do you support yourselves and your work?

Fox: We're basically supported by the state. We got a £12,000 Arts Council grant, which I think is the largest of any so-called experimental group. That's for a year, and it's split into £4,000 for capital [equipment] and £8,000 for revenue [living expenses]. It's half of what a small repertory company of the same size would be likely to get, and their actors would be on equity rates. We can't pay as much as that. Welfare State people get about £10 a week, £15 if they're lucky, and maybe a caravan. But we do charge for shows, and we get fees. We do quite a lot of festivals, and we perform at some universities. We try to earn on the gate as much as we get from our Arts Council subsidy.

Shank: Can you say something about what you consider the function or significance of Welfare State?

Fox: I wanted to say something about the way people are fouled up by the education system they go through. My own thing is to go back to the age of ten, before I did G.C.s [General Certificate], before I did economics at university, before I went through all that which is tied up with a linear thought process, the western attitude. One looks at one's own kids and you don't want to feed them into the state system. You realize that so many of the reactions of adults and kids have been preconditioned by what has been called the hidden curriculum of schools. It's not that one *wants* to develop this living situation, getting all the caravans together and all that, but one's almost *got* to do it, it's a part of the whole process. It's a drag to get one's own school together because you've got to find teachers who are qualified, get permits, pretend that it's a real school, but one's got to do it because the alternative is to foul up one's own kids.

The moment you start to do anything free, everything else follows. Herbert Read was talking about education through art in 1945 but nobody's really done it yet, no one's followed through with the idea that one's whole life can be poetry. We do think of ourselves as having an educational focus, with our own kids and kids where we are, but thinking radically about the whole education process.

In so-called primitive tribes there are no schools, but the members of that tribe become very skillful at certain things and their children pick it up automatically. We don't want to

The friends of Lancelot Quail on their way to rendezvous with the submarine in which they disappear.
Photo by Roger Perry.

put a label on it as "school," because the whole thing of labeling, categorizing, role playing, that kind of linear, logical thinking, is the very thing that we are fighting. I find the hardest people to work with within the group are the university intellectuals who have got so many preconceptions and have had their minds botched up by the university. Sometimes the people with the most degrees really can't create because they look at everything in terms of words, of logic.

The further back we get, the more fouled up we realize we have been, and I keep asking myself all the time, "just how fouled up am I?" In a way I think that this research, not into theatre but research into the whole business of reacting and living, may be where our most important work will lie. □

always the spectre of prison: bringing the private hells of former inmates to visconsin communities

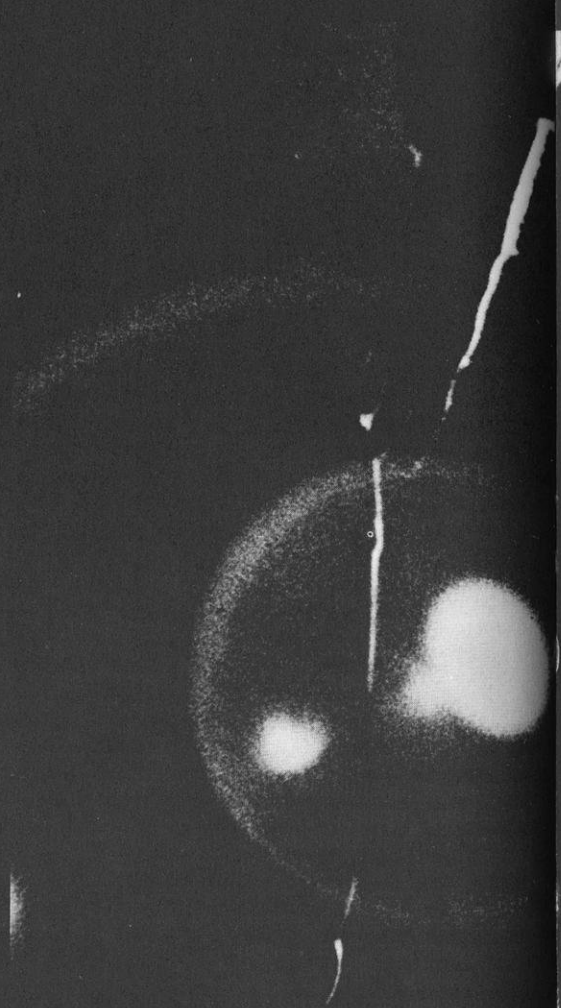
nolan zavoral

Feature writer with the Milwaukee Journal.

Originally appearing in the Milwaukee Journal, *March 24, 1974, this article is based on interviews conducted by the author during the period that* Halfway to Somewhere *was touring Wisconsin (the tour lasted from November 1973 through July 1974). This slightly edited version is reprinted with permission of the Editor of the* Milwaukee Journal.

We settle into uneven rows of folding chairs in a church basement thick with the silence of anticipation. The lights die at 7:30 p.m., curtain time. To our left on the platform stage, a spotlight lacquers a floor microphone with blue, and to our right, four most unusual specimens count the house. They are ex-cons, and crusaders.

This is no easy business, crusading, especially since their lances poke at the Wisconsin penal system, a sensitive target, as one Governor Patrick Lucey knows. But the ex-cons persist in their campaign, touring tne state with their multimedia production, *Halfway to Somewhere.* They persist, having come to terms with themselves enough to unfold the dirty linen of their pasts before us in a one hour batch of supposedly true experiences. They begin by telling us about life at their former mailing addresses:



Playing the role of a guard in the multimedia production by a group of ex-cons, Gary Martin stands over Bob Wyman, a white man who Martin thinks has been spending too much time with a black prisoner, detail. All photos appearing in this article courtesy of the **Milwaukee Journal.**

Gary Martin, c/o State Reformatory, Green Bay, Wis.

Bob Wyman, c/o State Prison, Waupun, Wis.

Carrie Belmares, c/o Federal Reformatory for Women, Alderson, W. Va.

Candi Reese, c/o Home for Women, Taycheedah, Wis.

Martin: *First time I did time in Green Bay, they were taking me up there, these screws are taking me up there, and I said, 'Aw, man, they ain't taking me, they're just trying to scare me.' And I hear the door clang behind me, and I think, 'Aw, now they're going to give me a lecture and send me back' . . . like hell they were.*

And:

Reese: *They gave me this piece of paper at Taycheedah, and it says, 'You may be feeling this is the worst thing that ever happened to you.' I thought, you damn right this is the worst thing that ever happened to me. I laid up on my bed, I said, 'Well, I'm gonna die. Gonna die.' Cause I knew, see, that I couldn't stand it. I knowed I was gonna die . . . I woke the next morning, I said, 'S. . . .'*

The four ex-cons sit us at a prison dining table, amidst babble:

What is this s. . . .?

Southern fried chicken. See, they got this pot about two feet wide, with water. They throw this chicken in there alive, and soon as it gets across it's done. . . . Pass the ketchup.

They show us the cables of tension linking inmate and inmate, inmate and guard:

Dig. There's something missing out of my cell. People say they heard you talking to the man (a guard). Now either you got 'em or the man got 'em. If you don't have 'em, that means you told the man where they was at. If you got 'em, I want 'em back. If the man got 'em, you got a big problem.

They walk us into the sometimes dark light of freedom:

You go to the old neighborhood, you don't even recognize it. There's the bar you used to go to, it ain't even there, there's a freeway there. Look at that, that block's leveled, parking lot . . . MacDonald's Restaurants . . . little kids that were running around with diapers and runny noses, now they're in high school . . . and here I am with ten bucks and a new suit . . . damn, that chick doesn't have a bra on.

They take us on job interviews:

Um, Miss Reese, I see that you have a prison record.

Yes, but I've done my time.

I'm sorry, we believe in equal opportunity, but we believe a person must create his own opportunity. I hired an ex-convict once, and he was always late for work.

Don't you know it's against the law to discriminate?

Oh, we're not discriminating, Miss Reese. We're just not hiring you.

It goes on like this for an hour—four ex-cons carving up prisons and cooking up alternatives, such as the expansion of halfway houses for some offenders. But as Candi says afterwards, "We don't think that all prisons should be torn down—at least I don't. I think that certain violence prone offenders should be kept there. I don't like worrying about getting shot by one of them, either. But there are a lot of offenders who could benefit more by community centers, and society could benefit. The offender could pay back what he owes, if it's money, and not be supported by taxpayers. If I'd been told I'd have to pay back all I took, I'd have been one good woman. I wouldn't even have jaywalked."

"You know, I guess the thing we're really asking for is more openmindedness to this whole thing. If you're a landlord, we're asking that you don't demand a security deposit right away from an ex-offender; that you give him time to come up with the money and that you know where his head's coming from. If you're an employer, we're asking that you give the ex-offender a chance, none of this we-don't-hire-ex-cons bull."

Candi takes my reporter's notebook and rips out a page and puts it on my thigh. "Look, without some help, an ex-offender is like this piece of paper, loose, nothing to keep him tied into society." She places the notebook atop the paper. "But if you get help, you got some stability and you don't go back into the crime cycle. That's all we're trying to show here, in a way."

Some $8,000 worth of multimedia equipment bolsters the crusade. Three large white screens behind the platform gather the ramblings from three slide projectors. Newspaper headlines: "Police Arrest 6 in Raid;" "Violent Crimes on Increase in State;" "Death Penalty Proposed." And the slow turn of a calendar's pages: January . . . February . . . March . . . time . . . slow . . . as only an ex-con can know it.

"I never spent fast time in my life," Martin says later, puckered for a drag off his Lucky. "You try to work time to your advantage. Like a lot of times I'd get up at 6:30 in the joint (prison) and I'd be smiling. Nobody ever figured out why I was smiling. I knew, man. I'd think of the guy in the cell next to me. A lifer. And I'd think of the guy in the other cell next to me. Doin' 35 years. I had three years. I could smile. It was longer than hell, but I could smile."

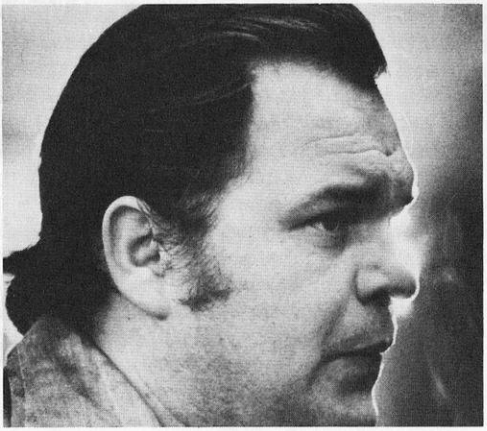
Glum prison scenes, most from Green Bay but some from Waupun, also wash across the screens. And always the voices tumbling from a stereo tape deck, scrambled voices rushing at us: "What we need is more cops. There's just so much of this. Nobody feels safe anymore." Finally, the last big say, from Martin:

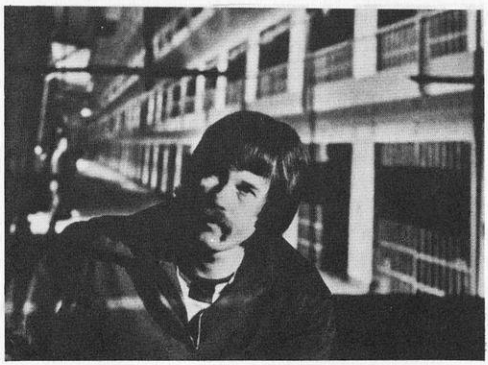
> *At Waupun, there's a building that's called the greenhouse. I say that, and the picture that comes into your mind is a place where people grow flowers. But the greenhouse is called that because it's painted green; it's the segregation building, solitary, the hole . . . plants grow in a greenhouse atmosphere. People don't.*

The ex-cons all were born outside Wisconsin, except for Wyman, who is from Oshkosh. All came from broken homes; all got into trouble in their early teens; all have been free between seven months (Wyman) and five years (Martin). The ex-cons, chosen by late August for the unique project, total 119 years in age, nearly one-third of which, 40 years, has been spent in penal institutions, mostly in Wisconsin. They were picked by the sponsoring Community Education in Corrections (CEC) group because they represented all ranges of crimes and colors:

Gary Martin. White. Age 32. Married with four children. Twelve years of incarceration at Fox Lake, Green Bay and Waupun. Everything from criminal damage to property to attempted burglary. "Get me and alcohol together and it's trouble, man. If I didn't have bad luck, I wouldn't have any luck at all." Not on parole. He joined the Navy in 1958, stayed in long enough to get both forearms tatooed—a sword running through a cobra's head on his left arm, a half nude woman on his right—before going AWOL and eventually receiving a dishonorable discharge. "That's the trouble with me, with a lot of us: We never stayed with anything. We always copped out. But not now, not with this program, it means too much to us. It's like each of us sat down, away from the others, and came to the same conclusion, man." Martin remains the ducktailed volcano of the group. "If I got mad at a guy now, I wouldn't fancy prance around and fist fight with him. I think I'd pick up a lead pipe somewhere and deal with him. But I don't want that. I don't want to hassle, and I don't want to be hassled."

Bob Wyman. White. Age 33. Divorced. No children. Separated after three weeks. "I'd be coming in the front door and she'd be slamming out the back door." Eighteen years served at most men's penal institutions in the state, including one that has been torn down. Car theft, assault on an officer, armed robbery —"just about everything involving a gun and a crime." But not murder. On parole. He wears a Prince Valiant haircut and a fluffy Fu Manchu, groomed during his last stay at Waupun "to show people I was on a rebellion trip against the place." He had other ways, too. He evolved into a jailhouse lawyer, initiating, by his own count, more than 2,000 court actions for himself and other inmates. "I remember most the screams in prison. Maybe that's why I'm in this CEC thing. An inmate would be thinking about suicide and chicken out and he just couldn't face anything anymore. Maybe it was his girl or his wife wanting to ditch him or something. Yeah, that was a lot of it." Perhaps because of his 18 years in penal institutions, the group





bestows him the most respect. Carrie will allow Wyman to joke about her past with, "Lady, lady, cocaine lady, got some news for you."

Carrie Belmares. Spanish. Age 29. Divorced with four children. Seven and a half years behind bars, five at Alderson. Possession and sale of heroin and related offenses to support her $280 a week habit. Mainlining since 16. On parole. She keeps a tinge of Western accent from her native San Antonio. Long black hair, coarse, ponytailed; large loop earrings through each ear lobe. She broke her tailbone around Christmas in a sledding accident but hasn't missed a performance. "I'm really proud of myself and how I'm doing well on my own in this. I'm doing it for my kids as much as myself. They've been through a lot with me. Staying off drugs is something I have to fight every day, and they help. If I start getting uptight, if I start letting things get close to me, they'll sit me down and rap with me. They won't mention drugs, but they know what's bothering me. My oldest, Eddie, he's 14, and one time he asked me if I ever was a prostitute to get money for drugs. He just had heard about prostitutes—I don't know where. I told him I wouldn't lie to him. I told him I had. I told him that that was all over, and for him never to hold that against me. He said, 'Okay, Mom, I love you.' God gave me very strong children."

Candi Reese. Black. Age 25 (her friends say; she won't). Single. Two stretches totaling nearly two and a half years at Taycheedah. Forgery. Not on parole. She is not called Candi because she likes brussels sprouts. Candi likes candy, and her 300 plus pounds indicate just how much. She knows Carrie from the Horizon Halfway House in Milwaukee, where Candi was a counselor and Carrie a resident. One scene in the play swivels on their relationship at Horizon, Candi trying to keep Carrie off drugs and Carrie trying to keep Candi off chocolates. "Damned if Carrie didn't slam a refrigerator door on my hand once and hide the Hershey bars," says Candi, admired by the group for her intelligence as much as for her appetite. "But the Horizon House was a good experience for all of us.

Gary Martin (top), Candi Reese (middle top), Carrie Belmares (middle bottom), and Bob Wyman (bottom), details.

I'd see girls come in and they'd say they went into crime for their man. 'Yeah,' I told them, 'and when you're in jail he'll remember you. If he can get away from his two or three other women, that is'."

When Candi and the rest finish with the first part of the crusade, the presentation, we must dissolve into the second part, discussion groups. A minute passes before anyone in the audience stirs. Two minutes. A man's coat has dripped in layers to the floor and he hasn't even noticed. We don't need discussion groups, we need decompression chambers. We need something to cushion our return to this reality, the basement of St. Mark's Evangelical Lutheran Church, set like a dollhouse in an affluent neighborhood of large homes in Cudahy.

Slowly, we draw our chairs into four circles. Candi sits in one, and Carrie in another, Wyman in a third, and Martin and a surrogate named Henry Peters in another. Unlike the others in the cast, Peters has no prison record, but he says he has been locked up a few times for reasons he leaves unturned. He admittedly talked his way into the production; played his way in, too, with his Jacoola Blues Band, which taped the show's musical background. Respected as the tour manager, a human clock getting the group to each destination on time, liked as a person, Peters is one of the ex-cons and yet not one of them. Early on, Martin interrupts Peters, saying firmly, "Now, Hank, you just haven't been in the joint, you don't know about this. Let us tell it."

The ex-cons tell it in the prison tongue, in which "mother" is always the adjective, never the noun. The programs handed out at the door warn about the language, and yet, at the Cudahy stop, several obvious sympathizers dwell more on the obscenities than reform alternatives. One such woman in a black dress with gray spun hair leans close to Carrie in a discussion group. "Must you use all, those, well, words you do?" she asks. "I mean, I'd pay attention to you without that." Carrie replies, "That's just the way the ex-cons talk. We wanted to keep this realistic. We had to do that. In the joint, you swear at someone even if you like them. Somebody will say to me, 'How're you doing, mother . . .?' And I'm not going to say something to her like, 'Oh, just fine, and tell me, how are you today?' No way you gonna say something like that."

Still, many agree with Thomas Koenig, pastor of St. Mark's. He is a slight, flush faced man, laying a finger aside of his nose and saying, "I think my nine year old daughter said it best. I asked her how she liked the play and she said, 'Fine, except for all those words like sons of you know whats and all those 'f' words.' I've got to be careful myself in a sermon not to illustrate a point so well that people forget the point and remember only the illustration. It isn't any different with the language they used here. Some of it, I'm sure, was like waving a red flag in people's faces."

Language was only one of the problems facing the project before its opening. Sarah Lasker, who stepped in as CEC director in an emergency that nearly folded the production, says, "Somebody we knew even broke the language down into three categories: anal, genital and blasphemy. She thought we could have three words in the first group and maybe four in the second if we cut down blasphemies to two. It got to be ridiculous. So we decided we'd go only on the immediate feedback we got. If it floats it floats. And it floated. Not many audiences really get hung up on language, I don't think."

Mrs. Lasker became director after Rogers Keene of Madison quit last Sept. 27. Keene organized the CEC as a private, nonprofit group with headquarters in Madison; got it and its main responsibility, *Halfway to Somewhere,* funded ($120,000 in governmental money from the State Council on Criminal Justice; $3,000 in private money from the Johnson Foundation in Racine, and numerous private donations in services); helped hire the cast from a kettle of thirty former felons; and was at work on the script before resigning after flareups with other administrators, including Mrs. Lasker. In a four alarm panic, the opening was postponed, from November 1 to December 5, until a scriptwriter could be found.

The ex-cons grew restless. "We thought it was the third time in our lives we'd been ripped off," Martin says. "The first time was the arrest, maybe, and the second time the joint, and now this after all the rapping we'd done with everybody to get the script off the ground." A two week search turned up Conrad

Bishop, mother hen of Theatre X in Milwaukee, who in the previous five months had accompanied the improvisational theater troupe to Taycheedah, the Wales School for Boys, and Waupun. He spent long days talking to the ex-cons in Milwaukee to develop a script and shape their acting talents, and then commuted to Madison to mold the musical background at Radio Station WHA. "He stayed at our house around Thanksgiving," Mrs. Lasker recalls. "My husband and I were having relatives from Washington, D.C., and I felt guilty having a good time and seeing Conrad come in with bloodshot eyes from working so hard. You could barely see his eyes. Really. They were just slits." Bishop's eyes dance at mention of the ex-cons. "I had to adapt my own psyche to them. Okay, so this person was an hour late for rehearsal. What the hell, I'd figure, I'd get used to it. Because this whole thing is beyond theatrical discipline. It's somebody doing something he really has a stake in. I respect the hell out of anyone like that, I really do."

The purpose of the CEC tour group, according to Mrs. Lasker, was "lowering the temperature of the governor's task force report." More precisely, the Wisconsin Citizens' Study Committee on Offender Rehabilitation. Released in July, 1972, the report contained more than one hundred recommendations, one of which still kicks up controversy: abandoning traditional prisons in the state by 1975 for small treatment facilities near the prisoners' homes. Attempts were made to calm the waters with lectures that, one gathers from Mrs. Lasker and others, enjoyed all the popularity of paying income taxes. So the CEC idea of a people to people approach was substituted, and it was at least a qualified success.

Before the tour's start, Mrs. Lasker worried about the reception in the smaller towns, the Mineral Points and Manitowocs and the rest. "We had Henry Peters coming in, big and black, and Candi coming in, bigger and black, and we just were sort of concerned." A note taped to the tour group's red Dodge MaxiVan the morning after a performance in Mineral Point spiked all worry. It said, "Thank you. Come back again. We'll miss you."

The group played to as many as 90 audiences, mostly League of Women Voters and church groups before closing. This was a prospect which the cast itself viewed with misgiving. "I'm really worried about what's going to happen after our last show, we all are," Martin said. "I've got a wife and four kids and I need to support them. I'd like to stay in corrections, we all would. I'm not begging for it. I'd like to get more than a crummy $5,000 a year to stay in it. I think I'm needed, that I can do something, man. I work in the Children's Court Center and I can do something there. You know, you can have all the do-gooders you want, you still have to have someone who knows what's happening on the streets to help.

"All the priests and rabbis and social workers in the world can't help sometimes. How do you know about hunger if you've never been hungry? About pain if you've never experienced pain? About problems if you've never had a problem to begin with?" His ducktail wags. "I'm worried, man. God, I'm worried."

Pros and Cons on "Halfway to Somewhere"

A Racine county judge who saw the debut of *Halfway to Somewhere* gavels it down as out of order. Judge Richard G. Harvey, Jr., present for the show at the Wingspread Conference Center near Racine, even wrote a letter of protest to the Center asking for equal time.

"I thought the show was completely slanted as a presentation of our correctional system," Harvey says. "It degrades and smears the correctional process, and courts and everything else. I suppose as a theatrical production it was skilled stuff. But I don't think they accomplished anything with the way they slammed what they didn't like. I wouldn't try to sell dog food that way. I call them a five man hate group. They hate society, they hate prisons, they hate themselves. In our discussion group, when I was pointing out things, a man asked me if I wasn't a little defensive about all this. I said, no, I was pretty offensive when it came to this. That quieted him down."

Harvey, an outspoken proponent of Wisconsin's penal system, took particular exception to one of the production's main proposals: the proliferation of community based centers to handle certain offenders. "We have some in Racine, and they do a lot of good work. But

putting a lot of those in a community is like putting in nuclear power plants. People want them in your neighborhood, not theirs. There are a lot of factors that have to be considered."

Harvey says the raw language in the production did not annoy him as much as others. "I'm a Navy veteran, I've heard worse. But it did have a shock effect on the women in the audience. You know, this isn't the first time taxpayers have been taken by people working off aggressions. But it's kind of a non-productive thing when you get right down to it. Damn it, that bugs me."

However, the show received kinder reviews from Virgil Schoen, chief security captain at the Green Bay Reformatory, and Richard J. Podell, former assistant district attorney and now in private criminal law practice in Milwaukee. "I thought it was a well thought out presentation," Schoen (pronounced Shane) says. "I think there should be more of this, trying to educate people in the corrections system. I did think it was unfair, though, that only cells were shown to illustrate prison life. Yes, we do have cells, but we also have schoolrooms and working areas, and they weren't shown. No, only the cells, and the inmates don't spend that much time in them, anyway. Most of the time they are learning trades here. There's no way community based facilities could give inmates the kind of opportunities that we have in Wisconsin institutions."

Podell, son of Circuit Judge Ralph J. Podell, says, "This isn't the most original thought in the world, but I think the test of a great society is what it does for its disadvantaged. I think this show presents some viable alternatives—ones that should be explored fully." Like Harvey, Podell objects to the show's portrayal of parole officers as, basically, people reluctant to help ex-offenders extensively. "They just don't have adequate time to counsel as much as they'd like," Podell says. "With all their case loads, they don't have time to know everything about an ex-offender that they should.

"I once had this man as a client, an ex-offender. His parole officer thought he had left town or something without telling him. Turned out the man missed appointments because he was frightened to miss work. The parole officer just didn't have time to see if the man was working, and my client spent a week in jail before everything was ironed out. Maybe there should be voluntary parole officers in Milwaukee County like there are voluntary probation officers to ease things. There are a lot of 'maybes' to all of this, don't forget."

Discussions after the presentation by the former convicts often become intense. Here, Bob Wyman (right) engages in serious discussion with a group of women in the basement of St. Mark's Evangelical Lutheran Church in Cudahy, Wis.

A NOTE ON THE CREATIVE STRATEGY

by Conrad Bishop
Facilitator and director of
Halfway to Somewhere

I came into the production on short notice: no script, a skeptical cast, and opening six weeks away. We began by talking. The cast told stories, acted out situations, and I asked simple-minded questions, letting my ignorance lead us from generality to tangible, usable detail. My role was as *facilitator:* finding ways to bring out the story that existed within their collective experience.

We proceeded to simple improvisations: a parole-board hearing, a prisoner seeking drugs, a couple in the visiting room under the guard's eye. Setting up the improvisation often proved as instructive as the enactment itself. "They'd never do it that way." "Why not?" "Because he can't let the other cons see him alone with the guard. This is how I'd do it. . . ."

Everything was taped and transcribed. Scenes were synthesized from countless improvisations, with the writer as catalyst. Because the cast supplied the building blocks, the scenes were immediately accessible to them. There was no time for acting lessons; we discovered the ways in which they were already effective actors and built on those strengths.

Sometimes reality was too real. One actor objected to a speech as stereotyped "nigger talk," although it was a verbatim transcript. Oddly, the point was well taken. I had to guard against a preference for language or incident that betrayed my personal fascination with this alien culture and had to learn to concentrate instead on the commonness of the experience: the ploys for small comforts, the maddening absurdities of bureaucracy, the severing of human ties by minute degrees. Routine is broken by a con going berserk, but the guard quickly removes him while his friend watches passively and then continues working the punch-press.

Likewise, the lurid potentials of prison homo-

sexuality were put into the dampened context of daily existence. Two women meet in a laundry room:

1: *Hey . . . you're cute enough to be one of my ladies.*

2: *What if I say no?*

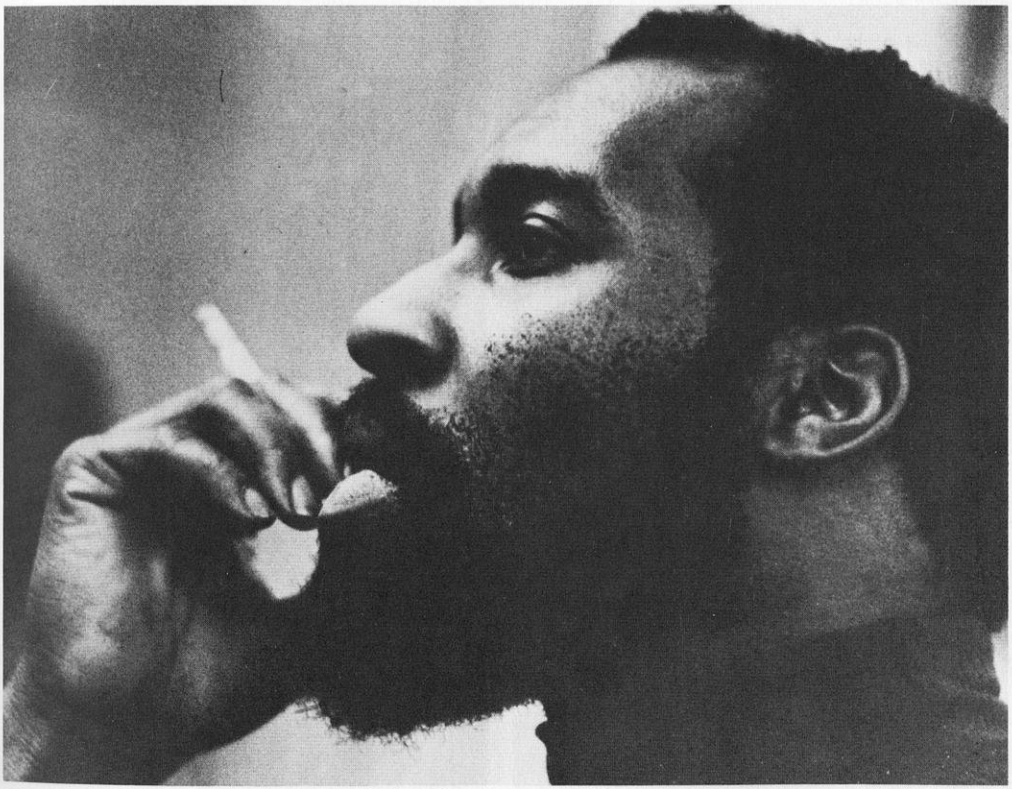
1: *That ain't in my answer book. We don't have no's in my answer book.*

This homosexual suggestion is part of a whole socioeconomic system involving not only sex but mutual loyalties and economic obligations. In another scene, administrative concern about homosexuality has a backlash effect: a friendship between two men dissolves when one is warned that, to the prison population, "There's only one reason why a black and a white get together."

These brief, kaleidoscopic episodes were heavily laced with ironic humor. To express the actors' experience, the play required the comic bitters that formed much of their language. Comedy, of course, is an unpredictable wild card. One must exaggerate, and the audience may find it difficult to separate fanciful exaggeration from bizarre reality. It was our strategy to blur that distinction. After a brief interview with an inmate, the parole board engages in discussion worthy of the Marx Brothers before giving her "another twelve." Fantasy or fact? The audience doesn't know; they lack the facts to know. And so we provoke them to confront their own ignorance.

The play, then, was designed as an *incomplete* experience, a stimulus to the discussions following performance. It was a view through a subway window, everything seen in passing; if the spectator was to comprehend it fully, he had to get off and mingle on the platform. And this meant that the play was only "Act One" of the evening. □

Henry Peters, who plays bass guitar and leads the Jacoola Blues Band, was asked to join the troupe because of his experience managing tours.

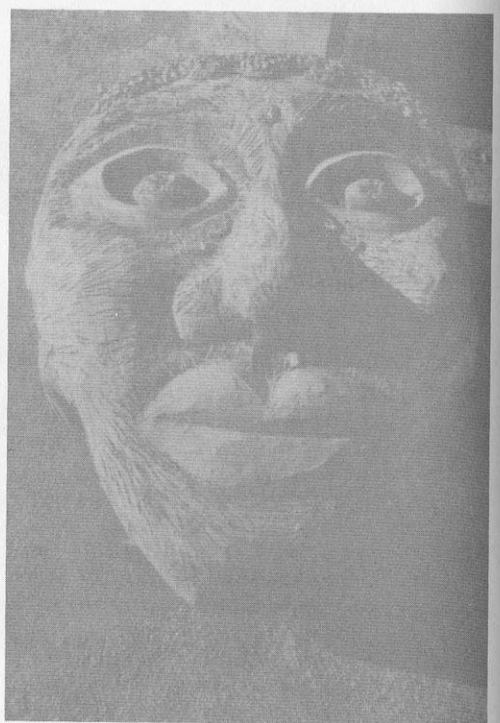


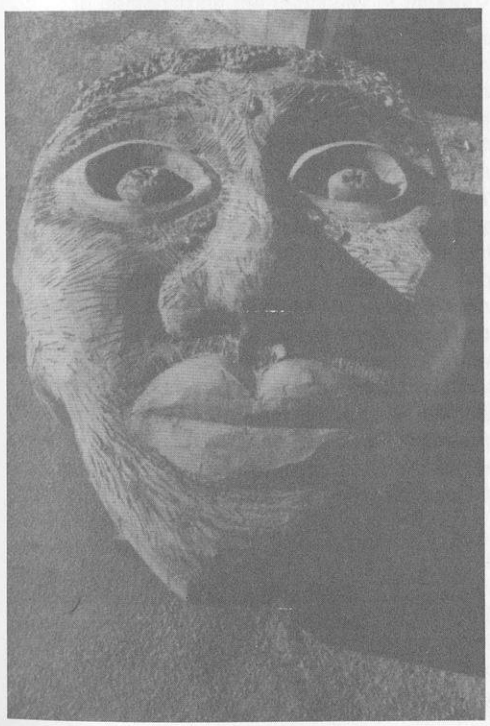
a total arts program concept: building cooperation between community and school

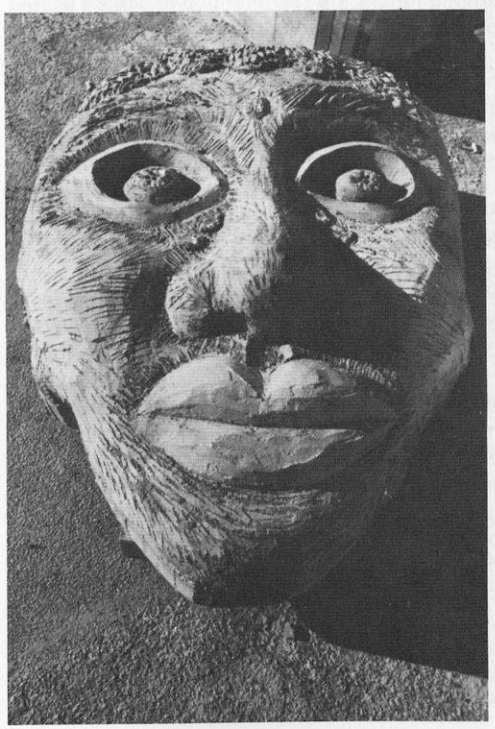
donald h. hoffman

Project Director of the Humanities and Arts Program for the Aging at the University of South Carolina; he also serves as one of the coordinators of the TAP (Total Arts Program) project, which is described in this article.

Increased realization that quality school arts programs cannot exist in an aesthetic vacuum nor in a segmented atmosphere has prompted educators and arts administrators to explore a variety of efforts for unifying the arts. Many school systems, such as that in Newington, Connecticut, have developed interdisciplinary teams of educators, which coordinate art, home economics, and industrial arts as units of education in the middle school.[1] In other locations, at other levels of education, efforts such as the "CEMREL" multidisciplinary arts programs attempt to unify theatre, dance, music, poetry, and visual arts activities within the curricular design. Most of these







A sculptured seat made of cement, designed by students of Mission High School, San Francisco, for their interior courtyard park. Photo courtesy of Nan Park and Joe Perretti.

Participants of the Mission High School Project. A project involving students and faculty which altered the aesthetic environment of their school with murals, an art gallery, sculptures, and an interior courtyard park. Auto shop crew, teacher Norman Smith (left front), director of project Nan Park (right front) and master artist Joe Perretti (back left). Photo courtesy of Nan Park and Joe Perretti.

endeavors, although noble and innovative, tend to ignore the fact that public school programs in the arts must logically relate to a community awareness. In my opinion such programs should not be solely confined to the school, nor arbitrarily imposed upon a locale with low arts awareness. A systematic dialogue for the purpose of highlighting the mutuality of cultural objectives for both the community and school needs to be promoted. Involving laymen, community arts groups, arts councils, commissions on the arts, and arts educators, such explorations of possible areas of cooperation need to be free flowing and coordinated on a broad front.

With some exceptions, school arts programs have typically been held in low community esteem. To some degree this can be traced to poor community attitudes toward school programs in general. The comprehensive strategy of public relations activities specifically designed by the National Art Education Association[2] to mitigate misunderstanding in the community can only be expected to partially activate the desired responses and support. Mostly informational in nature, these efforts do little to include the community in planning for or participating in the school arts program.

An initial exploration of a unified community and school approach to art programming is underway in the Lancaster, Chester, and Fort Mill areas of South Carolina. The program entitled TAP (Total Arts Program) is an enlarged and broadened version of the famed Owatonna Project of the thirties.[3] TAP is a project of the South Carolina Arts Commission and the University of South Carolina Art Department specifically designed to test the feasibility of unifying community arts efforts with school arts programs. Funded by the National Endowment for the Arts, the South Carolina Arts Commission and a private foundation for approximately $140,000, TAP constitutes an effort at a major reorientation of cultural priorities and services within the two settings of community and school.

TAP's component programs focus on the literary arts, art education, the performing arts, and the visual arts. These programs, utilized within 23 public schools in the area, have a target pupil population in grades four to eight of 8,000 and a total tri-county population of over 25,000 people. The project

Two students work together to drill holes through the tile and the concrete wall in order to bolt the tile in place along one wall of the interior courtyard, detail. Photo courtesy of Nan Park and Joe Perretti.

One of six one-thousand-pound concrete tiles being mounted on a wall of the courtyard by Mission High School auto shop crew, detail. Photo courtesy of Nan Park and Joe Perretti.

coordinates the various components in an effort to demonstrate the feasibility of integrating the services of professional resident and visiting artists with local educational, recreational, and community programs. An arts administrator charged with the responsibility of coordinating arts resources throughout the target area provides community and school populations with the following programs:

Literary Arts

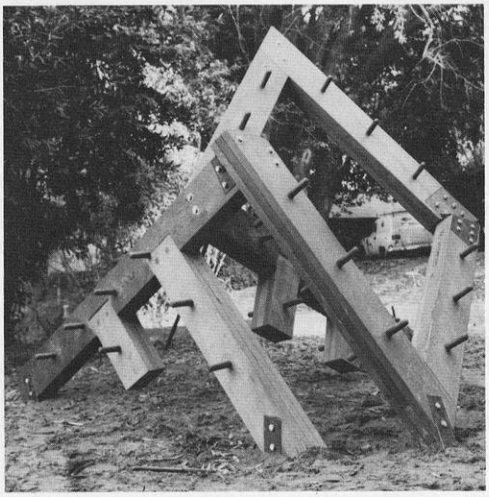
There are two poets-in-residence in the area for a fifty-six week period. They spend one week in each participating school, teaching three classes per day and work diligently at the same time to institute a permanent poetry workshop in each community. A poetry festival, open to students and the general public, is scheduled in each community, and an anthology of poetry produced by the participants is to be published.

Performing Arts

Each participating school receives a series of six in-school performances by such varying musical groups as a brass quartet, a string duo, a harpist, a percussion ensemble, and a woodwind duet. All the professional musicians involved in the project perform "informances" before small groups of students (50-75) and directly involve the students in demonstrations of the various instrumental families utilized by a symphonic orchestra. A symphony concert has been planned as the culminating activity.

Other unique performances brought to the community as well as the schools are SCORE (South Carolina Open Road Ensemble), a touring theatre group. SCORE consists of four professional actors performing five one-act plays by authors ranging from Shakespeare to Brian Friel. These performances tour to each community, most of the middle and junior high schools, and are coupled with an afternoon theatre workshop at each location. Instruction in the inner workings of lighting, scene design and building, stage movement, and acting is offered.

Combined poetry/jazz concerts are performed in schools and community and a modern dancer provides a movement workshop or "informance" in each school and the community. A so-called "industrial musician" provides informal concerts to factories and the



View of the second level of the sculpture park at Shek Lei, Tsuen Wan, Hong Kong, 1969. Designed and executed by Paul E. Selinger. Photo by the artist.

A detail of **My Watchband,** commissioned by the Royal Hong Kong Jockey Club for the Hong Kong Government. Designed and executed by Paul E. Selinger.

Laminated, dowelled, mortise and tenoned, redwood play sculpture in Robson-Harrington Park, San Anselmo, California, 1973, detail. Community volunteers, primarily children, helped assemble this sculpture-play area. Designed by Paul E. Selinger. Photo by the artist.

surrounding communities in the tri-county area. Mini concerts within each major industrial complex, held during lunch hour and breaktime, provide those unfamiliar with classical guitar an opportunity to observe the relationship of classical music to contemporary pop styles, as "industrial musician" Richard Phillips explores both musical forms. Poetry also becomes a performing art as resident poets recite poetry set to a musical background. Selections consist of famous American poetry, student poetry, and poetry written by the resident artist. School concerts are also held.

Art Education

Teacher workshops, art education courses, para-professional workshops, and community workshops in the visual arts are offered through the assistance of the Art Department of the University of South Carolina and are coordinated by myself with the assistance of graduate students.

A series of teacher workshops are being offered in each tri-county area. These workshops attempt to provide teachers with a philosophical and aesthetic grounding in order to lend direction to their instructional efforts in the classroom. In conjunction with these in-service efforts, both graduate and undergraduate courses in art education are being offered through the University Extension Services.

In an attempt to utilize local artistic talent within the schools on a volunteer basis, para-professional workshops combined with in-service offerings are being held in each area. It is not intended that such para-professionals take the place of art educators, but they are expected to offer the classroom teacher assistance in the preparation of materials and in classroom organization.

In an attempt to carry art education and

Children's Art-in-Action Project at the 28th Annual San Francisco Art Festival, detail. Photo by Philip Chan.

visual arts learning to the community, a series of workshops, spotlighting local artistic talent from the area, has been organized. Including painting, poetry, pottery, dance and music, such workshops are scheduled to take place on a Saturday in each area and will culminate in a TAP night for the P.T.A., thus extending the arts to this important facet of community life.

Visual Arts

Visual arts activities offered through TAP include ARTS (Art Resource Transportation System), a craftsman/potter-in-residence, and an environmentalist/sculptor concerned with environmental aesthetics. The potter-in-residence spends one week in each school conducting classes and demonstrations and holds an exhibit in each community. He, also, is on call to the community.

ARTS is a tractor-trailer truck which has been converted to a mobile art studio. An artist-in-residence demonstrates various art techniques to community and school. Invited community artists augment the staff and provide considerable variety in art offerings. ARTS also includes display areas and provides exhibitions of the South Carolina State Art Collection.

The environmentalist/sculptor encourages students and community groups to develop a sense of aesthetic value in the perception and shaping of their community. Innovative techniques for creating original environments are utilized with both school and community workshop groups.[4]

Growing budgetary pressures to delete the arts from the curriculum, and to remove supervisory arts personnel from positions of leadership within the school system, highlight the need for a change in arts education roles. The unenviable position the arts hold as "frills" within the curriculum and the subordinate position within the educational hierarchy held by arts educators, inevitably means that job descriptions must be broadened to include community activity. Not only must community attitudes towards the arts and the arts educator be changed, but the self-image of arts educators must be strengthened if such relationships are in fact to broaden.

The belief that an arts educator's role begins and stops in the classroom is no longer a valid assumption. It is clear that our present programs, policies and role identifications, predicated as they are on a separation of school arts programs from community arts endeavors, have been unsuccessful in transmitting positive arts attitudes and aesthetic learning to children and, ultimately, to society. □

[1] Charles J. Margolis, "Unified Arts: Multi-Dimensional Team Teaching," *Art Teacher,* III (Fall 1973).

[2] National Art Education Association, "Public Relations and Art Education," *Art Education,* XXVI (April 1973).

[3] Melvin E. Haggerty, *Enrichment of the Common Life,* Owatonna Art Education Project, University of Minnesota Press, 1938.

[4] A description of the project TAP—a total arts program, South Carolina Arts Commission, University of South Carolina, unpublished manuscript, 1973.

the arts in the small community

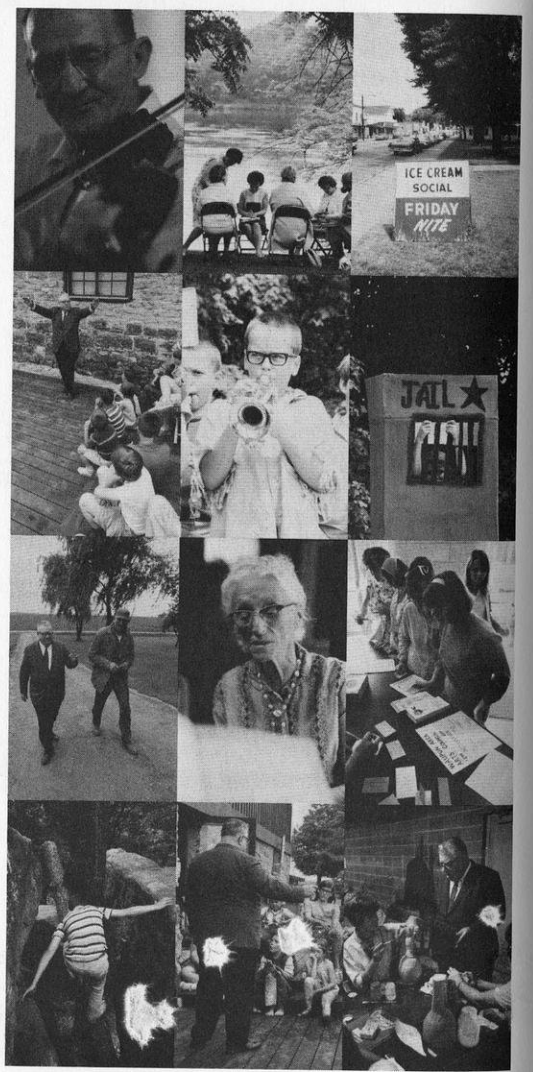
robert gard

In association with Michael Warlum, Ralph Kohlhoff, and Kenneth Friou

Robert Gard, an arts educator with University of Wisconsin-Extension for over twenty-five years, has been a pioneer in American community arts development. Strongly interested in local and regional themes, he has authored a considerable number of plays and books.

American history begins in small settlements, and crucial American values stem from them. Sixty million Americans now live in communities of 10,000 or less. These communities produce food and essential goods and services that cannot be adequately produced elsewhere since mining, lumbering, fishing, farming, and recreation require less-densely populated areas. Small communities, in which the ideals and realities of American life are to be found, are a response to the general needs of the larger communities.

Yet the small community provides more than it receives. Many young people flock to the great cities, poorly prepared to contribute to the cultural well-being of the city and depleting their hometowns of youthful energy and vigor. When, in turn, these same cities send back other people who are seeking new, vital, internal resources, the small community gladly provides welcome, but is subjected to strain and dislocation of its daily life. Some of the city dwellers who come to the rural areas are retired citizens; others are Americans of middle income who locate a second home in



Arts Development Project, UW–Extension; Photos by Declan Haun, **Life.** Courtesy: Robert Gard.

Bottle Village, Interior of Cleopatra's Bedroom, by Grandma Prisbrey, Santa Susana, California. Photo by Eric Sutherland. Courtesy: Walker Art Center.

the country; and still others are the varied groups brought in by newly located industries.

These new occupants not only place new demands upon the economy and public services of the small communities, but also put a strain on the cultural life. Consequently, as small communities undergo the depletion of cultural resources that results from their role as providers for American manufacturing and commerce; as they educate their young people only to see them located in cities; as older people remain or reside in these communities in their late years because of the lower cost of living and the more intimate social acceptance and recognition they receive as industry decentralizes; then the small community finds in arts development an important part of the answer to its new needs.

In response to these conditions, the National Council on the Arts awarded its first grant for development of the arts in small communities in 1966. The three-year developmental grant, reflecting the Council's concern for arts at the grass-roots level, was awarded to the Office of Community Arts Development, Wisconsin Idea Theatre of University Extension, The University of Wisconsin, Madison.

This office, formerly known only as the Wisconsin Idea Theatre, had been concerned with developing arts interest throughout the state of Wisconsin for over twenty-five years. Under the direction of Robert E. Gard, this Extension service, founded and fostered throughout the state community theatres and creative writing groups, wrote and toured indigenous drama, and conducted workshops in many forms of creative arts. Thus, the experience and aims of this University of Wisconsin group provided a suitable agency for the small communities' experiment.

The three-year grant, financed by the National Endowment for the Arts, was to be an extension of the aims of the Wisconsin Idea Theatre and dealt specifically with ways of developing greater interest and participation in the arts in communities of 10,000 or less.

Pilot research was conducted in five* Wisconsin communities: Spring Green, Waupun, Portage, Adams-Friendship, and Rhinelander.

Arts Councils

In striving to find an effective vehicle for the propagation of new ideas and the organization of arts in the experimental communities, the leaders of the small community project sought to stimulate the development of community arts councils in each location. They accepted the premise that an arts council is a group of persons who care about the cultural life of the community and seek to express this concern by adding the dimension of art to presently operating private and public agencies. The ideal goal of the arts council movement was to create a society of qualitative excellence in which the resources of the nation may serve beneficial and creative purposes in community life through art. The leaders of the project believed that art is basic to the general community good, and that art produces change. They maintained that councils acquainted with the traditions of art and the traditions of their community were needed to mediate this change, and that if arts council organizations were tailored to fit the need and opportunity of each community, the articulate neighborly sharing of excellence in art would interest leaders from every aspect of life. Some would join the arts council from community concern; others from general interest in the arts; still others from disciplined arts commitment. As a result, art and the artist would be placed in the mainstream of American life by equipping the largest number of people with active art interests.

The arts council must define its area of influence. Each small community is the center of a number of important human relations areas. The area under consideration may be widened to include several towns, a county, or a region. In rural areas, the school district, the conservation district, the utility complex, or the marketing, communications, and university areas all constitute human relations areas. In carefully studying the various aspects of these local areas, it is important to consider the council's ability to influence an area beyond a village or town. In addition, councils can include residents and enlist talent from a wider area, expand communications to and from neighboring places, and establish a regional cultural center.

There are several important considerations that arts councils should keep in mind when dealing with a local area:

- Local place names are often somewhat confusing in their precise geographic application. A single name may stand for a village, a township, a county, or a larger area including several small communities.

- The region of local telephone service is an area of primary personal communication. In the arts, as in life generally, word-of-mouth publicity underlies and affects every other kind.

- The school district ordinarily is an area of minimal transportation, since all children must be within bussing distance. It is the basis of tax life, family life, and the developing youth culture.

- Grange, social service, public health, medical, and religious organizations in a small community are usually linked with those in nearby communities. These links can be very helpful.

- A county seat relates the community to its courts, provides road services, houses records, and is often the headquarters for library, hospital, and other services.

- Colleges, universities, and university centers, both private and public, are interrelated and distributed evenly according to state population. In Wisconsin, a major university center is to be developed within thirty miles of every home. Most other states have similar plans.

- Conservation districts comprise several counties and focus the attention of small communities on problems of soil conservation, water pollution, and wildlife control. Often closely related to government agencies and university extension programs, conservation districts are generally organized to carry out important services of education and public information.

These five communities and the activities conducted in them by this project are briefly described in the ensuing article, Planning for Grassroots Arts Development: A Research Study of Nine Communities in Transition.

- Water, gas, and electric power complexes constitute other important human relations areas. These areas suggest the regional image within which both private and public support for art activities may be generated.

- Perhaps the most important human relations area is the area covered by radio, TV, and major newspapers.

Facilities

It is wise to remember, too, that every community has a treasure of natural resources. These natural treasures may be mountains or hills, valleys or plains, streams or rivers, woods or forests, lakes or oceans, or geologic remnants. Every community has an environmental shape that is an aesthetic shape, and it is important to utilize and at the same time preserve the natural character of the landscape in undertaking any community art project. And within the environment there must exist facilities.

Community art action begins with the selection of a place or places to carry on activities. The arts, like every other human activity, must be housed, yet few processes are as flexible and adaptable.

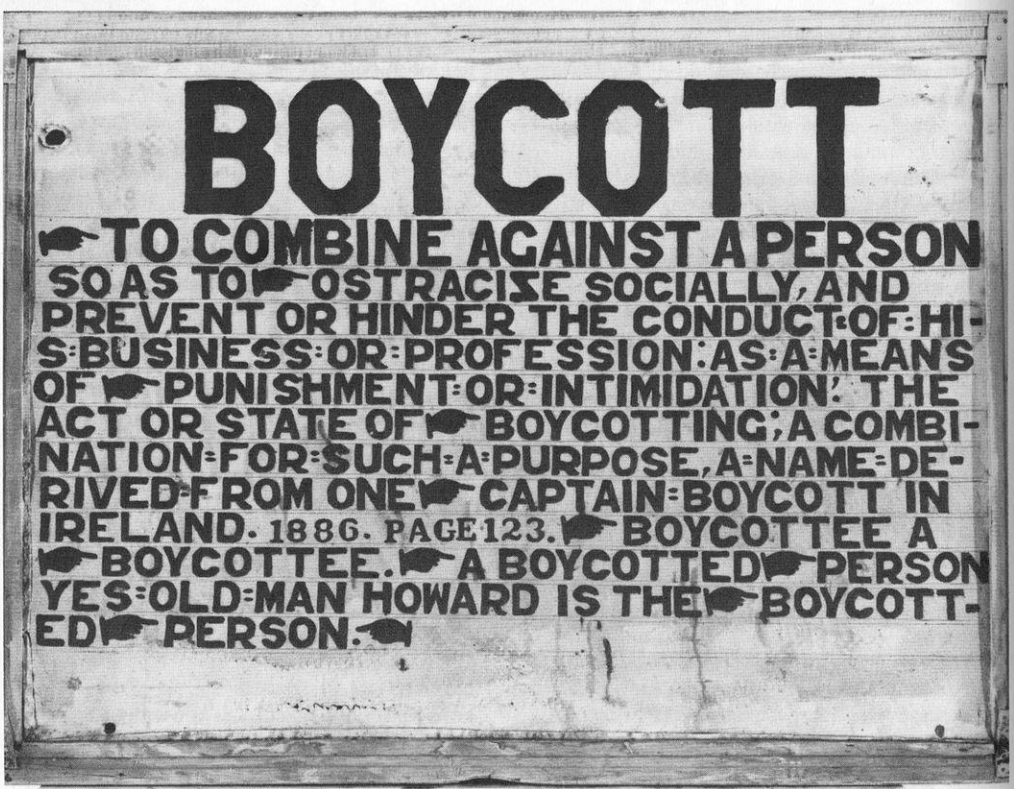
There are several matters that the councils should consider in setting up facilities for community art projects:

- Study each art activity relative to an appropriate facility.

- In the housing of a display, a production, rehearsals, or other activity, study the problems with both the director of the activity and the person in charge of the facility.

- Consider adapting to the use of the arts a variety of buildings initially constructed for other purposes. Often barns, cottages, stores, school buildings, warehouses, garages, fish houses, or sheds of various types may be found and suitably redesigned for arts activity.

- Consult with an architect and one or more persons professionally engaged in the art



An example of Jesse Howard's hand-lettered signs, Fulton, Missouri. Photo by Eric Sutherland. Courtesy: Walker Art Center.

to be housed if a facility is to be adapted from another use or newly built.

- Consider outdoor displays and productions, where the weather is suitable and where technical problems have been carefully studied, since these add beauty and local significance to the program. However, an indoor facility must always be available in case of inclement weather.

- Arrange for displays that may be held wherever the light is right, the art work safe from damage, and wherever people assemble or pass by.

- Rent auditoriums for special programs from schools, churches, or fraternal organizations. In general, when an auditorium is rented, especially on a regular or repeat basis, the more public the use and support of the facility, the more satisfactory the facility is likely to be.

- Consider libraries as a meeting place for small groups seeking to study art activity problems.

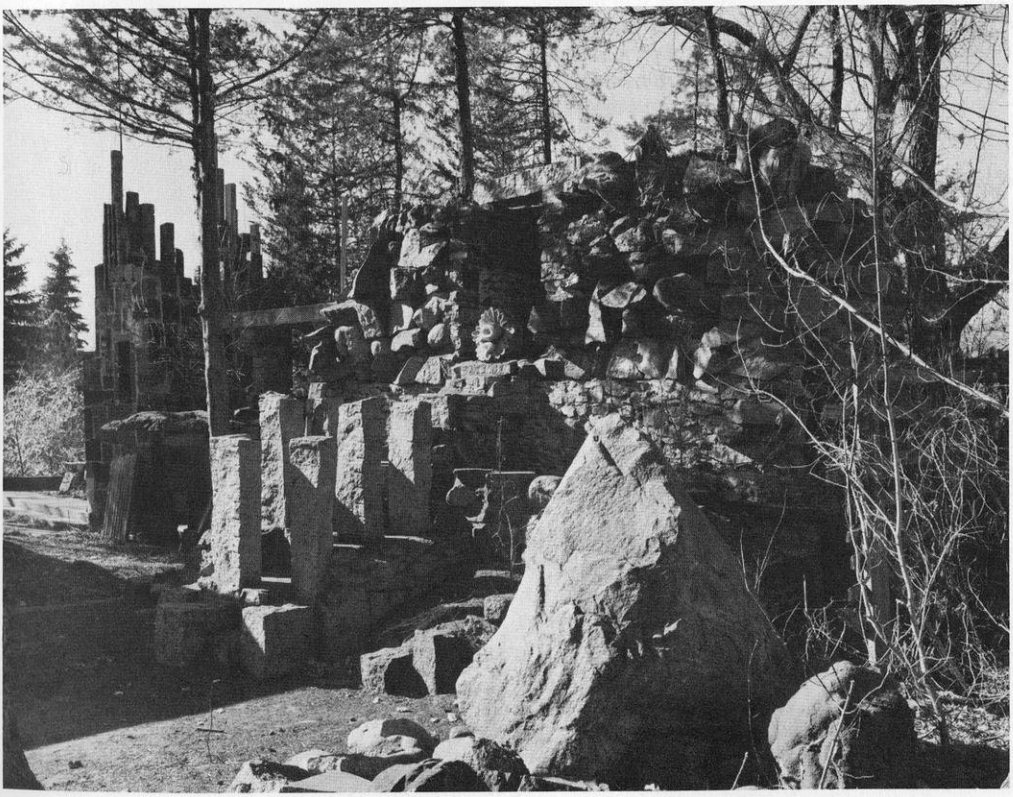
- Consider opening the old one-room schoolhouse for summer recreation and arts programs for area children.

Artists and Art Interests

Many communities have small groups of people who have banded together somewhat informally to share and promote a common interest in a particular art. Although not common, a few places also have people who make their living as professionals in the arts. Such groups and individuals can be of great help to the arts council since they are deeply interested in the ideas the council is trying to promote. If some attempt is not made to involve them or recognize their work, arts groups and individual artists may unfortunately impede the council's progress.

With this in mind, the art council should:

- Assess the community to find out what



The Seven Steps to Hell, an alter by Louis C. Wippich, Sauk Rapids, Minnesota. Photo by Eric Sutherland. Courtesy: Walker Art Center.

artists and art interest groups exist within it. Many councils have a broad policy that includes such groups as garden clubs, literary clubs, writing groups, painting and crafts groups, barbershop quartets, lapidary societies, music clubs, and creative sewing groups.

- Discuss each artist and group in committee, preplanning contacts and foreseeing any diplomatic pitfalls.

- Appoint members to call or visit each artist and group. Choose people who have an entree, who can explain the purposes and aims of the Council, and who will conduct themselves diplomatically.

- Wait patiently following the call or visit. The artist will need time to think about his role in relation to the arts council. The art interest groups will have to discuss their positions with respect to the council.

- Make contact again if nothing is heard within a reasonable period of time. Explore with the artist or group any problems that may have come up in discussion.

- Invite artists and groups to membership in the council. In some communities, it is wise for the council to establish group memberships, so that members of existing organizations can join in a body.

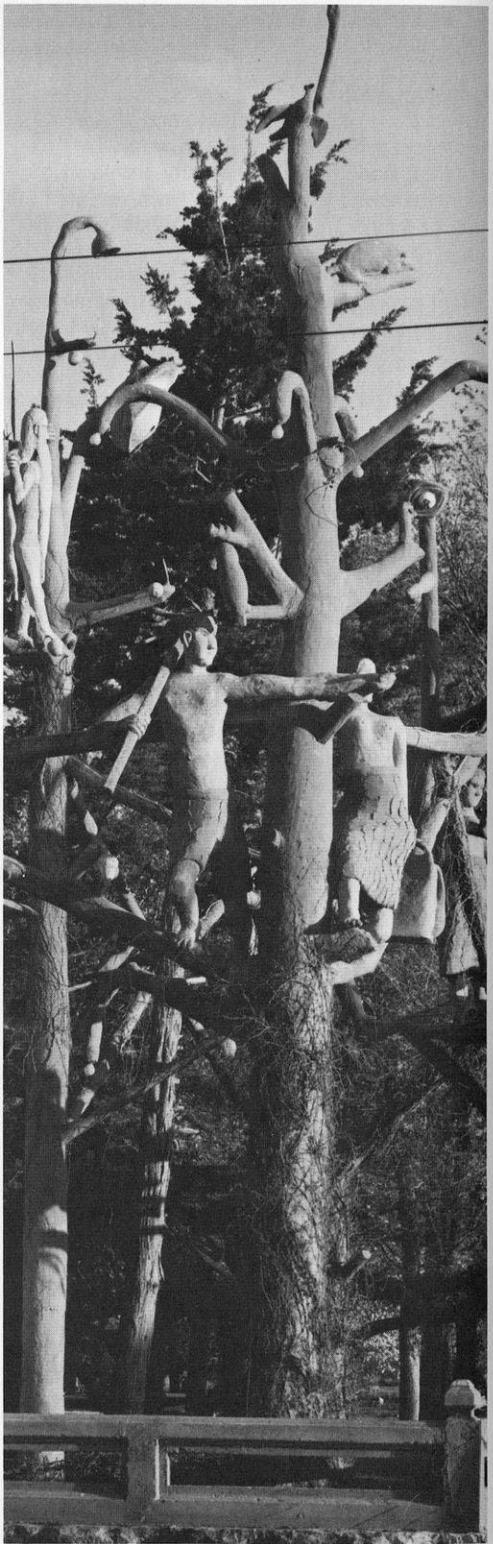
- Invite those who decline membership to participate in an honorary or advisory capacity.

- Maintain good will even if participation is refused. Be certain to include professionals and interest groups on all council mailing lists, and, in the case of groups, to consult them in scheduling council activities in order to avoid conflict with group activities.

- Promote the artist's or group's areas of interest by advertising its activities and cooperating in such events as an autograph party or painting exhibition.

Public Schools

The public schools should be viewed as a major institution in making the arts an important part of community life. They have a built-in interest in arts development, and, in keep-



Garden of Eden by S. P. Dinsmoor, Lucas, Kansas. Photo by Eric Sutherland, (detail). Courtesy: Walker Art Center.

ing with the general standards of American education, schools are required to have dynamic programs in the arts. In addition, the schools have skilled personnel, space for meetings, workshops, and presentations, and the potential for obtaining funds under Titles I, III, IV, and V of the Federal Aid to Education Act for arts projects, including cooperative programming with an agency such as the arts council.

Arts councils should:

- Seek as active members such individuals as the superintendent of schools, the arts teachers, other faculty members, and members of the school board.

- Support the arts programs in the schools and encourage the students to participate in them. For example, the council could sponsor student art exhibits in community businesses, create scholarships in the various arts disciplines, and help promote ticket sales for school concerts or plays.

- Accept a responsibility to mobilize public opinion and to influence the school board and administrators to institute arts programs. Where there are established arts programs, the council should seek to improve them in these ways: increase the size of the school's arts staff; raise the hiring standards for arts faculty; provide new and better supplies and equipment for the arts; improve program facilities by, for example, replacing a gym-auditorium combination with a single-purpose theatre or granting curricular status to the arts.

- Request the school board to develop an adult education program in the arts. It could include a community theatre group, instrumental or choral groups, classes in writing, painting, pottery, sculpture, and other arts and crafts.

- Seek to identify the students most interested in the arts and attempt to interest them in the community arts council by designing arts council programs and projects specifically for youth and including youth in general community projects planned by the council.

Watts Tower, the "boat" inside the towers complex, by Simon Rodea, Los Angeles, California. Photo by Eric Sutherland, detail. Courtesy: Walker Art Center.

- Attempt to build bridges between the arts and athletics. Frequently the school's athletic programs attract the greatest general community interest, and the council may add an artistic element to these events.

- Attend P.T.A. meetings. Such meetings are an opportunity to promote the arts as a whole and the programs of the arts council in particular. By means of lecture and demonstration, the council should make the parents aware of arts programming in the schools and its benefits to their children.

Business

In small communities, as in large ones, businesses and businessmen occupy a central position in the life of the town. Geographically most communities are clustered around the stores and services catering to the buying needs of the community.

Businessmen have a vested interest in community development. Economic development is dependent upon a steady and hopefully increasing supply of consumers and, therefore, most businessmen are keenly interested in factors in their community that will keep present citizens and attract new ones.

Business has reached a point where aesthetic considerations have become almost as important as economic factors. For this reason the small community has the opportunity to become the testing ground for developing a community life in which aesthetics and the arts become the cherished possessions of the majority of the people.

Arts councils should:

- Try to interest businessmen and professional men in becoming active members of the arts council because they are usually influential leaders in the community.

- Involve businessmen wherever possible in planning activities for the community. This means more than approaching them for occasional financial contributions.

- Work closely with the Chamber of Commerce. This is a direct means of reaching many of the local businessmen.

- Initiate special projects in which the businessmen can play a part on their own terms, that is, through and for the benefit of their businesses and for the benefit of the community as a whole.

- Stress to the business community that an arts program is important to individuals and industries when they seek new locations.

Local Governments

The city council, county board, and other units of local government are not ordinarily considered in connection with the aims of arts councils. But in fact, local governments may often be both interested in and important to the arts in the small community. Members of local governmental agencies sometimes need to be educated concerning the importance of the arts, but such education can be very rewarding to the arts council. The local government controls community tax funds, has jurisdiction over use of community-supported facilities, and influences private sectors of the community.

The arts council, in addition to working with the public schools, business groups, and the local government, should consider developing programs in other areas of the community. It should utilize as fully as possible the service of colleges and universities in the area. Religious institutions are also an important part of the fabric of daily life. Consequently, in order for art to become firmly rooted in the community, it should seek the active cooperation of religion.

All of these groups are comprised of individuals, of course, and development of art projects in the community require the participation of all the individuals in the community. A careful consideration of the contribution that the youth, the senior citizens, and ethnic groups can make to art projects reveals their important place in the overall structure. The following ideas should be considered by arts councils:

Youth

In working with youth, arts councils should:

- Sponsor programs for pre-teens or encourage others to do so.

- Allow the teen-agers as much autonomy as possible. The adult arts council should conceive of itself mainly as a facilitating body for programs the young people wish to initiate.

- Work through the schools and their administrators. They can tell you in what facets

of the arts young people have an interest and how the council can sponsor or encourage programs to enrich and augment school offerings.

- Work with established youth organizations such as the Boy and Girl Scouts, the Campfire Girls, church groups, and others.

- Help interested teen-agers to set up a youth arts council. It will be a vehicle for communication between the adult council and the young people, since the youth council acts as a planning committee and sounding board for ideas. Moreover, it is a method for giving teen-agers in small places something of their own in the arts.

Senior Citizens
In working with senior citizens, arts councils should:

- Identify the persons of older years in the community who have sustained arts interest and help them to display their work, or practice their art.

- Invite retired businessmen to assist in financial affairs, and the organization of activities.

- Provide opportunities whereby arts and/or crafts activities may be related to important services to people in the area.

- Draw together older people in a center where they can explore or practice creative activities, but do not exclude them from arts activities with younger people.

Ethnic Groups
In working with ethnic groups, arts councils should:

- Find out what ethnic groups settled and still predominate in the area by reading local histories and talking to longtime citizens.

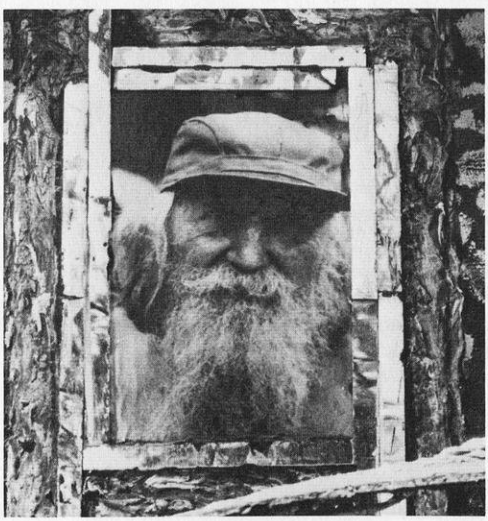
- Determine which groups are most aware of their ethnic heritage. Choose one that has a sense of ethnic pride but is enough integrated into American culture so as not to be exclusive.

- Approach members of the ethnic group with the idea of starting a festival or series of activities with an ethnic theme. Talk to people who have an interest in the arts and enough influence so that their fellows will listen to them.

- Include in the arts council structure members of ethnic groups.

- Proceed with care if the decision is to work through a single ethnic group. In some places, bitter factionalism comes to the surface only after work has begun to emphasize the culture of one nationality. In certain cases, it is best to work toward an international festival with several ethnic groups participating.

These are only a few of the considerations which the arts council, representing the small community and its area, might use in winning support, and success, for the arts. There are many other forces which can and should be involved: the library, the historical group, the service clubs, minority groups and interests, and many other organizations and aspects. The arts in the small community have to involve everyone. The operation has to be an exercise in democracy, or it will not work. Much of our strength as a people has come out of the small community. Strength in the arts can also flow strongly from it. Rightly administered, the arts in small communities across America can have a great deal to do with the creation of a new national identity, in which we become familiar with our roots and proud of our heritage in the arts. □



Self-Portrait by Clarence Schmidt, Woodstock, N.Y., detail. Photo by Eric Sutherland. Courtesy: Walker Art Center.

planning for grassroots arts development: a research study of nine communities in transition

maryo and peter ewell

As a research team, Maryo and Peter Ewell evaluated the impact of various arts programs in Wisconsin. Currently, Maryo is a staff member with the Arts Council of Greater New Haven, and Peter serves as a Teaching Fellow in Political Science at Yale.

> *Works of art that are not remote from common experience, that are widely enjoyed in a community, are signs of a unified collective life. But they are also marvelous aids in the creation of such a life.*
>
> —*John Dewey,*
> Art as Experience

> *The future will see in [art], she herself will once more see in herself, the servant of a community which will comprise far more than "education" and will not have culture but will perhaps be a culture.*
>
> —*Thomas Mann,*
> Doctor Faustus

SUMMARY

This paper assumes that democratic, grassroots art is a basic goal of arts developers and community arts leaders, and attempts to delineate steps to this goal.

**Since this article and Gard's* The Arts in the Small Community *(page 82 of this issue of* Arts in Society*) strongly interrelate, it is suggested that they be read in tandem.*

We surveyed nine communities on their attitudes towards the arts, and the specific reactions of five of these communities towards the arts program for which they had been the setting. We analyzed the changes preliminary attitudes must undergo before "democracy" can be achieved. This seems to be a three-staged process.

1) Initially, the entire population of an area is receptive to the arts, and desires the availability of more arts activity. 2) But the intervention of an arts program results in the well-known phenomenon of women, the well-educated, and the white collar and professional workers being the chief supporters of the program, while the rest of the population grows alienated and bitter towards the arts. 3) Finally, to eliminate the attitudinal split in Stage 2, indigenous programs must be undertaken from within the community; this appears to raise the receptivity and participation of the entire community, erasing the sex, education, and job effects of Stage 2.

It is important (and surprising) to note, however, that attaining the Stage 3 goal of democracy may *depend upon* the attitudinal polarization of Stage 2—and hence developing organizations may have to plan, staff, and fund each grassroots undertaking in *stages* rather than in one all-or-nothing program.

INTRODUCTION

With the rise of the arts council on both national and local levels, democracy in the arts is becoming a widely accepted goal of arts administrators. This new ethic demands the involvement of the entire American public, not just the elite previously associated with the arts. As with any new trend, however, individuals, organizations, and funding sources involved in arts development cannot immediately discern the most efficient paths to their goal. The percentage of programs which fail is high. Criteria of success and failure, in fact, have not yet been defined. Research, the backbone of any established field, is only beginning.

We hope that this study, based on extensive research, can suggest some tangible aids in policy-making in arts development. It consists of an analysis of the University of Wisconsin Department of Extension Arts' three-year program whose goal was "to pioneer in the area of arts development in small communities."[1] The program terminated in 1969; it is most useful to analyze the long-range effects of this program now that five years have passed, for it was clearly a goal of U.W. Extension Arts to change, permanently, arts-related activity in their five chosen project communities. If we find no effects of the program now, the project could, by its own standards, be labeled a failure.

Increased arts activity in a community, however, depends upon basic changes in attitude on the part of a substantial percentage of the population. The presence of an arts project in a community not previously exposed to the arts is likely to be a highly charged emotional issue, stirring up tremendous bitterness and enthusiasm. That this seems to be the case is evident from a small study done in 1968 which compared the attitudes of two towns, comparable in all respects except for the presence of an arts program in one.[2] It seems that towns which are the scene of a major arts endeavor become intensely polarized as a result. In the present study we intend to explore the nature of these opinions and try to extrapolate guidelines for community arts leaders.

DESCRIPTION OF THE 1966-1969 PROGRAM, "THE ARTS IN THE SMALL COMMUNITY"[3]

The Arts in the Small Community is the handbook which grew out of the three-year project. The first question which must be faced, of course, is, "Why bother with small communities at all?" In answering this, the authors state the objectives of their project:

> *Modern art activity can provide a new birth, and new creative directions of usefulness for [small communities]. As art activity is developed, the community is recreated. The vital roots of every phase of life are touched. As the community is awakened to its opportunity in the arts, it becomes a laboratory through which the vision of the region is reformulated and extended. And as the small community discovers its role, as the small community generates freshness of aesthetic response across the changing American scene, American life and art are enhanced. (p.6)*

A Folk Festival, Wisconsin. Date and photographer unknown (pp. 92-93).

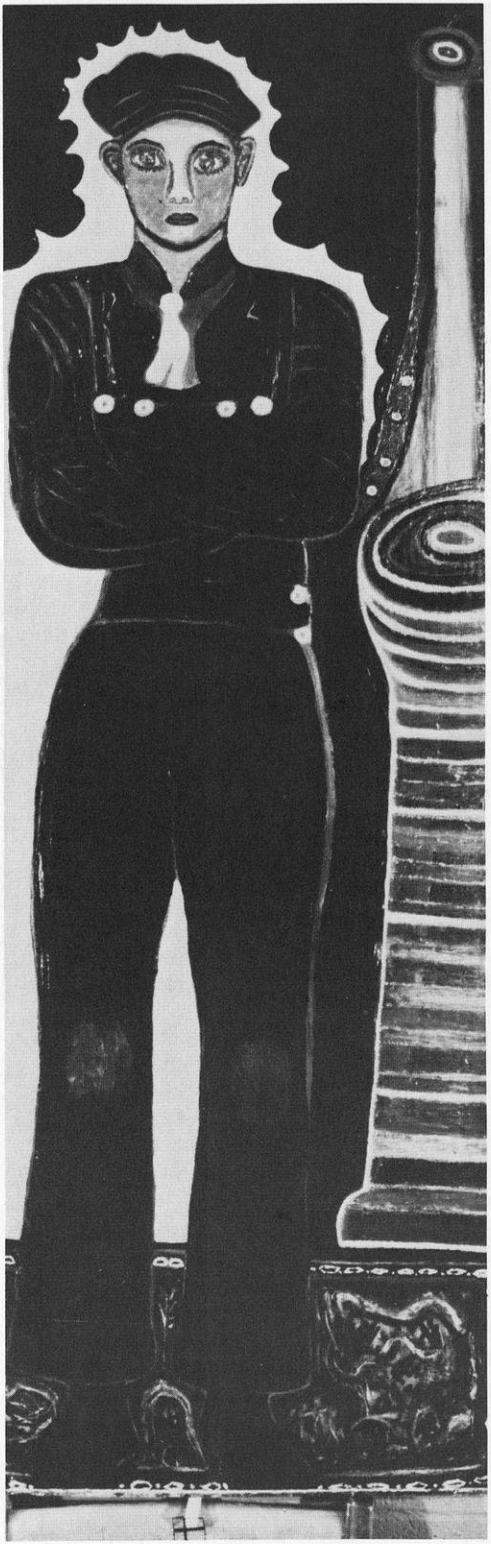
Five communities were chosen in Wisconsin, each with a different size, geographic location, and kind of population. They were similar only in their minimal exposures to the arts. During the three-year period a barrage of activities ensued, each with the goal of encouraging the entire population of the towns to become involved in the arts, in either audience or participant capacities. In the brief descriptions below, only the most important activities are mentioned:

Spring Green, population 1100 in 1965, located in southwestern Wisconsin, is primarily a farming community and market center. Project activities included: the purchase of the unused movie house by an out-of-town corporation for renovation into a theatre; the building of a restaurant from a Frank Lloyd Wright design (built by the same out-of-town corporation); bringing touring plays and movie festivals to town; sponsoring an intensive summer project which included basing the Milwaukee Repertory Theatre in Spring Green for its summer season; and conducting classes in numerous arts forms for adults and children. Of the five towns, Spring Green's project was without doubt the most intensive.

Waupun, population 7935, is a major market center in east-central Wisconsin on the edge of a huge wildlife refuge which draws thousands of tourists. Activities included: hosting a Midwest Sculpture Show; a ten-day fall arts festival coinciding with the fall influx of tourists; the remodeling of the city hall to serve as a civic theatre; the establishment of a community craft center; and visits by theatre and ballet companies.

Portage, population 7822, is a very old and historic community, whose project included: the establishment of the Lively Arts Council (ongoing to date); a planned outdoor amphitheatre (cancelled); numerous touring shows; coffee hours held on each block for neighbors to discuss the arts; and the establishment of a community chorus.

Adams-Friendship, combined population 1861, is a rather poor community in central Wisconsin. Here the project was probably most minimal, but it included ceramics classes; the



Boy in Blue by Lynn Miller, oil on canvas, August, Wisconsin. Reprinted from **Twentieth-Century American Folk Art** by Herbert W. Hemphill, Jr. and Julia Weissman. Courtesy: E. P. Dutton & Co., Inc.

A Day in the Life of Loganville, 1907, Sauk County, Wis. Scenes from the film by Fritz Albert, UW-Extension Journalism. Role play for adults and children by Helen O'Brien, Youth Development Program, UW-Extension Arts,

organization of informal painters' and writers' groups; performances by touring ballet and theatre groups; and a major Sound and Light Show.

Rhinelander, population 8790, is a year-round resort and industrial community in northern Wisconsin. Primarily the project here involved the foundation of a Summer School of the Arts which draws students nationwide. (It is ongoing to date, partially staffed and sponsored by local groups.) As part of the School, numerous readings, plays, musicals, and concerts were offered to the public.

METHOD

Our goal was to test attitudes towards the arts in the five project communities mentioned above, and for purposes of comparison we introduced four similar communities which had had no formal arts program.[4] These "comparison" towns are:

Highland—comparable to Spring Green;

Baraboo—comparable to Waupun and Portage (except that Baraboo is the setting for a U.W. Campus Center with an active arts program.)

Antigo—comparable to Rhinelander;

Wautoma—comparable to Adams-Friendship.

We also, of course, wished to test the related problem of behavior: have people, for example, acquired the habit of attending performances as a result of the grant project?

These research goals resulted in a strategy that was more policy-oriented than survey-oriented. One of the few other pieces of systematic research in the arts, *Arts and The People,*[5] employed a very different strategy based upon a different set of research goals. This study is a pioneering attempt to establish a benchmark of artistic attitudes and par-

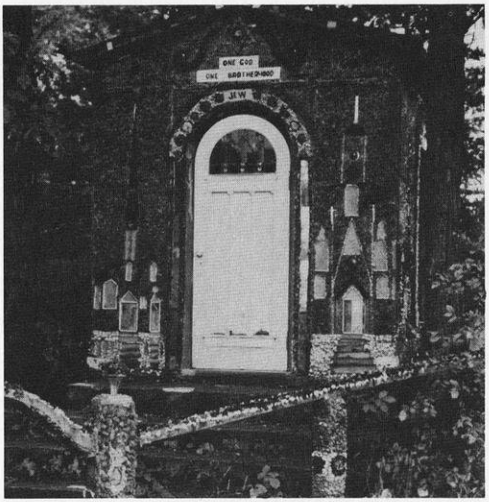
ticipation over a wide and diverse geographical area (New York state). Here the generality of the goal precludes systematic probing of the roots of the opinions and behaviors surveyed. The major finding of *Arts and The People*—that the potential base for the arts is a much broader one than most planners previously believed—is a useful and striking one. But the scale of the study did not allow much analysis of the true nature of this population. To know that 81% of the New York population is receptive to the arts is in itself comforting, but we would be foolish indeed to take this as it stands without hard thinking about the many ways in which this "receptivity" comes out.

The scope of our problem is much smaller. We are dealing with very clearly delineated populations and our analysis is directed at answering some very specific causal questions about the effectiveness of past policy. Since our concern with surveying broad attitudes was small (in the present study), it is particularly satisfying for us to note that many of the findings of the New York survey, especially those pointing to the utility of local organizations, were strongly corroborated by our own.

We developed a questionnaire[6] and mailed it to 150 addresses in each of the nine towns; names were randomly selected from the telephone books. Questions fell into several categories: simple awareness of the arts offerings (if any) in town at the moment; attitudes towards what is currently available; description of the ideal arts situation for the community; actual behavior and performance questions; recollected feelings about the 1966-1969 venture, where applicable.

We received a 40% response rate, high for a mailed questionnaire. Upon examining the respondents, and comparing them with the census figures for age, sex, and occupational distribution, we were convinced that the respondents were truly representative of each community.

Madison. Photos by William Scheutte. "We, in Extension Education cannot teach art, music, drama, the sciences or the humanities to boys and girls in the state. We can only hope to help them find out who they are." — Helen O'Brien



We deliberately omit most statistics for the sake of brevity and readability. The computer analysis was, as can be imagined, massive. However, we are prepared to back up every statement in the following sections with statistics from the cross-tabulation, multiple correlation and regression techniques used. All conclusions here stated are statistically significant at the 90% confidence level or beyond. We append a short methodological appendix for those unfamiliar with statistical testing procedures.

Our basic question, then, is "What determines the artistic life of a town?"

ANALYSIS

I. GENERAL DETERMINANTS OF "ARTISTIC LIFE" (towns taken together)

We present here the results of analysis directed at examining the determinants of artistic life in a town. Several tasks are involved:

A. To assess the effects of *demographic* background factors such as sex, education, and age, upon the artistic life of a town, and, similarly, to assess the effects of *artistic* background factors (involvement in the arts while in school).

B. To compare the performance levels among towns, in order to lay the foundations for assessing the impact of individual programs and for further analysis of each town (treated in depth in Section II).

C. Finally, to weigh the relative effects of background and specific programs in order to judge the "real" impact of programs upon each town.

A. Effects of Background on the Artistic Life of a Community

Six demographic factors plus the artistic background factor will be examined as to their impact on three basic artistic areas: *attitudes* towards the arts, defined in terms of desires (e.g., "there should be more art

Garden with Chapel of Brotherhood by Paul L. Wagner, c. 1930, concrete and mixed media, Sparta, Wis. Photos by Roger Brown. Reprinted from **Twentieth-Century American Folk Art and Artists** by Herbert W. Hemphill, Jr. and Julia Weissman. Courtesy: E. P. Dutton & Co., Inc.

available in town") and awareness of the status quo (e.g., "there is presently an arts council in town); *performance* in the arts through attendance at and participation in arts events and classes; and orientations to *professional versus local non-professional* organizations in the community.

1. Demographic factors

a. Sex. This is a powerful background variable in all three artistic areas. Women are consistently higher than men in favorable attitudes towards the arts. They perceive the importance of arts in the communities as greater than do men, and they desire it more. Further, more women (50%) than men (39%) feel that the amount of art available in the community is inadequate. Women are consistently more active than men in all areas of artistic participation. For example, 50% of women report having attended a dramatic performance in the past year, while only 33% of men did so.

Although the results are ambiguous in the professional versus local question, it appears that the sex-effect is weakened in a local setting: more men are likely to get involved, through attendance or participation, if the organization is locally-based and non-professional.

b. Education. Level of education is also a powerful background factor with effects similar to those for sex. Looking at attitudes, education does not seem to affect awareness of the status quo, but does have an impact upon desires: better-educated people tend to want more art in their communities. 62% of college-educated people report "too little art" while only 37% of high school-educated people do so.

Education also has a considerable impact upon all artistic involvement. Attendance rates for college-educated people run 15-30% higher than those for others. In the cases of both attitudes and activities, however, education effects taper off as high levels of education are reached. While grade school-educated people are less active than the high school-educated, and the high school-educated less active than the college-educated, training beyond college does not seem to matter very much.

The "tapering off" phenomenon in education reveals an interesting pattern in the professional versus local issue. If a professional organization is involved, education effects are as above—college-educated people are the most willing to attend and participate. But if the organizational framework is local, there is no significant difference between the two groups in willingness to attend; only the grade school-educated show a consistently low pattern. The use of a local organization has the effect of weakening the powerful impact of education in artistic performance.

c. Marital status. This has no effect upon either artistic performance or participation.

d. Occupation. The effects of occupation, though not so strong as those of education, reveal a similar pattern. Occupation does not influence perceptions of arts in the community, but has an impact on desires. 60% of professionals and 52% of white-collar workers report "too little art in my community" while only 37% of blue-collar workers and 31% of farmers do so.

People with high occupational status tend to participate more in artistic activities than do others, but here the effects are not quite so important as those for education. As in the case of education, if professional organizations are involved, occupational status tends to determine participation. But if organization is local, the results are even more striking than those for education. All occupational groups are willing to participate with about the same frequency. Farmers, for example, shift from 38% to 60% in willingness to participate when the framework is shifted from professional to local, while white collar and professional workers remain stable at about 70% and 80% respectively.

e. Age. This variable factor has a slight impact on perceptions of arts in the community, but very little on desires. Age has no effect upon participation in the arts.

f. Length of residence. This has a slight impact on both perceptions and desires. New residents perceive art as less important than people of longer residence. On the other hand, new residents are slightly more likely than others to participate in what arts activities are available.

2. Artistic background

As might be expected, artistic background, as reflected in school experience—participation and attendance in arts events—is highly associated with both artistic attitudes and performance.[7] School participants outnumber non-participants approximately 3 to 2 in pro-art attitudes and participation, and those who attended in school outnumber those who did not 2 to 1. It is interesting to note that, unlike general background factors, the effects of artistic background are not changed by substituting a local for a professional organization in the community. The "habit" of participation seems to override the effects of any particular organizational arrangement.

Since artistic background affects the artistic life of the community, it is important to inquire briefly into the determinants of artistic background. Once again, it is not surprising to learn that sex, education, and occupation are all highly associated with artistic background in the expected way. This suggests the possibility of a two-staged effect upon the artistic life of the community. While artistic background has an impact, it is itself affected by general background. At the same time, general background has a direct impact upon the artistic life of a community.[8]

In general, we see that artistic attitudes and participation in community arts are to a large extent determined by education, occupation, and sex. This is hardly startling. Program administrators have long been aware of the problems they face in getting people—especially men—with low education and low occupational status involved in the arts as either participants or consumers. What *is* a striking finding is that use of a locally-based non-professional organization often drastically reduces the effects of general background. Local organizations have the potential of involving a much greater variety of people than do centrally-administered professional groups visiting the community.

B. Differences in Performance by Town

1. Attitude.
Two project towns, Spring Green and Adams-Friendship, are at the extremes in reporting "too little art" in their communities—13% and 87% respectively. Two non-project towns, Baraboo (28%) and Highland (70%) exhibit the same patterns, but less strongly. Antigo, a third non-project town, closely

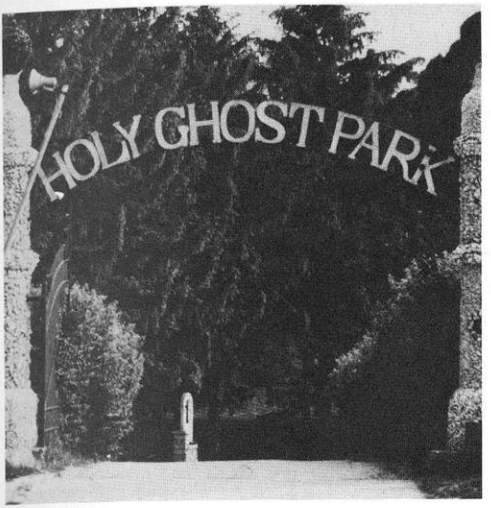
Holy Ghost Park, by Father Mathias Wernerus, c. 1921-31, mixed media, Dickeyville, Wis. Reprinted from

follows Highland with 63% reporting "too little art" in the community. The remaining towns, three project and one non-project, lie in the middle, at about 40% reporting "too little."

These relationships appear complex—and so they are—but making sense of them is not too difficult. First, it seems clear that the effects of projects are not uniform—different towns are affected in different ways. Spring Green was the target of the most intensive project, while Adams' project was the most minimal. What appears to have happened is straightforward: Spring Green residents are artistically satisfied, while Adams-Friendship residents desire satisfaction more than any other town. The maximal program in Spring Green reduced demand by providing multiple opportunities; the minimal program in Adams-Friendship created demand by providing a glimpse of what could be. This interpretation is reinforced by the fact that Spring Green and Adams-Friendship residents both report programs to have had a great impact—more so in fact than in any other project town.

The fact that Baraboo exhibits a pattern similar to Spring Green's may be accounted for by the existence of the U.W. Center in town with its active arts program. Highland and Antigo seem to want programs, but not as much as Adams which has had a taste of one.

2. Performance.
Our findings for artistic participation generally



Twentieth-Century American Folk Art and Artists by Herbert W. Hemphill, Jr. and Julia Weissman. Courtesy: E. P. Dutton & Co., Inc.

follow the pattern of attitudes outlined above. Spring Green residents are high participants in all activities, while Adams residents are low participants. Reflecting their attitudes, however, Adams-Friendship residents are by far the most willing to travel elsewhere to participate in arts activities. Thus their low participation seems to be largely caused by the lack of opportunity in the community.

As expected, Baraboo residents are high participants in most activities. Highland and Antigo both report very low participation, though not as low as Adams-Friendship residents. Unlike Adams, however, neither report undue willingness to travel.

Taken together, results for attitudes and for participation yield a very consistent picture. Arts programs influence both the level of demand for arts in the community, and the level of demand-fulfillment. Spring Green is a highly fulfilled community with high participation and little desire for additional opportunities. Adams is a highly motivated but as yet unfulfilled community. In both cases, programs seem to have had considerable impact though in different areas.

Participation rates for the other three project towns are generally higher than those for non-project towns with the exception of Baraboo which enjoys the active Arts Extension programs. Yet these three towns exhibit only average desires for more artistic opportunity. Here the effect of projects seems to have been to raise demand slightly and to then satisfy the raised demand. This results in raised participation but only an average sense of satisfaction.

Thus we may tentatively conclude that minimal programs raise demand without raising participation, maximal programs eliminate demand through full satisfaction, while moderate programs raise both demand and participation slightly, resulting in higher participation, but a basically unchanged level of satisfaction.

C. Combined Effects

Knowing the independent influences of each background factor on artistic attitudes and participation is only part of our story. We would also like to know the *relative* importance of these factors in their influence. Multiple regression is a statistical technique which allows us to gain such knowledge.

On both attitudes and performance, sex and education emerge as the most powerful general background factors. Occupation is not nearly as important a factor as simple tabular analysis had led us to believe. As expected, artistic background emerged as an independent factor, although weaker than might be thought at first as inherent "education effects" are now eliminated. The presence of a project appears to be an important factor in attitudes, but not in performance. This seems reasonable given our earlier finding on the different effects of varying levels of project intensity. While in a maximal program participation was increased, in moderate programs satisfaction was increased more than levels of participation were raised.

II. RELATIONSHIPS WITHIN TOWNS (towns analyzed individually)

In the preceding section we have noted the effects of background on performance in general. Next we would like to know whether these effects are consistent or differ among towns. If there are differences, we may legitimately ask if the presence or absence of a project could account for them. For example, we previously noted that people with higher education tended to have more favorable attitudes towards art in their communities, and to participate in activities to a greater extent than those with less educaion. We now want to know whether this is a general effect

occurring in all towns, or just in some. If it occurs only in some, we want to know if the presence or absence of a project may have had something to do with it.

Our analysis reveals two things. First, there is no significant difference between towns in the effects of background factors on *participation* in arts activities. Second, towns may be broken down into three groups, each with its own pattern of relationships between background factors and attitudes towards arts in the community.

In line with our previous findings, Group I consists of a single town—Spring Green. While sex, education, and occupation are all strongly associated with participation in Spring Green (as they are in all other towns), these background factors have absolutely no impact upon attitudes towards the arts in the community.

Group II consists of the other four project towns—Adams-Friendship, Portage, Rhinelander, Waupun—and one non-project town—Baraboo. Group II displays just the opposite pattern from Spring Green. Here sex, education, and sometimes occupation are generally related to artistic attitudes; female, highly-educated, high-status people tend to favor more art than others. Participation, as in Spring Green, is also associated with these factors.

Group III, consisting of the remaining three non-project towns—Antigo, Highland, and Wautoma—lies between Groups I and II. Background factors occasionally affect attitudes, but not across the board. Sex seems to be the most consistent factor, with education and occupation following in that order.

We are now in a position to assess the impact of projects on a somewhat higher level. Once again, we have a pattern with project towns at the extremes of a distribution, with non-project towns (except Baraboo) in the middle. In Spring Green, the impact of background upon attitudes was *eliminated;* in the other towns this effect was *amplified.* (The presence of Baraboo in Group II, once again, seems explained by its "abnormal" exposure to the arts through the University system.) Our earlier hypothesis that the intensity of the project is the key to unraveling the mystery again seems supported by the fact that Adams, the town with the least intense project, is closer to the non-project pattern than any other Group II town.

We earlier made the point that projects of moderate to low intensity seem to shift attitudes more than behavior. We now can see that this shift has taken place along lines of education, occupation, and sex. A community "elite" is mobilized with raised expectations and desires. It is only in situations with a high level of intensity, such as in Spring Green, that the expectations of the elite are met (with greater participation, accordingly, on their part), but participation is also spread throughout the community—attitudes are no longer affected by sex, education, and occupation. While the raised level of participation is still to some extent affected by background factors, there is a consensus among people of differing backgrounds as to the value of the arts in their community.

III. CONCLUSIONS

We suggest that there are three distinct ways in which a community arts project in the *National Plan* mold can succeed.

First, and most simply, the absolute level of participation in arts activities may be increased. Success is here measured in terms of the sheer numbers of people attending events, with little attention paid to who the participants are, or what their motivations are.

A second criterion of success is an increased demand for arts in the community—a shift of attitudes. Here again, the absolute level of demand is the focus; little attention is paid to the source of the demand.

The final and most complex criterion of success is to make the arts more democratic. This criterion implies both an increase in participation and a *redistribution* of participation. People of widely differing backgrounds ought to be motivated to participate.

Our general conclusion is quite simple. Different levels of project intensity result in different kinds of success. But we must remember that towns characterized by different kinds of success may behave quite differently. Spring Green, the town with the most

One of Herman Rusch's arched cement garden sculptures, Cochrane, Wisconsin. Photo by Eric Sutherland. Courtesy: Walker Art Center.

intense project, comes closest to attaining the democratic ideal. Participation is very high, and people of differing backgrounds have similar attitudes. Other project towns (and Baraboo) have increased participation slightly, and changed attitudes a great deal, but at the price of appearing less "democratic" than towns with no project at all.

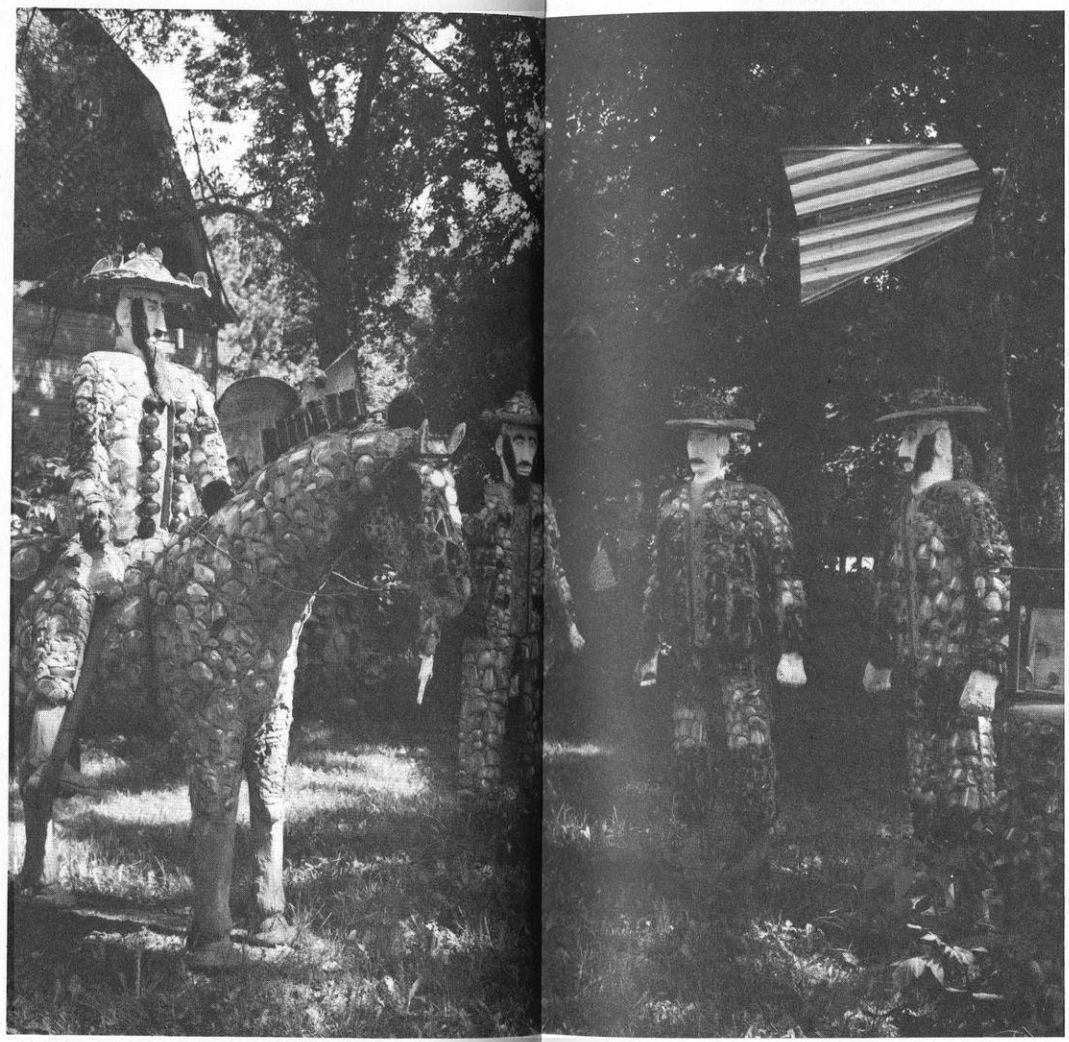
But is it really the intensity of its project which gives Spring Green its distinctive character? If this were true we could argue that only time and money stand in the way of successful community arts development. Unfortunately the evidence is against such a simple conclusion. At the close of the project in Spring Green we collected data similar to that presented here.[9] Those results are striking when compared with the present results. Then, despite the intensity of its project, Spring Green appears as any Group II town. Like these others, attitudes had shifted, but along educational lines. Far from fostering a more democratic view of the arts, the project polarized the community.

What happened since 1968 to change Spring Green into a Group I town? In the 1968 study we noted that the *only* area on which Spring Green was not polarized was orientation to local drama: everyone thought it would be the only way of achieving democratic arts and ending the polarization.

Spring Green in fact developed a powerful local non-professional organization, the River Valley Theatre, Inc. It is probably this group's activities which have made the arts a "household activity" in Spring Green.

But it is important to stress the fact that this group, while it received considerable outside encouragement, was independent of any central control. Its leadership is dynamic and talented; its success has been of its own making. It is also important to point out that Spring Green, due to its growing importance as a resort area, is probably endowed with an unusually sound financial base for local arts development.

These two elements, quality of local leadership and soundness of financial base, are probably the main determinants of successful transfer from Group II to Group I status. Neither is subject to direct control by a central development agency, although both may be influenced, the first by active encouragement of local talent, and the second by limited financial support of local organizations from central resources. The role of a central agency is thus likely to be quite limited in the Group II - Group I transition. But its impact through centrally-directed programs seems crucial for the Group III - Group II transition.



Standing men with horse and rider by Fred Smith, Phillips, Wis. Photo by Eric Sutherland. Courtesy: Walker Art Center.

Let us now try to forge these pieces into a coherent picture—and it is an exciting one for policy-makers in the arts.

IMPLICATIONS AND A POSSIBLE SOLUTION

The policy implications of these conclusions are complex. While it seems that centrally-administered, non-indigenous programs of community arts development have the desirable effect of increasing the demand for arts activities, they have the less desirable side effect of mobilizing only the highly educated. Although we have considerable evidence that employing a local organization increases "democracy," we have no evidence to believe that a local organization would succeed in a community whose attitudes towards the arts *had not already undergone a considerable shift.* There is much evidence to believe that Spring Green's River Valley Theatre group was created as a reaction to the project experiment, and that its success is largely as an alternative.

This suggests that the utility of large community arts development projects is confined to the *initial* stages of a policy aiming at increasing *both* participation and democracy in the arts. The *middle* stages of such a policy seem to demand encouraging predominately local organizations as soon as feasible, where the original administrators of the project serve as consultants on call, only. Towns such as Adams-Friendship, where demands have been increased, but participation possibilities are limited, seem prime targets for such an effort.[10] Finally, the arts developers will achieve their goal—of erasing themselves from the scene.

Thus, the organization (or individual) whose goal is community arts development must keep its role clearly defined. Its function is to create an attitudinal readiness for the arts in a democratic framework—it cannot expect to bring about the grassroots changes alone. After the organization's initial intervention in a community, this job is best left to indigenous groups.

How to encourage the founding of such groups without their being a satellite of the original organization is, of course, a major problem. One possible solution might be found in the U.W. department of Extension Arts' current experiments with the "community arts specialist" concept. The community arts specialist would be a person native to, and residing in a community or area who would be salaried by the original organization, but who would otherwise be totally independent of it. His job would be the encouragement of indigenous groups to "take the arts into their own hands." There is considerable evidence that the experimental community arts specialist in the field since January, 1973, is indeed achieving the goal of democratic arts in his geographic area.

We feel that the days of blind spending and major undertakings in the arts, which are not followed up, must end. It seems clear that fostering democracy in the arts is *not* an impossible dream, but depends upon a multi-staged process. Too often an arts program gets no further than the first stage, and when attitudinal polarization occurs, it is written off as yet another failure—and federal and state

arts council money goes instead to safer ventures like established symphony orchestras and theatres. It is rare that a follow-up to an apparent failure of a community arts program occurs—and developers may never realize that they may have been on the brink of success all along.

We hope that the preceding may serve as a basis for more carefully-planned, multi-staged projects—we believe that democracy in the arts in America is *not* despairingly far away, but could be much closer than anyone suspects.

TECHNICAL APPENDIX

All statistical testing is designed to answer a simple question: "to what extent might the results obtained from sampling a population be due to pure chance rather than due to any substantive factor?"

For an example of the application of this question to a substantive case, let us turn to our first finding—that women tend to perceive too little art in their communities more often than do men. The results break down as follows:

	Sex	
	Male	Female
Too much art	3 = 2.6%	3 = 1.3%
Right Amount	66 = 57.9%	100 = 48.2%
Too little	45 = 39.5%	114 = 50.4%
	N = 114	N = 225

Total: 100% = 340 respondents

340 respondents may be treated as a "large" sample, so we are statistically justified in using a fairly simple procedure. Our object is to set up "confidence limits" for our obtained percentages within which the real answer may be asserted to lie with a given level of confidence. In this case, for example, we may be 95% sure that the real answer for the number of men responding "too much" does not vary more than 7.6% from the obtained answer. The corresponding variation for women is 5.4%. As the obtained difference between men and women on this issue is 10.9% and the sum of our two confidence limits—13.0%—exceeds this, we cannot be 95% sure that men and women don't feel the same way. We can, however, be 90% sure. Here the confidence limits are 5.9% for men and 4.3%—a total of 10.2%. Thus it is not likely that the difference between men and women which we observe on this issue is due to chance. Similar tests have been applied to all cross-tabulations generated by this analysis. Each assertion in words in the text is derived from a series of such tests.

An additional indicator of the significance of sample results is their consistency. Our questionnaire was composed of clusters of questions dealing with the same issue. The fact that different indicators yielded the same pattern of results provides us with heightened confidence that we are indeed measuring something real.

Attempting to ascribe causes in statistical analysis is at best a tricky business. What we have done here is to use the above "consistency criterion" to test out hunches in the data. For example, from our result that Adams residents are greatly above average in seeing "too little arts activity" in Adams, we have a hunch that the town has been culturally stimulated, but not fulfilled. We think that they would participate if given the chance. What other questions can we examine to support this hunch? Willingness to travel seems appropriate; high willingness to travel should indicate high desire and low fulfillment. Checking this hypothesis with the data, we find that Adams residents do exhibit high willingness to travel.

While it is not our purpose here to present a lengthy argument in favor of a certain kind of research design for arts research, it is perhaps appropriate to end this technical discussion with a consideration of the advantages of studies of this kind. First, the fact that research is focused on a particular problem in a limited geographical area makes such studies of immediate policy valuable. Second, and perhaps more importantly, this focus makes the research process much more efficient—smaller samples are required to detect gross effects, and shorter questionnaires, suitable for mailing, may be employed. With careful planning and attention to proper techniques in analysis, we believe a study such as this to be well within the resources of most arts councils, arts development organizations, and university departments. □

[1] Federal Grants A-02042-1; A-68-0-57; A-69-0-53; July 1966 - June 1969. Grants given by the National Endowment for the Arts to the Office of Community Arts Development, University of Wisconsin-Extension.

[2] See Maryo Whitmore and Peter Ewell, "An Assessment of a Community Arts Development Project."

[3] See Gard, Kohlhoff, Warlum, Friou, and Temkin, *The Arts in the Small Community: A National Plan,* available from the Department of Extension Arts, University of Wisconsin-Extension, Lowell Hall, Madison, Wisconsin 53706.

[4] By "similar" we mean that a town is comparable in size, rate of growth, and geographic area to a project town.

[5] *Arts and The People,* conducted by the National Research Center for the Arts, was sponsored by the American Council for the Arts in Education and the New York State Council on the Arts, 1973. Copies are available for $5 from Cranford Wood, Inc., 310 E. 75 Street, New York, New York 10021.

[6] A sample copy of the questionnaire is appended. For non-project towns, questions 27 and 28 are omitted.

[7] Since almost no respondents had had any formal training in an art form, we ignored this aspect of "artistic background."

[8] We discovered a similar "two-staged" effect among practicing artists in Wisconsin. See Peter Ewell and Maryo Whitmore Ewell, "Democracy in the Arts: An Analysis of the Wisconsin Regional Arts Project."

[9] Again, refer to Maryo Whitmore and Peter Ewell, "An Assessment of a Community Arts Development Project."

[10] Indeed this seems to be the notion behind the "arts council" institution of the *National Plan,* but this notion is not well-defined.

[11] Write to Professor Edward Kamarck, Research and Statewide Programs, 728 Lowell Hall, Madison, Wisconsin 53706, for information.

Angel with raised arms by Fred Smith, Phillips, Wis. Photo by Eric Sutherland. Courtesy: Walker Art Center.

SAMPLE COPY OF A QUESTIONNAIRE

Waupun

Sex: Male_____ Female_____; Age:_____; Marital Status:_____

1. How long have you lived in town? _____ years.

2. Please check all of the following schools you have attended.
   Grade School:_____ High School:_____ Vocational School:_____ College:_____
   Graduate School:_____ Art School:_____ Military Academy:_____ Other:_____

3. What is your occupation? _____

4. Do you have school-age children living at home? Yes:_____ No:_____

5. When you were in school, did you PARTICIPATE in dramatic performances, concerts, or exhibits? Yes:_____ No:_____
   How frequently did you do so? Regularly:_____ Occasionally:_____ Seldom:_____
   Don't Recall:_____

6. When you were in school, did you ATTEND dramatic performances, concerts, or exhibits? Yes:_____ No:_____
   How frequently did you do so? Regularly:_____ Occasionally:_____ Seldom:_____
   Don't Recall:_____

7. How important are the arts in community life? Very Important:_____ Moderately Important:_____ Not Very Important:_____ Completely Unimportant:_____

8. How important do you think the arts *should* be in community life? Very Important:_____
   Moderately Important:_____ Not very Important:_____ Completely Unimportant:_____

9. How much are the arts stressed in young people's education in Waupun? A Lot:_____
   A Moderate Amount:_____ Not Too Much:_____ Not At All:_____ Don't Know:_____

10. How much do you think they *should* be stressed?
    A Lot:_____ A Moderate Amount:_____ Not Too Much:_____ Not At All:_____

11. Can you get an educational TV station in Waupun? Yes:_____ No:_____
    If no, would you like one? Yes:_____ No:_____
    If you can get an educational station, what percentage of your family's viewing time is with this channel? _____
    What changes would you suggest to make this channel more interesting?

12. How do you feel about the amount of arts activities that are available to you or your children (excluding TV) in Waupun?
    Too Much:_____ Just Right:_____ Too Little:_____

13. Please arrange the following sources according to how much you think they contribute to present arts activity in Waupun. (Put a 1 beside the source you think is most important; put a 2 beside the source you think is next important, etc.) Leave blank the sources that make no contributions.
    _____schools
    _____area colleges
    _____UW Extension agents (county, home, continuing education agents)
    _____local clubs or organizations
    _____professional touring groups
    _____area churches
    _____other (specify) _____

14. Have you seen a live drama performance in the past year? Yes:_____ No:_____

15. Have you seen a live concert in the past year? Yes:_____ No:_____

16. Have you been to an art or arts-and-crafts exhibit in the past year? Yes:_____ No:_____

17. Have you taken an art or craft class in the past year? Yes:_____ No:_____

18. Have you gone out of town to attend any of these? Yes:_____ No:_____

19. Would you ever consider going out of town to attend any of these? Yes:_____ No:_____

20. If you have children living at home, do they belong to 4-H? Yes:_____ No:_____

21. Have they ever participated in 4-H band, chorus, or plays?
    Yes:_____ No:_____ Don't Know:_____

22. Have they ever worked on an arts-and-crafts project for 4-H?
    Yes:_____ No:_____ Don't Know:_____

23. Is there an arts council in Waupun? Yes:_____ No:_____ Don't Know:_____
    If so, have you ever been involved with it (go to meetings, work on their projects, etc.)?
    Yes:_____ No:_____

24. Suppose that a PROFESSIONAL theatre group from Milwaukee, Minneapolis, or Chicago were brought into Waupun for the summer, living there and performing regularly, at reasonable prices.
    Would you attend performances? Yes:_____ No:_____ Uncertain:_____
    Would you encourage your children to attend? Yes:_____ No:_____ Uncertain:_____
    Would you help publicize the events? Yes:_____ No:_____ Uncertain:_____

25. Suppose that in addition to performances, classes were offered by these PROFESSIONALS in art, dance, drama, crafts, for children and adults, again for reasonable prices. If they were held at a time that you could attend,
    Would you attend classes? Yes:_____ No:_____ Uncertain:_____
    Would you encourage your children to attend? Yes:_____ No:_____ Uncertain:_____
    Would you help with publicity? Yes:_____ No:_____ Uncertain:_____

26. Suppose that instead of an out-of-town professional company, live performances were offered regularly with PEOPLE FROM WAUPUN doing all of the acting, directing, technical work, and sponsorship, at reasonable prices.
    Would you attend performances? Yes:_____ No:_____ Uncertain:_____
    Would you encourage your children to attend? Yes:_____ No:_____ Uncertain:_____
    Would you help with publicity? Yes:_____ No:_____ Uncertain:_____

27. Do you remember the program in Waupun from 1966-69 which involved productions like "Die Fledermaus," visits by the Wisconsin Ballet Company, the Community Craft Center, the formation of the Penrock Writers group, and the Fall Festival and Midwest Sculpture Show? Yes:_____ No:_____ I wasn't living here then:_____
    If yes, would you care to see such a program repeated in Waupun?
    Yes:_____ No:_____ Uncertain:_____
    How much value do you think the program was to Waupun? Very Important:_____ Moderately Important:_____ Not Very Important:_____ Totally Unimportant:_____
    Why?

28. How important are such arts activities in general community life, for business, recreation, or people's satisfaction with Waupun? Very Important:_____ Moderately Important:_____ Not Very Important:_____ Totally Unimportant:_____

arts management and the art of music

william hutchinson

Associate Professor of Music and Associate Dean, College of Fine Arts, UCLA. He has recently served as Chairman of the Executive and Advisory Committees of UCLA's Arts Management Program.

Some artists, indeed, many who are concerned by the state of the arts in our society, look to the emerging academic field known as "arts management" for a better accommodation of the arts within our culture. One hopes that the gradual turning of advanced managerial concepts and procedures toward public and not-for-profit sectors and, specifically, toward the fine arts, will unravel some of the seemingly insoluble problems that remain associated with the arts in our time.

Such anticipations are not unrelated to the social history of the arts in Western culture, summed in respect to music by musicologist Paul Henry Lang:

> *The democratic diffusion of music has, with its many advantages, one great drawback, and that is that in its wake music must always appeal to the tastes of its consumers in order to survive. As long as music was an aristocratic luxury no one questioned the value of art for its own sake, even though its position was socially dependent. But the instant art rose above its public and became autonomous and socially independent, the anomalous situation was created whereby art, now freed from its exterior bonds, was compelled to shoulder an immense burden, the service of the "public."* Thus the intelligent and fruitful management of the art of music is still another of those difficulties that must be added to the growing list of problems that democratic society must solve for its own salvation. *(emphasis added)*

Professor Lang's admonition (published in an editorial in the *Musical Quarterly,* Oct., 1947) is still valid. Art is, in essence, a continuing and free exploration of man's expressiveness in selected and evolving media. We must ask ourselves whether we have not at least occasionally failed to include a full support for both a broad public presentation and an enlargement of that expressiveness among our other major commitments to education in the arts, leisure opportunities of an artistic nature, and the needs of established institutions devoted to the performance or exhibition of one segment or another of the arts.

Untitled. Photo by Earl Dotter, **Mountain Review.** Courtesy: Appalshop, Inc., Whitesburg, Kentucky.

Management as a general discipline, a system of thought, has been described by one management theorist as "the art of knowing where you are, where you want to go, and how to get there." To begin discussion of the possible larger implications of arts management for the art of music, let us agree that this approximation lies close to the heart of the art of management. If that is so, one attribute of the relationship of management theory to any of the arts is readily apparent: a full application of modern management theories and techniques—let us say, the development of a comprehensive and self-reliant profession of arts management—could have extensive significance. For the prospect would be not merely of updated accounting, fund-raising, and box-office techniques, nor merely of managerial staffs more fully cognizant of the arts and the production techniques associated with them; it would be in addition to these an ongoing commitment to the analytic and, when possible, synthetic consideration of the state, goals, and needs of the arts in contemporary society.

Analysis of this kind, if performed objectively, need not be threatening. It would mean the collation and integration of data descriptive of the totality of what can be thought of as the "art network" in our culture, thereby providing information from which increasingly enlightened decisions can be made, and the availability of sufficiently systematized data from which discussible conjectures of improved integrations of the arts in our culture can be made.

Can we now even suggest what an "analytic consideration" of the arts (or even one of the arts, say, music) in contemporary society would disclose? Certainly such a task cannot be accomplished satisfactorily at the moment, for the necessary data remain both uncollected and uncentralized. Yet one is led to examine the task, if for no other reason than the need to identify hurdles before they can be effectively surmounted. I propose therefore to explore the possibility of beginning that analytic consideration of the state, goals, and needs of the arts by asking in a general and discursive way the first of these "managerial" questions—where are we?—in respect to one of the arts, music; and to pose this question (albeit prefatorily, because of the unavailability of sufficient information) in the objective terms characteristic of management research. Further, for practical reasons explained below, I shall view music only within one segment of culture, i.e., social organizations.

To fully discern music within contemporary culture, and to do so objectively, would be to understand its integration or interrelationships within what sociologists call "total culture." One way to explicate the accommodation of any of the arts within our total culture lies in the application of concepts current in sociological (and anthropological) thought, namely, total culture viewed as a congeries of material, ideational, and social elements. For example: the material element of total culture, sociologically defined, includes the culture's natural environment, its realized potentialities for the production of raw materials, and its technologies for the distribution and reproduction of raw materials. For music, an analysis of the material segment of culture would show the dependence of that art upon sufficient wealth and leisure for its cultivation, and would point out those technological and distributive capacities, such as broadcast and recording techniques, that are characteristic of recent Western technology.

The ideational segment of total culture, again, when sociologically defined, encompasses those shared attitudes or points of reference toward experience that are manifest in science, religion, ethics, and for our purposes, beliefs held in respect to values in and of music. Included would be cultural assumptions of what is "good" music, classification of music by its function, such as popular, classical, and so forth, and attitudes that are generally held toward the creative, craftlike, and communicatory nature of music.

But it is in the third of these conceptually separable segments of total culture that one encounters phenomena directly and rapidly responsive to new information, discussion, and emerging public interests. For while the material and ideational characteristics of culture are, for obvious reasons, slow to change, the social segment—that broad spectrum of social organizations that range from personal associations to the larger aspects of governmental and national institutions—can be expected to be responsive to demonstrated need, well formulated goals, and so forth.

What are the primary social organizations

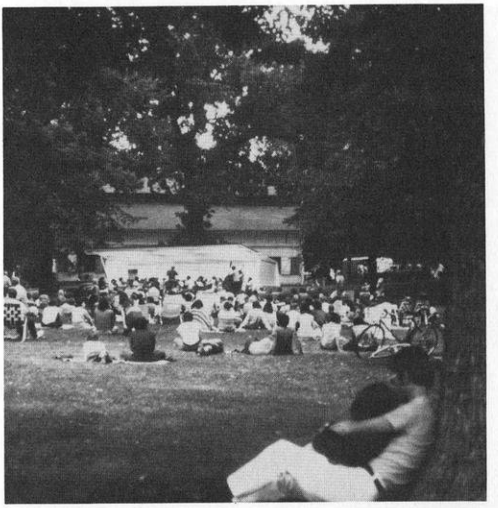
focused upon music? Principal among the larger social organizations for the arts, including music, are: (1) education; (2) institutions that perform or exhibit the arts; and, (3) agencies, such as art councils and other state or national institutions whose responsibilities include the recognition, encouragement, and direct support of the arts within our culture.

Education provides a convenient first case study, even if the data descriptive of education in music are fragmentary.

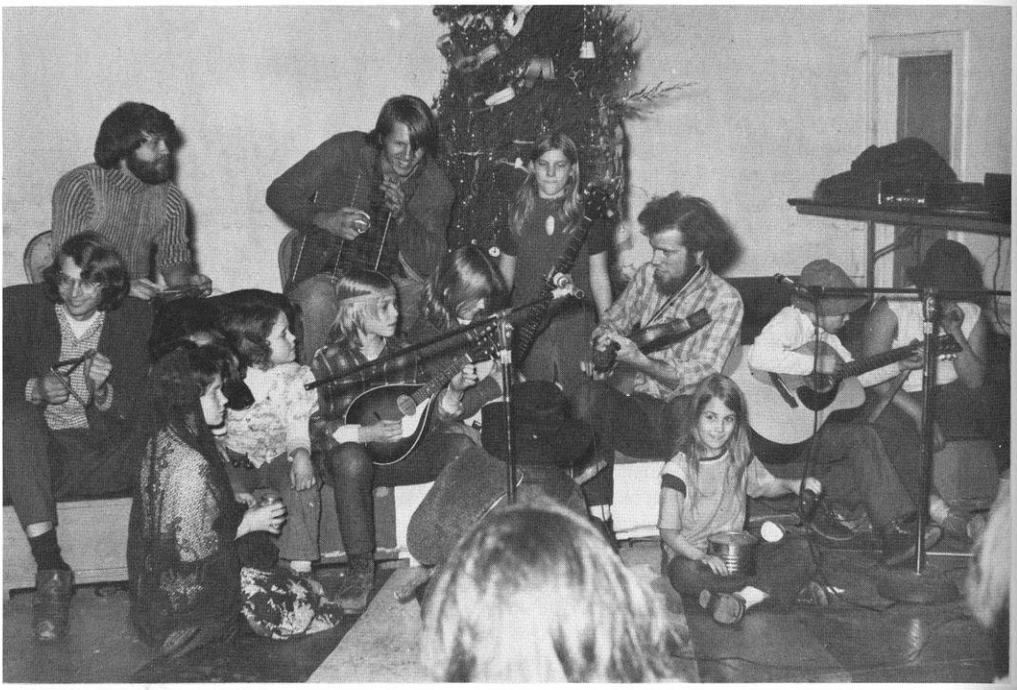
It is probably by now well known that the number of students in American education seeking instruction in one or another of the arts is substantial and increasing. One solid measurement of that instruction lies in the number of degrees granted by higher education in the arts, for it seems safe to assume that the completion of an organized curriculum in the arts evidences an education beyond casual or dilettantish contact with the arts.

For the "fine and applied" arts as a whole, the number of degrees (bachelor's and advanced) granted in the United States during the academic year 1965-66 was 31,138. Five years later (the latest year for which complete records are available) 53,567 degrees were granted nationally in the arts. That 72% increase during a five year period is considerably in excess of the enormous growth characteristic of American higher education in general during the late 1960's, a general growth, which if measured by the number of degrees granted, was 54%.

In some regions, the size and growth of education in the arts are even more striking. A study conducted in California during the late 1960's pointed out a growth rate of students seeking degrees in the arts several times that of the growth rate of higher education in general; moreover, that increased student demand for career instruction in the arts was well accommodated by increased size and number of curricula in the arts.



The Madison Summer Symphony Orchestra, directed by David Crosby, is a chamber ensemble which performs open air concerts free to the public. The respective photos are of concerts given in Olin Park, State Capitol grounds, and the University of Wisconsin Student Union, Madison.



Epworth Jubilee Community Art Center, Knoxville, Tennessee. Photo by Richard H. Connors.

Let us turn to education in music. The total number of degrees granted by American higher education for that field during 1965-66 was 12,362; in 1970-71, 17,760. That growth, 44%, while less than the general increase in higher education during the same period, compares strikingly with other, single, and presumably continuing and stable, fields. Consider, as an example, degrees granted during the same period in chemistry: 13,090 in 1965-66, 15,186 in 1970-71 an increase of 16%.

Another measure of education in music lies in the number of faculty appointments committed to instruction in music. The most comprehensive listing of music faculties is the *Directory of Music Faculties in Colleges and Universities, United States and Canada,* a publication of the College Music Society. In 1967, 8,986 full or part time appointments in music were identified; in 1968-70, 11,768; in 1972-74, 17,400. Part of that increase lies in the extended coverage of the later listings, but it is also in part a response to increased enrollments and curricula in music.

The records of enrollments and teaching commitments in music also point out the breadth of the teaching commitment. Fully 105 different graduate specializations in music were identified. The number of faculty active as composers can only be estimated. The *Directory* identifies 1,064 teachers of composition; the American Society of University Composers, an organization of some 250 "professional composers associated with faculties of music in universities, colleges, and schools of music" estimates that at least "five hundred work seriously in composition at reasonably major schools in the United States," and speculates that there are more than twice that number since not all are listed by the Directory. Tabulated data on those with faculty appointments to teach musical performance are again fragmentary, and there is no national professional association of those who teach musical performance in higher education to which one can turn. Nevertheless some documentation of a very substantial commitment in this field can be garnered from the *Directory;* e.g., the identification of more than 3,000 faculty to teach piano, another 2,600 to teach voice.

Not all of the student degree specializations are directly related to the performing or creative aspects of music. By far the largest portion of degrees granted in music remains consistently in music education. Almost 9,000

Epworth Jubilee Community Art Center.
Photo by Richard H. Connors.

of the 17,760 degrees granted in 1970-71 were in that field. However, more than 5,000 degrees were granted in that year for specializations at the bachelor's, master's or doctoral level in the performance, composition, or theory of music, and the latter areas form for the most part, along with history, the core curriculum in most music programs.

These tallies, rough and incomplete as they are, suggest with some documentation that education in the arts, and specifically, education in music, is a large, major, and growing commitment within American higher education. Moreover, it is a commitment to a broad spectrum of that art, including the performance, history, and theory of Western art-music, and increasingly, the history and performance of non-Western musics.

A second principal aspect of music in the social segment of our total culture will be found in those organizations, some within, but mostly without, higher education, that perform music. Statistics descriptive of education in music were fragmentary; an objective consideration of major musical performances in the United States is even more problematic. Data descriptive of organized chamber and solo performances nationally are simply insufficient for generalization; the same may be said, although to a somewhat lesser extent, of information relating to the performance of opera. Fortunately for our initial purposes, one can discuss in some detail one segment of musical performance, for Broadcast Music Incorporated, in cooperation with the American Symphony League, has published since 1959-60 an extensive tabulation of musical compositions performed by both small and large orchestras in the United States. It is to this survey that one must look for an initial impression of institutionalized musical performance in the United States.

Unlike education in music, which is, on the whole, guided by a broad concern for the art, major symphonic performances are, as is well known, constrained by the tastes of subscribers, prospective ticket purchasers, and a myriad of other circumstances, often of a local nature. Nevertheless, the chronicle of performances by American symphony orchestras evidences a remarkably comprehensive repertoire. In the final year of the BMI survey, 1969-70, 26,214 performances of orchestral, or orchestrally arranged or accompanied, compositions, including 3,657 different (or differently arranged) works, were cited; fully

1,112 composers were represented, encompassing musical styles from as early as the 15th century through today.

A closer look at the survey reveals, however, limitations upon the orchestral repertoire that is given what might be thought of as adequate performance.

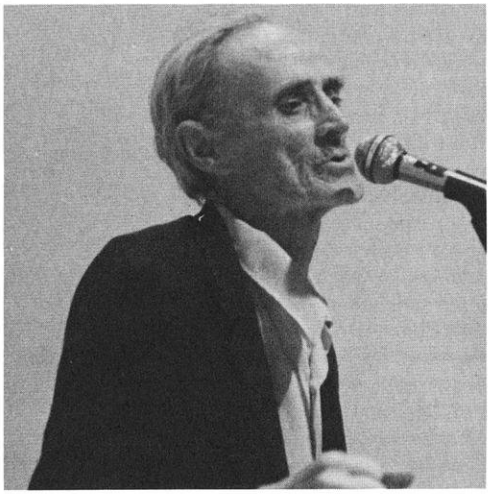
It may come as no surprise to state that orchestral works given a substantial hearing—say a minimum of ten performances during one year to guarantee the national hearing of a composition—represent only a small portion of the potential orchestral repertoire; only 630 works were so performed during 1969-70. It is perhaps also to be expected that these works were the product of an even smaller number of composers (177, 102 of whom were born between 1750 and 1900). It is surprising, however, to note that the multiple performance of these works comprised fully 74% of all orchestral performances, and that these works are principally (70%) the same works given multiple performance in the previous year. The other composers whose works were given "ample" (ten or more) performance in 1969-70 include sixteen born before 1750 and fifty-nine born in the twentieth century.

The recent American orchestral repertoire, if described in terms of works frequently performed, corresponds in content to the evolution during the late 18th and through the 19th century of the orchestra itself as a performing medium. The bulk of its performed repertoire is a presentation (and representation) of a selected body of 18th and 19th century compositions, to which is added variants of the same musical styles, with additions from the antecedents and twentieth century extensions of that repertoire. This is not only true of the 1969-70 season; earlier studies indicate the same general pattern.

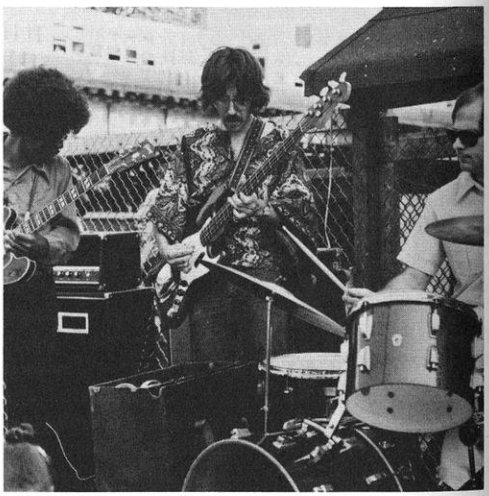
When compared with the total instrumental ensemble art of Western culture, a vast repertoire that one can somewhat conjecture by merely perusing such musicological documents as the 14 volume, 13,321 page *Musik in Gegenwart und Geschichte,* the restricted nature of the American orchestral repertoire is readily apparent. And if one additionally considers the enormity of the non-Western ensemble music which modern ethnomusicology has identified and proven worthy of performance, the partial role of frequently performed orchestral works within the totality of performable instrumental ensemble music is all too evident. What our orchestras amply perform must be recognized—objectively and without in any way diminishing the significance of the frequently performed tradition itself—as a very limited segment of the potential repertory, both old and new, Western and non-Western, for large instrumental ensembles.

The third major segment of the social organizations concerned with music in our culture

Nimrod Workman, a singer and retired coal miner, Chattaroy, West Virginia. Epworth Jubilee Community Art Center. Photo by Richard H. Connors.



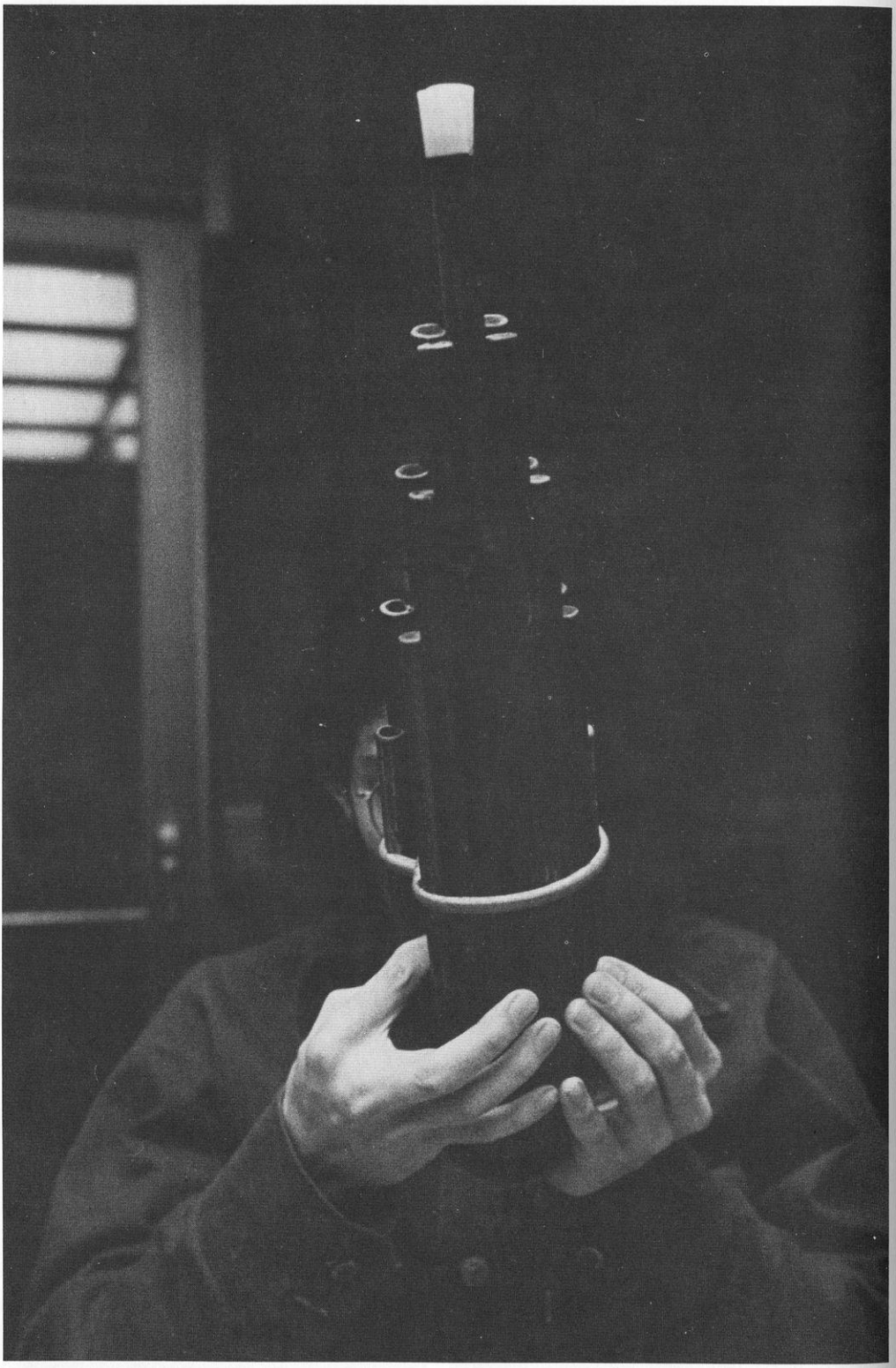
Barry Bruner and Combo playing at the dedication for "People of Lakeview," July 30, 1972, detail. Photo courtesy of John Weber.



will be found in those agencies that encourage and support music, without direct involvement in the education, performance, or composition of music. The most measurable aspect of that support lies in financial aid. Although the vastness (and privacy) of giving renders an objective assessment of financial support for music in our culture impossible, some impression of organized funding for music can be acquired from the most recent *Foundation Grants Index* (compiled for the year 1972). In that publication 212 grants (of at least $10,000) are specified for music. Of these 65 (24% of a slightly less than $16 million total) were for educational or educationally related programs, 21 (4% of the funding) were for miscellaneous projects including musical performance and assistance for contemporary composers and conductors. It is interesting to note, however, that the bulk of foundation support for music in that year—which from other chronicles appears not to be atypical—was committed to established performance organizations; 37% ($5,928,627) to orchestral associations; 36% ($5,727,276) to opera institutions.

Grants from the National Endowment for the Arts for the same year display even a slightly larger commitment to the needs of established institutions devoted to the performance of music. The distribution of grants from the Endowment during 1972 was as follows: 54% ($5,307,279) to orchestral associations; 27% ($2,591,122) to opera associations; 17% ($1,645,460) to conservatories and special instructional and performance programs; and 2% ($201,955) for the commission of new works and their performance. Grants from the Endowment during 1973 show a similar emphasis: 79% of a somewhat more than $10 million appropriation for the direct support of orchestral and opera programs.

Philadelphia Folk Festival, Paoli, Pennsylvania, Summer, 1968, detail. Photo by Jan Van Raay.



Statistics descriptive of other institutionalized sources of support for music are only beginning to appear. The publication *Millions for the Arts* lists a total of almost forty million dollars from state, federal and private sources administered by state art councils for the years 1966-70. What specific information there is suggests that the grants were many, varied in purpose and emphasis within the arts, with again substantial support for performing institutions, if with lesser emphasis than that found in national programs.

Without accurate tallies of private giving, and without historical studies to balance the statistical distortions caused by the varying emphases and needs of any single year, the general distribution of giving to music must remain a conjecture. But one fact can be set forth as a tentative conclusion: a substantive and probably principal portion of organized public and institutionalized private giving to music is committed to meeting the increasing needs of our major operatic and symphonic associations.

Can we draw from these observations of education, performance, and financial support for music a beginning, yet constructive, inference of "where we are" amid social organizations focused upon music? Although the most obvious conclusion is that detailed and comprehensive descriptions of the art-music network within the social segment of our culture are scant and likely to remain so until we develop centers and methodologies for the analysis and dissemination of factual data on music in culture, a provocative profile nevertheless emerges:

(1) American higher education in music is large, possibly in excess, when measured both in quantity and variety of forms, of any national educative commitment to the art of music at any time in the history of man. It is possible that a similar status can be alleged for others of the arts, for fully one out of twelve faculty appointments within American higher education, according to the 1972 edition of the *Digest of Educational Statistics*, is in one or another of the fine or applied arts.

(2) Higher education in music rests upon traditions of academic freedom and the broad artistic interests of students and faculty; it is, in a very real if general sense, and even if with regional and professional variations, a commitment to the art of music itself.

(3) Extensive performance of music is, however, not among the major commitments of most institutions of higher learning.

(4) Some impression of the role played by institutions for the performance of music can be gained from the performance repertoires of American symphony orchestras; that repertoire is but a small segment of the total orchestral and large instrumental ensemble repertoire. It remains a conjecture whether performances of opera in the United States present a similar restriction.

(5) Although the total distribution of financial support for the performance of music remains undefined, there is evidence that a substantial, even major, portion of organized public and private giving for the performance of music is directed toward established performance institutions, principally orchestral and operatic.

Management theorists like to use the word "symbiosis." A "symbiotic system" is one in which the various segments are mutually supportive and advantageously aligned. A symbiotic alignment of the social segments focused upon music might take as criteria attendance figures, leisure-time involvements, community action, even attitudes toward music. But if the *art* of music is stressed, the above rough outline presents a not fully symbiotic system. For the goals enriched by massive support for education in music are not congruent with substantial support for performance of the whole of the art. It thus appears that a more productive integration of social efforts for the art of music remains one of the unfulfilled obligations of an "intelligent and fruitful management of the art of music" and that, in an era of increasing subsidy for the arts, the opportunity to fulfill that obligation is substantial and of great significance to the art itself.

If that productive integration is to come into being, we must first explore what may be

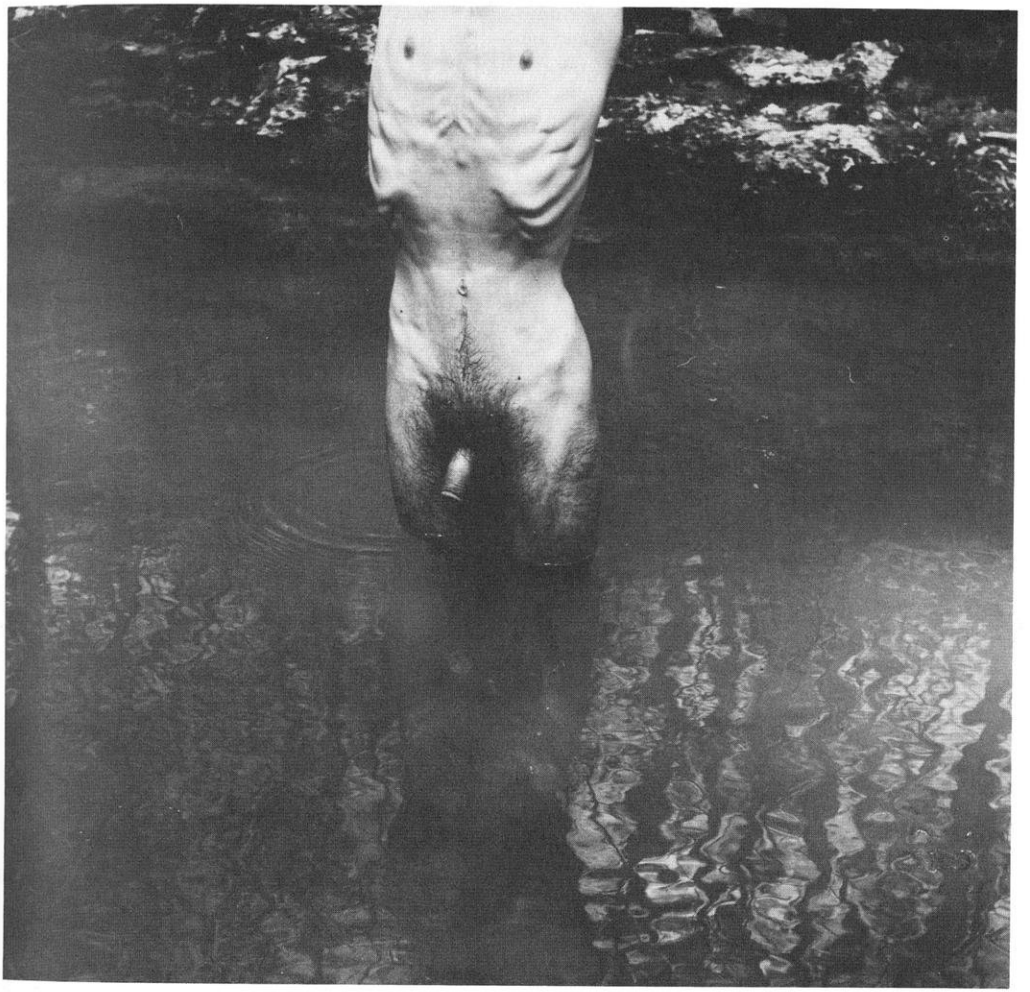
Shirley Wong of the Flowing Stream Ensemble, a non-profit group of musicians devoted to studying and performing ancient Chinese music, plays the Sheng, a towering mouth organ said to be the precursor of the Western pipe organ. Photo by Harry John. Courtesy: San Francisco Neighborhood Art Program.

thought of as the "logical geography" of the problem. We must clarify the boundaries of music as an art and the specific interrelationships of the art of music with our total culture. Although that exploration is beyond the scope of this writing, the following may be suggested as among the necessary issues for that discussion:

First, a definition of what we can identify, in this last third of the twentieth century, as the art of music. The issues here include acceptance of an active multiplicity of contemporary compositional trends—well suggested in Leonard Meyer's *Music, the Arts and Ideas*—and the recognition of our unique situation in respect to music from other times and other cultures. The circumscription of the art of music can no longer be monolithic, the product of excessive historicism, nationalism, or, as it has been called, avant-gardism. Unlike any previous Western culture, our musical past has become an extensive and active participant in our musical present and our musical resources are increasingly world-wide rather than traditional and culturally bounded. Additionally, there is ample evidence (although until now only well studied in the visual arts) that art emerges in our contemporary society not only through the intent of the artist, but also by what cultural anthropologists call metamorphosis; just as selections from so-called primitive art now occupy an equable status in our museums, so a variety of musical expressions may rightfully belong in our music-art network, regardless of their origin or initial function.

Secondly, a reassessment of the almost radical separation of the social segments of our culture that are focused upon music seem to be indicated. It is likely that the integrity of these agencies can be maintained while nevertheless encouraging further cooperation where significant overlappings of goals exist. As one example among many: higher education now provides extensive expertise in the selection of viable works from remote eras and from what used to be called "exotic" music cultures, expertises only very slightly incorporated within other social segments concerned with music.

Lastly, there is the issue of active intervention on the part of public and private agencies administratively concerned with music. In addition to their responsive and catalytic roles, one can suggest another responsibility: increased identification and accommodation of artistic needs which yet enter only weakly into the competition for public and private support. A commitment to the whole of the art of music is more than a commitment to the needs of those traditionally empowered or equipped to state their needs well. Again as one example among many: the abundance of talented musical performers in our culture and their treatment has led one social analyst of our musical culture to describe the management of lesser known and for the most part unorganized musical artists as akin to the "selling of cattle." The need for enlightened intervention in this and similar areas is only too apparent for those close to the problem. □



book reviews

POPPA FREUD, DR. YUSSEL, AND THE GREAT AMERICAN NOVELIST

by Eleanor Rackow Widmer
Lecturer in the Department of Literature, University of California-San Diego, La Jolla.

Jong, Erica, **Fear of Flying.** New York: Holt, Rinehart and Winston, 1973. $6.95

Roth, Philip, **My Life As a Man.** New York: Holt, Rinehart and Winston, 1974. $8.95

Once a week, for two years and nine months, I visited my analyst, invariably walking from my house to his office. Since I live in a fabled coastal town in southern California, where the seascapes rival the flowering terrain and the birds dip across a brilliant faultless sky, it would take a moment to adjust to my doctor's office. Shrouded against the daylight, cut off from noise and the profusion of cultivated natural wonder outside, it was a separate place where little save the interior life mattered. And here, in hushed surroundings, my doctor presided from his black leather chair. Dr. Yussel was his name. Mount Rushmore I called him.

His face: carved from granite. His bald cranium: the third eye in his awesome head. Craggy featured, strong, his principled ideology was made of the same stuff as his *persona*—his eyes had seen the glory of the coming of old Freud and by God they were unwavering.

In my therapeutic chair opposite him, I began my weekly *cri de coeur.* "My novel!"

I wrote six days a week and on the seventh, to honor the gospel of St. Freud, committed myself to the guidance of his surrogate, Dr. Yussel. I was there for "failed writer's syndrome." My first novel had been published a decade ago; my second lay dead in the tomb of my desk drawer. But wasn't three the lucky number, the magical number discussed by Freud in "The Theme of the Three Caskets" as a conversion experience of the Goddesses of Death into the Goddess of Love? Particularly if I had written well that week, I assured Dr. Yussel that my study of three families over three generations would retrieve me from the netherland of novelists who fail to repeat an early success, and would guarantee me the fame for which my writer's soul yearned.

During this recital, Dr. Yussel made no attempt to take notes; on occasion, he even stifled a yawn. He was interested in my past, in the patterns established by my bubby, reinforced by my father, strained by my mother. An early memory, a repeated fantasy, especially a dream, would be the cause of serious note-taking, but my novel . . .

Still, Dr. Yussel tried. He really did. Casting his eyes heavenward, as if for corroboration with the divine, he murmured, "It's phallic."

Phallic! In the years 1972, 1973, 1974! Phallic, when women were over the barricades just for being labeled "girls."

"Surely you must recognize," Dr. Yussel would chide in his George C. Scott sexy gravelly voice, "that your ambitions are phallic. Since you won't settle for what you have achieved and strive for nothing less than universal acclaim, you are not merely phallic but super-phallic."

A true American he, telling me I was "super."

At first, this pronouncement elicited my sweetest La Gioconda smile (cf. Freud, *Leonardo Da Vinci and a Memory of His Childhood),* to acknowledge that I would sustain a few of Dr. Yussel's orthodoxies if he would honor a few of mine. To no avail.

"Surely, an intelligent woman like yourself must understand the meaning of the telephone in your anxiety dreams." (He used the word "surely" as a synonym for "absolute truth" and "you can't talk your way out of this.") "Surely, the fact that you prize your brains, your *head* reveals an early, basic longing. And surely you know what the head stands for."

"You," I finally sputtered, "are totally doctrinaire."

"And you," he replied, with a world weary shrug, as if he pitied my lack of originality, "are resisting your analysis."

Untitled. Photo by Mary Thad Ridge, The Center for Photographic Studies, Louisville, Kentucky (p. 121).

So what with my resisting his *schema* and his resisting mine, his supporting me one week and unnerving me the next, our quarrels, our reconciliations, our threats, our compromises, our adjustments, and mostly my tears, I got through my therapy and my novel. A 600 page blockbuster. The ultimate Great American Novel. Which it didn't prove to be.

The day of my first rejection, I jogged to Dr. Yussel's office.

Patiently he listened to the letter, dutifully he awaited my tears, automatically he handed me the pop-up tissues, guaranteed to stay the flood. While I mopped my face he warmed his hands on the electric heater at his side. "I'm very sensitive," he said. And without transition, as if I had already "worked-through" the rejection of my novel, he added, "Any dreams?"

Enough. Without a thought to our inter-intra transferences, I quit. Walking the beach, I pondered why my novel hadn't succeeded. Then, in the summer of '74, I read two novels, both best sellers, both written by highly literate people, and both with essentially the same subject. Together, they provided me with the insight into my own work and the seismographic longings of American readers.

Erica Jong's *Fear of Flying* is a witty episodic account of growing up hooked-on psychoanalysis. "There were 117 psychoanalysts on the Pan Am flight to Vienna and I'd been treated by at least six of them. And married a seventh," she states in her opening paragraph, assuring us that she is no less "scared of flying than when I began my analytic adventures some thirteen years earlier."

This energetically written autobiographical novel is structured on a series of Talmudic-like paradoxes. On the one hand the author has needed a half dozen analysts to get her through three decades; on the other she has produced two lively and erotic volumes of poetry (*Fruits and Vegetables,* 1968, and *Half Lives,* 1971) as well as *Fear of Flying.* On the one hand she revels in the uniqueness of her suffering, on the other her parents doted on her, provided her with upper middle class luxuries, said No to almost nothing save the dicta, "Above all never be ordinary." Ordinary, Erica Jong is not. *Fear of Flying,* with its disarming honesty and complete irreverence, in which the mocker is mocked, has as its basic subject Erica Mann Jong, and she succeeds so eminently because her vision of herself, despite its perplexities, rarely falters. Yet she speaks for the contemporary woman still in the throes of the Freudian dialectic. "Phallocentric, someone said of Freud. He thought the sun revolved around the penis. And the daughter too."

At the age of fourteen, her first analyst urges her to "ackzept being a vohman." And of her last analyst she writes, "Dr. Kolner could only see anything which vaguely smacked of Women's Lib as a neurotic problem. Any protestation against conventional female behavior had to be "phallic" [sic!] and aggressive."

To prove that she is her own woman, the author describes her fantasies, and her desire for the unknown man on the train or the one under her bed, "the platonic ideal . . . rarer than the unicorn." But doesn't Erica Jong know that women who court unicorns end up with fairies at the bottom of their gardens?

The narrator is both intrepid and fearful, savagely satiric and plaintively conventional. Her fantasized ideal child—herself—would be "a very independent little girl with no scars on her psyche. With no toadying servility and no ingratiating seductiveness. A little girl who said what she meant and meant what she said." And she makes this observation as a grown woman hiding in her mother's closet, hiding because her sister, sounding exactly like the author, has called her poetry "masturbatory and exhibitionistic."

So what the author is really doing in *Fear of Flying* is having a "fun" analysis which is forbidden on the couch, where, if you make a joke, your doctor will insist that you analyze it.

Erica Jong has learned her lessons well. "I was the one they counted on to write out their fantasies. I was the one they counted on to tell funny stories about her former lovers." Tell she does. Having learned "what an orgasm was from D. H. Lawrence disguised as Lady Chatterley." I learned from him that all women worship the 'Phallos'—as he so quaintly spelled it," she then proceeds to describe her pilgrimage at the altar of the phallos with her lovers/husbands in New York, Rome, Vienna, Beirut.

Her first husband, Brian Stollerman, the *wunderkind* of Columbia University, she married for his brains and left him when he was institutionalized for the Jesus syndrome. Her second, Dr. Bennett Wing, the Oriental analyst, she married for his silence and because she wanted out from graduate school. At the Psychoanalytic conference she meets Dr. Adrian Goodlove, a Laingian (Laing himself?) and embarks on a motor journey with him, only to discover that his philosophy is self-serving and his sexuality limp. ". . . the ultimate sexist put-down. No wonder they invented the myth of female inadequacy."

But the soundings of her sexual exploits, like the proverbial pebble dropped into a pool, are intended for widening her observations until the entire surface quivers. Her larger generalizations deal with the tenuousness of human relationships and the fragility of the creative, bourgeois psyche, despite its riches, its advantages, its cadre of specialists, including analysts, who minister to its needs.

Why can't Erica Jong be cured of her fear of flying? She cannot because of the paradigm of the human condition: the fear of death itself.

Of her phantom lover she notes, "Maybe the impossible man was really death, the last lover." And again, "Like all people who are really preoccupied with death, who hate plane rides, who study their tiniest wrinkles in the mirror and are morbidly afraid of birthdays, who worry about dying or cancer or brain tumor . . . I am secretly in love with death . . . The excitement of knowing that you may be the author of your own death is more intense than orgasm."

This attraction for, and repulsion of, death accounts for her leaving Adrian Goodlove who has affirmed her truism, "death is definitive." On the train back to London and her Freudian husband, exactly as she had once dreamed, her "phantasy lover," appears and attempts to make love to her. She flees. The book concludes with the author in the bathtub (that oceanic feeling?) of her husband's hotel room, where she tells us, "It was my fear that was missing. The cold stone I had worn inside my chest was gone. Not suddenly, and maybe not for good. But it was gone."

This is the voice of the poet whistling into her modish shroud. Erica Jong's Rabelesian disclosures, her poignant exact account of the struggles between the analyst and analyzand, her successful attempt to outdo Alexander Portnoy in releasing herself from the fetters of the past, are funny. She knows how to make us laugh in keeping with her serious suffering humanistic self that is in mortal fear of non-immortality.

In contradistinction, Philip Roth's *My Life As a Man* is an excursion, not into wit, but into self-pity, an obsessive retelling of a destructive marriage. The chronicler of Jewish-American mores who made us smile in *Good-*

Costumes made for characters, Scrumbley's Performance Suit (left) and Pristine Condition (right) by Glitter Boys,

bye, Columbus, and rock with hilarity in the classic, *Portnoy's Complaint,* appears in a new guise: the once "golden boy" (as he describes himself) is now King of the Weepies.

As a confessional novel, with the material barely disguised or sublimated, little distance exists between the author and the story. Roth does make a feeble attempt at artifice; the first two chapters appear as short stories, in which the hero, one Nathan Zuckerman, the darling of his Jewish parents in New Jersey,

the star of his advanced English courses, the prodigy who teaches at the University of Chicago at age 24, rejects a sexy Jewish girl (daughter of the zipper king, Shatsky, past tense of shitsky) for a neurotic *shiksa* who ends her life in suicide.

But Nate Zuckerman, the fiction, rapidly disappears, and the novel commences afresh with the rubric, "My True Story." In italics, as if he were wrtiing a preface to his own work, a la Nabokov in *Lolita,* the narrator, Peter Tarnopol, describes himself as the author of *A Jewish Father,* and the husband of a "liar and psychopath" Maureen Johnson of Elmira

a group of theatrical designers and performers. Photo by Jerry Wainwright. Reprinted from **Native Funk and Flash** by Alexandra Jacopetti. Courtesy: Scrimshaw Press.

whom he married in 1959, was separated from in 1962, and who died "a violent death" in 1966. Dr. Otto Spielvogel (playbird), the ubiquitous psychoanalyst whose last words conclude *Portnoy's Complaint* plays a more central and dramatic role in *My Life As a Man,* contending that his patient is "among the nation's top young narcissists in the arts."

Actually, the two chapters of the short stories plus the preface are enough for all but the hardiest fans of Mr. Roth. Because this is an oppressive book, claustrophobic in its concerns, sociological in import: a case study.

Question: why does a successful young writer, who comes from loving, supportive parents allow himself to be tricked into marriage by a gamin who obtains a urine specimen from a pregnant woman in a public park and passes it off as her own pregnancy test? Dr. Spielvogel's answer, "Rescue fantasies . . . boyish dreams of Oedipal glory." But can this explain why the writer compulsively allows himself to be manipulated by a psychopathic liar, why he repeatedly permits her savage unmanning of him?

Hemingway, as any parlor analyst will tell you, worked out his mother's coldness and the suicide of his father by "death In the afternoon," testing himself against lions in Africa, bulls in Madrid, and ultimately the fatal bullet in Idaho. Fitzgerald, saddled with the raging Zelda whom he both loved and destroyed, expiated his guilt and dependence by utilizing her as Daisy in *The Great Gatsby* and Nicole in *Tender Is the Night.* But the current Philip Roth, the favorite urban Jewish writer, the darling of the middle class, lacking Mailer's pugnaciousness and Bellow's alienation, is in fear of death by drowning—in his own tears.

How painstakingly Roth details his fights with Maureen, how bravely he relates how he donned her panties and bra when she lay on the floor in an attempt at suicide, how fanatically he remembers his hours with Dr. Spielvogel, their quarrels, his "resistance" to the charge that his adoring mother was, in reality, "phallic and castrating." [Again, again.] And how Roth weeps! At each and every turn in his fortunes, the author dissolves in tears.

No Jew worth his name regrets a good cry—isn't that what the wailing wall is all about? But tears followed by ineffectiveness, followed by the inability to resist old patterns of destructiveness, followed by non-productive whining about alimony, about divorce laws in New York state, about Dr. Spielvogel become a closed circle, going nowhere.

When Dr. Spielvogel uses him as material for an article, Tarnopol/Roth feels outraged but remains with his doctor to "work it out." When his estranged wife tricks him into a meeting on the pretense of granting him a divorce, his three years in analysis are as

naught as he allows himself to be provoked into a rage and then beats her in symbolic rape. When she again attempts suicide, he rushes to her bedside. And during each episode his tear glands pour copious juices. What ultimately saves the hero is no decisive act on his part, but rather the *deus ex machina*—Maureen gets killed in an automobile accident. "Free," he tells Dr. Spielvogel on the phone. "That I don't know about," said Dr. Spielvogel, "but certainly released." At which point the author retires to a writer's colony to write *My Life As a Man* which ends, "Then, eyes leaking, teeth chattering, not at all the picture of a man whose nemesis has ceased to exist and who once again is his own lord and master, I turned to Susan . . ."

Sporadically, we savor the power of Roth's infallible intonation. Exclaims his brother about Susan, "Another *shiksa.* First the lumenproletariat, now the aristocracy. What are you, the Malinowski of Manhattan? Enough erotic anthropology."

But in general, this is a dull work, embarrassed, rather than enlivened, by the scene of momentary and desperate transvestism, or the fact that the author acts out his hostility and narcissism by leaving drops of semen on bindings of books in the library or when sealing an envelope. In *Portnoy's Complaint,* the chapter, "Whacking Off" is amusing because of its contrapuntal absurdity—Mrs. Portnoy outside the bathroom door worries about her child's diarrhea while he relieves himself into his sister's training bra. What *My Life As a Man* lacks are characters who can laugh at themselves, who are comic. Tarnopol's parents and brother are prototypically earnest; Dr. Spielvogel asking, "Does your wife remind you of your mother?" is earnest; Susan, the "good" girlfriend with her money and *her* analyst is earnest; the narrator grows lugubrious and the antiheroine, Maureen evolves pathetic as well as fiendish. "I could be his Muse, if only he'd let me," she writes in her diary.

Artistically, this confessional fails; financially, it is a best seller. One explanation is that *My Life As a Man* can be recognized and instantly identified with by scores of sophisticated urban dwellers, bogged down in careers, caught in loveless marriages, lacking community, daydreaming of success, and weeping for past, present, and future on the analyst's couch. But the analytic experience—the technology of the past recaptured to dim the dehumanized American future—is itself a dependence and pressure similar to that of the megapolis.

Erica Jong, traveler to world capitals, titillates the reader with her emancipated unisex vocabulary and the accounts once confined to the analyst's ears. Roth presents his most faltering and pitiable image against a background of several of the most populous places in America, including a major university. The dreams of the 60's, of alternate modes of life, of opting out, of communal living, are nowhere in evidence in these two novels of the 70's. Whereas the urban novel once dealt with "the wasteland of modern civilization," or "alienation," or "the search for identity," or "lost idyllic loves," Jong and Roth now dish up the raw material of analysis, ordered to be sure, but nevertheless the obsessions, compulsions, familial squabbles, familial feelings, along with its conventional categories, and serves it up as the stuff of art. Poppa Freud, you have triumphed!

With this insight, I ran all the way to Dr. Yussel, arriving at the end of his last hour. "My novel," I said, "It should have been about you and me and what happened in my therapy for two years and nine months. That was my mistake. Not to write about my therapy."

The once granite face softened. Boyishly. He radiated pleasure. Simultaneously, he became my co-author, my co-Muse.

"And now," he whispered, serenely, sympathetically, securely, seductively, "and now we begin . . ." □

SHARED COMMUNITY AND HERMETIC INSULARITY

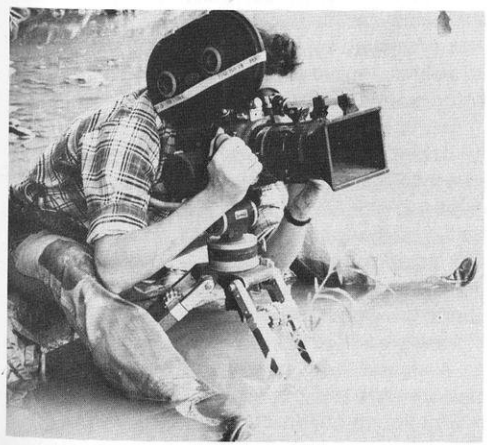
by Roger Copeland
Teaches film esthetics at Yale University and has published film, theatre, and dance criticism in a number of journals. In 1973, he received Yale's John Gassner Award for Criticism.

Sitney, P. Adams, **Visionary Film: The American Avant-Garde.** New York: Oxford University Press, 1974. $13.95.

To cut or not to cut, edit or not edit. No other theoretical decision tells us quite so much about a film-maker's relationship to the world. When a film-maker decides to splice together many short strips of previously unconnected footage, the result is often referred to as montage. For better or for worse, the term "montage" is sometimes used to connote a particular style: that of the great Russian film-makers of the 1920's—Eisenstein, Pudovkin, Dovzhenko, and Vertov.

But in a larger sense, "montage"—the quintessential embodiment of the cut—can be interpreted as the fundamental principle upon which all directorial style rests. Montage then signifies "intervention," a "cutting into" the primary transaction between camera lens and the world. Montage becomes a metaphor for the manner in which a director invests the world with style, his style. Montage means cutting into the continuity of one's experience in order to wrench aural and visual impressions free of their original contexts, to select some and discard others, imposing a new and more subjective structure upon raw, unmediated sense data.

Courtesy: Appalshop, Inc., Whitesburg, Kentucky.



But an age distressed by what Ortega y Gasset called "the progressive disrealization of the world" may be tempted to utilize the film medium in still another manner, one diametrically opposed to the subjective formalism montage represents. Such was the case for film's most illustrious theoretician, André Bazin, who argued passionately against the impulse to "chop up the world into little fragments." Bazin's vision of cinema precludes the subjectivity of montage:

> *For the first time an image of the world is formed automatically, without the creative intervention of man. The personality of the photographer enters into the proceedings only in his selection of the object to be photographed and by way of the purpose he has in mind . . . All the arts are based on the presence of man, only photography derives an advantage from his absence . . .*

Hence for those seeking a re-newed sense of objectivity—a sense that the world exists independent of our conscious perception of it—film becomes a potential source of salvation (providing that the film-maker relinquish his capacity for intervention, providing that he not interrupt the spatial and temporal continuity of experience). Ultimately for Bazin, the cinema provides "objectivity in time."

> *Only the impassive lens, stripping its object of all those ways of seeing it, those piled up preconceptions, that spiritual dust and grime with which my eyes have covered it, is able to present it in all its virginal purity to my attention and consequently to my love.*

In no other medium is personal style achieved at the expense of so fundamental a value: the world's *Dasein,* its sense of "being-there." Of course, traditionally, such "spiritual dust and grime" is also the stuff of which great art has been made; the more personal the vision, the more valued the achievement. Oftentimes, the artist's eyes may not even be trained on that "outside world" Bazin yearns to see restored. For the surrealists, the eye was turned inward, providing a window not on

the world, but on the jagged landscape of the subconscious (images which then assumed their "rightful place" in the world-at-large). And paradoxically, it is again the film medium which makes possible the most satisfying realization of the surrealist quest, however unthinkable such an idea might have been for Bazin. In the words of Jacques B. Brunius,

> *Film enjoys an incomparable facility for passing over the bridge in both directions, thanks to the extraordinary and sumptuous solidity it contributes to the creations of the mind, objectifying them in the most convincing fashion, while it makes exterior reality submit in the opposite direction to subjectivization.*

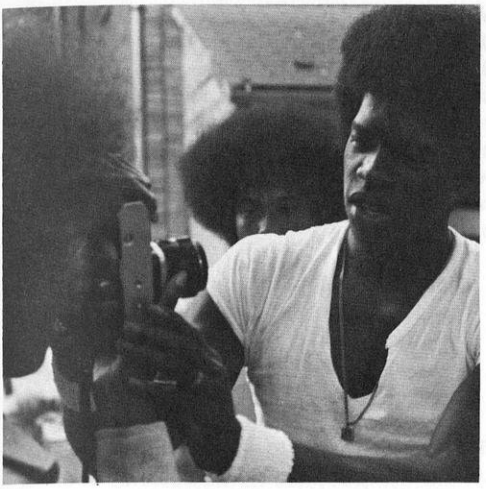
Hence, two polarities emerge, two extremes of mediation; one seeking the effacement of the self before pre-existing reality, the other seeking to ignore that reality entirely by imprinting the contents of a private consciousness directly onto celluloid. The first is a cinema of "duration," resisting the temptation to condense or expand time. The second attempts to achieve either the "duree reelle" suggested by Bergson or the "time regained" we associate with Proust.

An extreme example of the first option is provided by the early films of Andy Warhol in which a camera is fixed on a tripod, switched on, and then abandoned. The resulting footage is then projected in the exact form it returns from the laboratory. No editing. At the other extreme we find the films of Stan Brakhage, shot with a hand-held camera, bobbing rhythmically under the influence of a gyrating, often ecstatically inspired nervous-system. Then comes the arduous editing process. Brakhage's four and one half-hour magnum opus "The Art of Vision" probably contains more splices every few seconds than Eisenstein employed in the entire Odessa Steps sequence of "Battleship Potemkin." In a film like "Mothlight," no camera is ever focused on any portion of "the outside world." In fact, Brakhage bypasses the camera completely, pasting fragments of moth wings and other translucent surfaces directly onto mylar and then running this delicate, gossamer collage through an optical printer. He describes the film as "what a moth might see from birth to death if black were white."

Conveniently, these two major options can be traced back to the very beginning of film history. To the one side we find the first "documentaries" of the Lumière brothers in which their own invention—the Cinématographe—was set up on a Parisian street and allowed to record its unrehearsed, pre-existing reality. Of course, the purity of these early films (many no longer than sixty seconds) lay in their technical limitations—the genuine absence of opportunities for the personal imagination to "interfere" with that sacred transaction between camera and world. Out of the Lumières' achievement comes Dziga Vertov's newsreels ("Kino Pravda"), the documentaries of Flaherty, Grierson, Pare Lorentz, Paul Strand, Ricky Leacock, Shirley Clarke, and Fred Wisemen, as well as the improvised fictional narratives of John Cassavetes and Norman Mailer. Also related—at least philosophically—to this tradition are the long, fluid takes employed by film-makers like Rossellini and Miklos Jancso (as well as the deep-focus photography pioneered by Orson Welles).

Peoples' Video, Madison, Wis., gives training courses to a wide variety of community organizations. Here, Bruce Gordon, training coordinator, demonstrates the workings of a video camera to members of a feminist group.

The opposing option is first visible in the films of George Méliès, a professional magician anxious to exploit the cinema's potential for creating thoroughly convincing illusions. So in addition to utilizing in-camera editing, double-exposures, dissolves, slow motion, and superimposition, Méliès was the first to film a "pre-stylized" reality—usually a stage setting designed in his charmingly personal, painterly style (suggesting a Halloween party for very young children).



Photography workshop at Sign of the Times, a community cultural arts center for training and exposure to the fine arts, Washington, D.C.

Deforming the world in increasingly subjective ways we find the German expressionist film-makers, the early animators, the dada and surrealist film-makers, and many, but not all of those film-makers who think of themselves as belonging to the American "underground" or "independent" cinema.

Which brings us, finally, to the focal point of this essay, P. Adam Sitney's book *Visionary Film: The American Avant-Garde.* The title of the book is an early warning that for Mr. Sitney—or at least for the film-makers he finds most interesting—the Bazinian esthetic of objectivity-restored is infinitely less compelling than the creative deformation of reality advocated by Brunius. And in order to stress the triumph of personal imagination over the forces of pre-existing reality, Sitney has chosen the concept of romanticism as his intellectual leit-motif:

> *Just as the chief works of French film theory must be seen in light of Cubist and surrealist thought, and Soviet theory in the context of formalism and constructivism, the pre-occupation of the American avant-garde film-makers coincide with those of our post-Romantic poets and abstract expressionist painters. Behind them lies a potent tradition of Romantic poets. Wherever possible, both in my interpretation of films and discussion of theory, I have attempted to trace the heritage of Romanticism.*

Of course, no American film-maker could have been directly influenced by theories of romanticism in the way that Eisenstein was influenced by the theories of Victor Shklovsky or Leger by those of Appollinaire, since no American avant-gardists were alive during the nineteenth century. (Sitney never tells us whether by "Romantics" he means the English poets represented in *Lyrical Ballads,* those French and German writers influenced by A. W. Schlegel and Madame de Stael, or the American Transcendentalists.) Thus one of the book's chief problems is Sitney's failure to discuss what he means by "Romanticism" in specific, historical terms. Here he displays the not-fully-assimilated influence of Harold Bloom from whom he frequently quotes passages such as the following:

> *Every fresh attempt of Modernism to go beyond Romanticism ends in the gradual realization of the Romantic's continued priority.*

Is that so? Not if you discuss "Romanticism" as sloppily and simple-mindedly as Mr. Sitney does. For example, a discussion of Sidney Peterson's films leads him to the following generalization,

> *If there is a single theme which pervades the early American avant-garde film, it is the primacy of the imagination.*

Granting Mr. Sitney the right to take this first small step in the direction of Coleridge, one would expect some mention of the *Biographia Literaria* and perhaps even a meditation on the difference between imagination and fancy or between primary and secondary imagination. But alas, nothing so rigorous is forthcoming. Instead, we get vague observations such as,

> *By the time Brakhage made this film* (Reflections On Black) *he had begun to transcend the distinction between fantasy and actuality, moving into the cinema of triumphant imagination.*

Ho hum. And of course, such emphasis on imagination may be vaguely Coleridgian, but it can hardly be held up as the sole—or even most prominent—characteristic of "the Romantic movement." (What about Blake's much more bodily effort to equate imagination and nature, for example?) The utter inade-

quacy of Mr. Sitney's basic approach is made most glaringly apparent by his attempt to open the Romantic umbrella wide enough to cover Andy Warhol. Sitney begins correctly enough by arguing that:

> *Warhol defines his art anti-Romantically. Pop art, especially as he practiced it, was a repudiation of the processes, theories, and myths of Abstract Expressionism, a Romantic school.*

So far so good. But then the force of the book's "central idea" takes over as Sitney muses

> *Yet whether or not the anti-Romantic stance can escape the dialectics of Romanticism is an open question.*

The only evidence Sitney provides to substantiate this suspicion is a quote from Stephen Koch which speaks of Warhol's passivity, his

> *Baudelairean resolution not to be moved . . . So he turns out to be a romantic after all.*

This is a frightful simplification of Baudelaire's multi-faceted personality, since the symbolist poet who wrote of sensory correspondences must be distinguished from Baudelaire-the-Critic in works such as "The Painter of Modern Life" and "Wagner and Tannhauser in Paris." The Baudelaire who wrote of the need to transform "volupté" into "connaissance" is not a Romantic.

Tellingly, this comparison of Warhol and Baudelaire occurs in a chapter entitled "structural film"—certainly the section in which one would expect Sitney to break most forcefully with any concept of Romantic inspiration (since the film-makers discussed therein—Michael Snow, George Landow, Paul Sharits, and Hollis Frampton—are devoted to a highly cerebral, totally secular, lucid, often Brechtian examination of the viewing process itself.) And Sitney ends the chapter by insisting that "the structural cinema . . . returned to the Symbolist esthetic . . ." No comment.

Time and again, Sitney fails to distinguish theories of abstraction which are mystically motivated from those that are purely formal. (It's a little like comparing Picasso and Gauguin without acknowledging that the former simply "borrowed" the formal properties of African art and re-employed them in the service of a much "colder," more analytical modernism whereas Gauguin painted as he did out of an effort to literally "connect" himself with the culture of Tahiti, hoping to re-kindle a spark of primitivism buried somewhere in his soul.) Sitney tells us for example, that

> (Kenneth Anger's) Inauguration of the Pleasure Dome, *like* (Maya) *Deren's* The Very Eye of Night . . . *is a mythographic film in its aspiration to visualize a plurality of Gods.*

But it is not enough to say that both are concerned with myth, unless a distinction is made between myths of the blood and myths of the mind, between pre-literate myth and the man-made myths of Hollywood (which Anger acknowledges as the most vital source of myth for the twentieth century). To the one extreme we find Deren discussing why she abandoned a film on Haitian mythology:

> *I began as an artist, as one who would manipulate the elements of a reality into a work of art in the image of my creative integrity; I end by recording as humbly and accurately as I can, the logics of a reality which had forced me to recognize its integrity, and to abandon my manipulations.*

To the other extreme we find Anger, the Jean Genet of the cinema, formulating a sophisticated esthetic of homosexuality in which the de-corporealized film image (light and shadow) is a means of transcending the body one loathes: "Photography is a blatant attempt to steal the soul" (thus leaving the body behind). Like Genet, Anger is principally concerned with the sensuous surface of things rather than the "content" which lies below. Deren on the other hand is describing an experience akin to religious conversion, a situation in which one's "purely" esthetic preoccupations are abandoned in favor of "content."

When discussing films like those of Deren and Anger (in which all movement is either choreographed or highly ritualized), it strikes me as essential to acknowledge the on-going cinematic debate over the problems of "pre-stylization." Put most simply by Pudovkin:

> *What is a work of art before it comes in*

front of the camera, such as acting, staging or the novel, is not a work of art on the screen.

If this statement is true, then fifty per cent of the films Sitney discusses are "un-cinematic." I don't argue that Pudovkin's position be accepted at face value, but I do think the issue deserves serious consideration. Sitney pays lip service to this controversy when he notes (while discussing the dance films of Maya Deren), that

Erwin Panofsky in his essay "Style and Medium in the Motion Pictures" identified prestylization as the failure of all films like "The Cabinet of Dr. Caligari" which use esthetic objects such as expressionistically-painted sets or ballet movement instead of natural gestures and real scenes as raw material.

Of course, "Caligari-ism" is also one of the ultimate enemies for Bazin as well (only slightly less heinous a sin than Eisensteinian montage). This argument is followed to its logical conclusion by Siegfried Kracauer who argues (in his book *Theory of Film*) that

Photography has an outspoken affinity for unstaged reality . . . even the most creative film-maker is much less independent of nature in the raw than the painter or poet; his creativity manifests itself in letting nature in and penetrating it.

But Sitney shys away from the issue. His unwillingness to deal adequately with the argument against prestylization is part and parcel of his predisposition toward the Méliès axis (and consequently away from the Lumière inheritance):

This book does not pretend to be exhaustive of American avant-garde film-making. Nor does it discuss the work of all the most famous and important film-makers . . . This book attempts to isolate and describe the visionary strain within the complex manifold of the American avant-garde film.

Thus, the term "visionary" is employed in a quite literal sense, implying an intensely subjective—perhaps even pathological—vision which radically deforms "external" reality:

The elements of dream, ritual, dance, and sexual metaphor abound in the avant-garde films made in America in the late 1940's and early 1950's . . . I have called this the trance film . . . It deals with visionary experience. Its protagonists are somnambulists, initiates of rituals, and the possessed, whose stylized movements the camera with its slow and fast motions, can re-create so aptly.

The emphasis here is on possession, the loss of free will, and the total domination of vision by the forces of "inspiration." T. S. Eliot once spoke of the way in which "a magic lantern throws the nerves in pattern on the screen." And indeed, for the film-makers in question as well as for their audiences, the cinema is an essentially totalitarian phenomenon, generating a state of perceptual submission.* (Even in his chapter on "structural film"—a presumably anti-romantic, Brechtian cinema of detached contemplation—Sitney discusses Paul Sharits' efforts to "represent the viewing experience as erotic violence.")

Again we return to the nexus of montage and style. As T. E. Hulme once wrote, "Style is a way of subduing the reader." (And it's considerably more difficult to stop a film in progress than it is to close a book.) Thus Sitney's *Visionary Film* is ultimately a tribute to personal style in cinema at the expense of what Roland Barthes would call "a style of absence which is almost an ideal absence of style."

But to criticise Sitney's book as I have done is not to dismiss it entirely. The awkward attempt to graft a theory of romanticism onto the cinema does pay off handsomely in his discussion of Stan Brakhage. Here Sitney momentarily resolves a major problem which plagues the book throughout. Speaking in practical terms, how do you transfer romantic notions of divine revelation or surrealist automatism to film-making? A writer or painter can simply seize the nearest pencil or brush whenever his muse decides to inject him with a dose of divine madness. But inspiration of

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**Anyone who has ever taught a course devoted to the avant-garde or "underground" film knows that many students arrive anticipating a basically passive experience, anxious to be "washed over" by some form of sensory overload.*

so sudden and frenzied a variety will not wait around for light-meter readings, delicate camera set-ups, and changes of film cartridges. But Brakhage handles his camera the way Pollock dripped paint, literally "losing" himself in Dionysian abandon:

> *Of Necessity I Become Instrument For The Passage Of Inner Vision, Through All My Sensibilities, Into Its External Form . . . at the given moment of possible creation I act only out of necessity.*

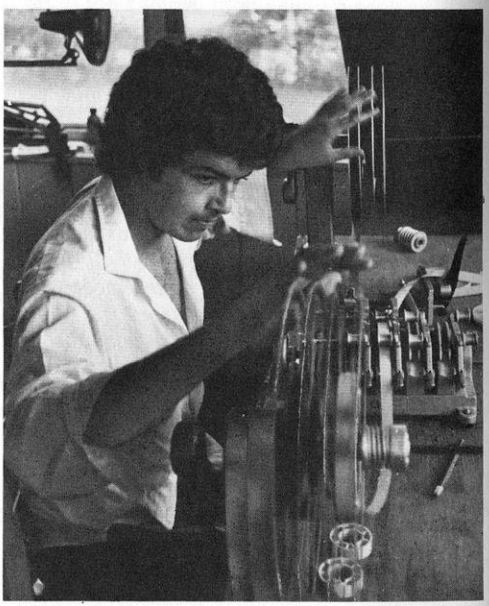
And Sitney is absolutely right in connecting Brakhage's synesthetic concept of "closed-eye vision" with Wordsworth's critique of "the bodily eye . . . The most despotic of our senses." And then there is Sitney's employment of Bloom's famous title "the visionary company" to describe the sense of shared community and hermetic insularity of the film-makers under discussion. No matter how ludicrous the bohemian posturing of many "underground" film-makers may appear today—the sense of themselves as divinely-ordained torchbearers of beauty in an otherwise philistine world, the quest for martyrdom, the certainty that their own achievements are comparable to those of Baudelaire, Mallarme, and Pound, the insistence that every gesture of their lives (as well as their art) be imbued with beatific significance—still, it's important to bear in mind that when the "underground" first rumbled in the 1940's, there was no signicant alternative to the bureaucratic Hollywood studio system; and neither *Cahiers du Cinema* nor its English-language sympathizers like Andrew Sarris had begun the systematic re-evaluation of American commercial film via the "auteur theory."

So these low budget, independent film-makers with their newly available 16mm. Arriflex cameras really did represent something virtually unprecedented in America. But today—in this age of repressive tolerance and fat foundation grants—those who continue to flount their "underground" status seem absurdly anachronistic. (Oftentimes, the distinction nowadays employed to differentiate "underground" from "above-ground" activity is a simplistic dichotomy between narrative and non-narrative cinema.) Note how cavalierly Sitney dismisses the "narrative" films of the nouvelle vague and those of the great "above-ground" Italian directors of the sixties:

> *Brakhage's* Blue Moses *is a negative polemic, an attack on the modified Realism of the European cinema of the early 60's. (Godard, Resnais, Fellini, Antonioni, etc.)*

And Sitney never mentions the extraordinary post-Godardian film-makers Jean-Marie Straub and R. W. Fassbinder whose radical restructuring (rather than total rejection) of narrative devices is at least as sophisticated as any totally abstract work to have emerged from the American avant-garde.

Finally, Sitney deserves a good deal of credit for having written a valuable reference work. For unless one lives in New York City, Boston, or San Francisco, many major American avant-garde films are virtually impossible to see (at least on a regular basis). Hence, if nothing else, Sitney's book is extremely valuable for its detailed, moment-by-moment synopses of films one can reasonably hope to see only once or twice in a lifetime. In fact, a great many pages of this very thick book are devoted to "close readings" of the films in question. How ironic that a book which sets out to trace the heritage of romanticism winds up as an unintentional homage to "new criticism." □



Editing. Appalachian Educational Media Project. Courtesy: Appalshop, Inc., Whitesburg, Kentucky.

POEMS AND PRINTS: LIKE A SONATINA

by Father Raymond Roseliep
Poet

Everything Falling. Poems by William Pillin. With Prints by Polia Pillin. Foreword by Robert Bly. Santa Cruz, California: Kayak Books, Inc., 1974. $1.50.

Everything Falling has an abundance of good poems by a craftsman who knows his trade and gives every sign of plying it ardently. The tone and the finish could only be achieved by a conscientious, patient, and dedicated artist. The sweat does not show.

Love in varying light is one of William Pillin's best managed themes. The "Two for Polia" and "Give Me" are reserved, evocative, and "Defined Passage" is a moving canticle of departure:

Do not bury him on a wide field or at sea's edge.
Let him lie hemmed in by a stone and rosebush.
Nothing stormlike or timeless—the neat roof, the defined passage.

Let him in dying be as one who preferred limits and boundaries, garden walls, fences;
who loved a small house, a quiet woman.

"Housewife," a stunning blend of domestic detail and the marriage act, depicts the busy, tidying woman with rag, scrub bucket, broom, and cleansers, finally submitting at night to her partner's love-making:

She lives next to her husband
on white sheets, freshly laundered,
redolent of scented soap,
her weapon in the endless
conspiracy of grime. He
searches for her breasts, her mouth.
His desire makes no dent
in her tidiness. She lies
passionless but yielding
knowing that he too has his
furies and that he too must
drive them out. And she is glad
that all her imps and goblins
are outside of her, a thin
layer of dust and soot
exorcised by sacrament of soap.

The religious note strikes like bell gong in "Prayer," addressed to the "Lord of sparrows," against the "strutting cocks" of intruders and gunfighters, including police. Familiarity with the angel Akriel leads in "Nocturne with a Rehearsal" to a terrifying preview of death, "a cat's grin at midnight," and in "Angelic Admonition" to a woman ironically named Angelique: "Nymph! Deliveress! / Let the diary of your days / hold some pages for me." And "Poem," in the plain talk canonized by Yeats, is an unabashed if only part-time commitment to the absolute:

To be sad in the morning
is to blaspheme
God's shy smile
Breaking into leaves and lights.

In darkness and silence
I will be sad
but not in the morning
with its angelus of birds
and its covenant of blue.

"Fall, 1965," about the crumbling of realities, progresses like a Dada painting; here are three of the seven stanzas:

Towers and public statues
toppling on quicksilver footing
fell. Nails fell out of the plaster
and with them fell charts, posters, mirrors.

There was a cascade of inkwells,
figurines, crystals and paper roses.
Flowerpots fell from balconies
and the balconies too plummeted earthward.

And I saw among silks and slippers
my love falling
without will or passion,
shadow falling through shadow.

This piece reminds me of what Richard Eberhart said in "The Poem as Trajectory" (*Poetry Now*, Vol. 1, #4): "I ask questions about the poem / Because it deals with reality, / An intractable substance, which, if hit, / May favor timelessness." "Fall, 1965," like so many poems in Pillin's book, goes somewhere definite.

Three other memorable performances are "The Phantom Posts," a masterful handling of the touch-and-go in a man; "Ode on a Decision To Settle for Less," a paean of blessing-counting; and "You, John Wayne," a superb attack on that one-man institution:

Sonofagun! In whose wake is silence!
O leathery centaur! You flash over the purple
horizon on a sun-bronco with a thundering rib-cage, snorting fire, spurred by the fastest gun west of the Pecos.

All us American kids
who love Death
love you, John Wayne,
because You Made Good
and, unlike niggers and jews,
You Have Guts!
Your blazing guns still the bad man's lusty aliveness. Look how quietly he sprawls on the blood-stained ground! O kill him again!
Shoot the nesters, greasers, horse-thieves and cattle rustlers. The crows peck their eyeballs in the scrub and the sage brush.

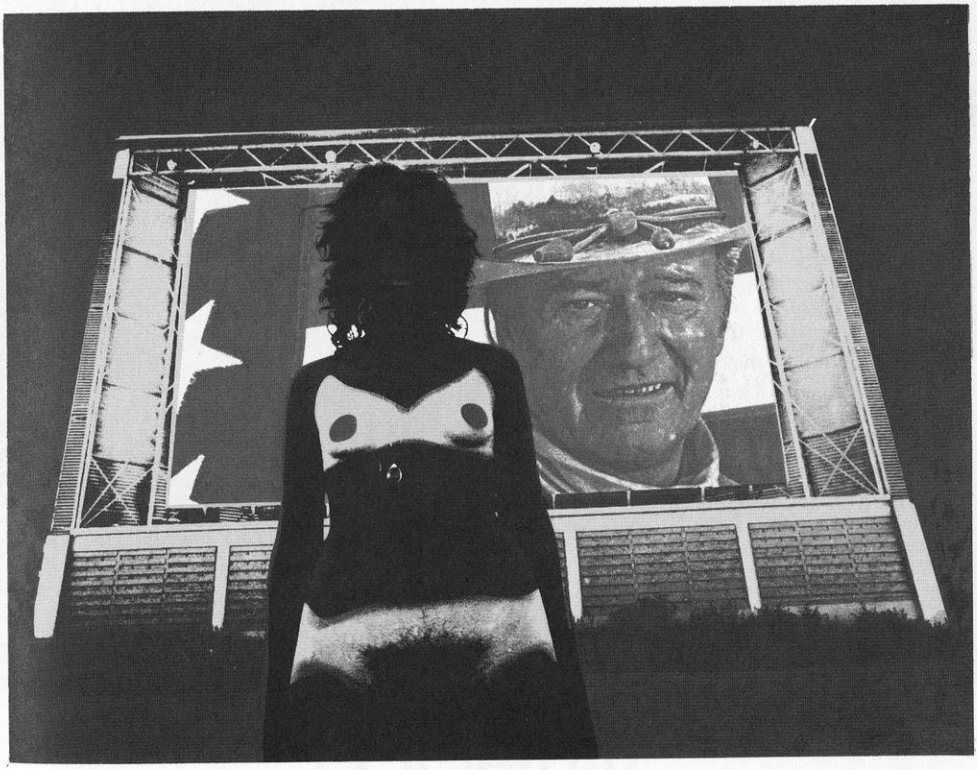
All the others may cop out
but you, John Wayne, will go on shooting,
smiling, cool,
without unseemly passion.
Shoot the blonde, true blue as the yellow rose of Texas, whom you won in a poker game in a Dodge City saloon.
Shoot her father the ranch-owner.
Shoot the sheriff.
Shoot the posse.
Shoot the birds out of the sky.
Shoot the mountain cats in their dark hollows.

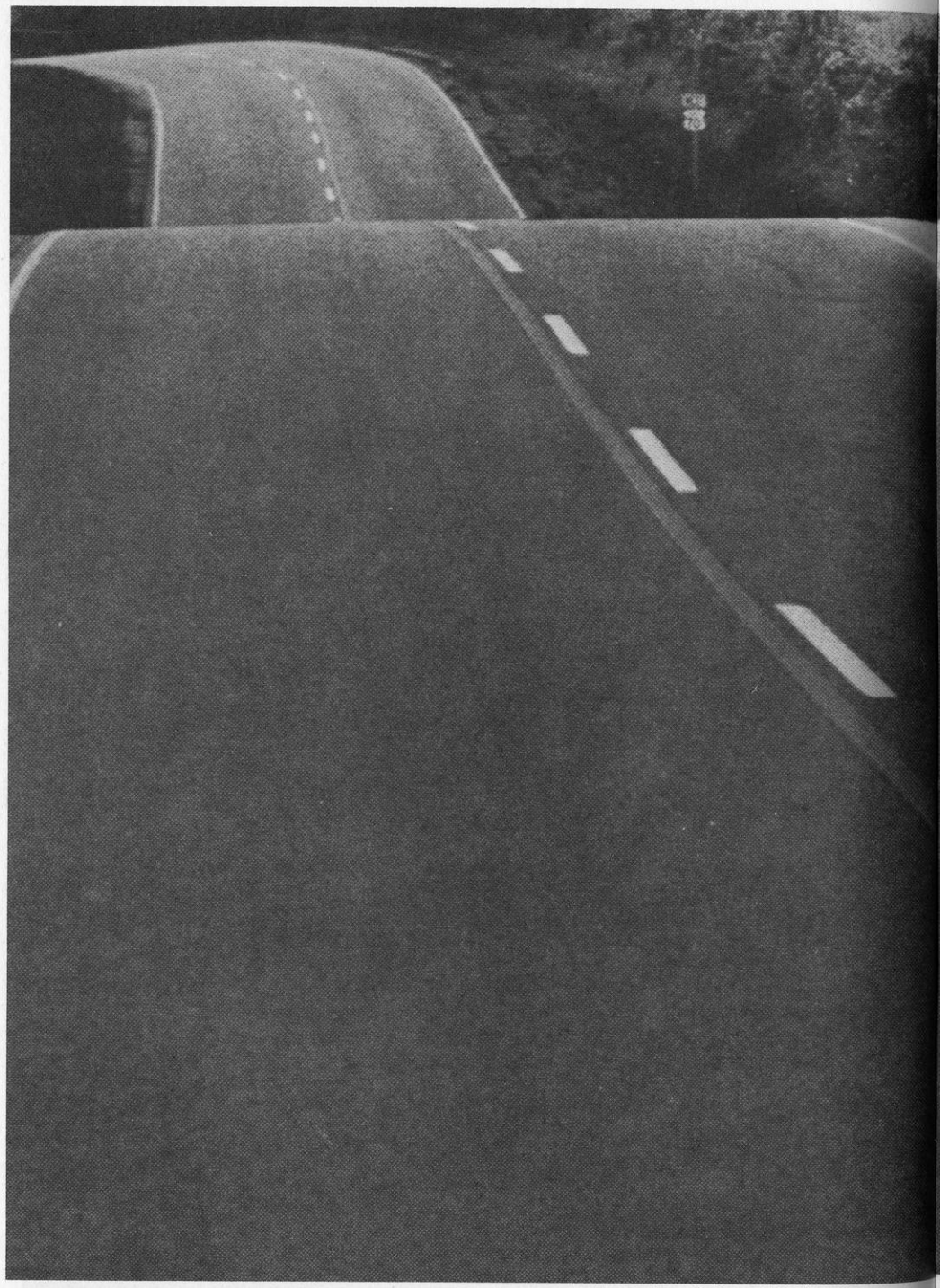
Sonofagun! gatherer of darkness and silence.
Rider into the bloody sunset.
Emptiness like a wind rushes in behind you.

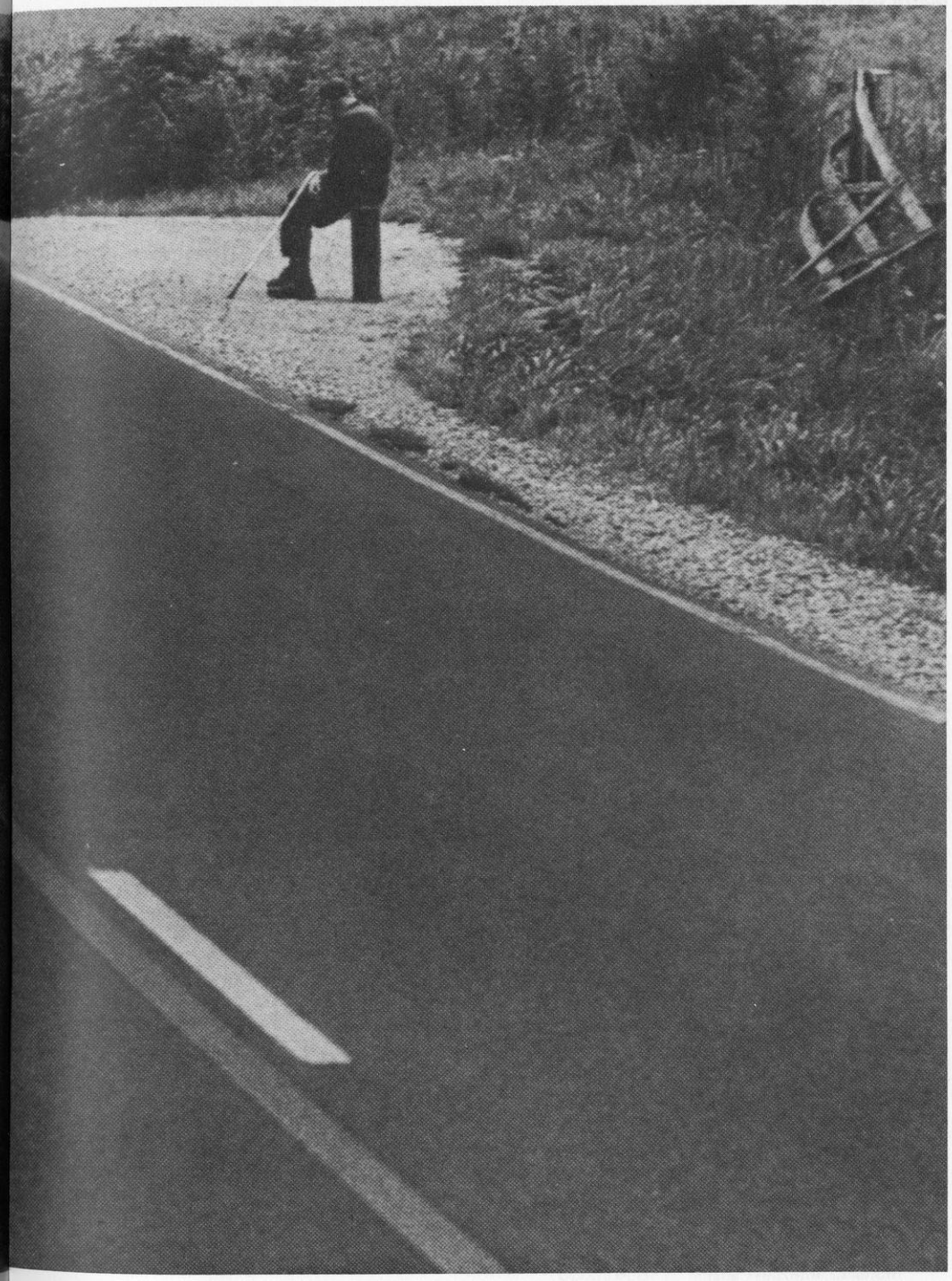
That's the entire poem, and if I may offer a single criticism of such top-drawer work, I would say that the impact of the satire weakens with the directness of that final line—it's just too spelled-out.

In his Foreword, Robert Bly notes that "a good poem by William Pillin is solid in the way some of Frost's poems are, and Frost said he hoped he had written a few poems that would be 'hard to get rid of'." A poet of certainties, Pillin stands rockfast among us; the act of language holds promise in his keeping. Adding excitement to the present volume, eight color prints by his wife Polia Pillin deliver splashy hues and bold black strokes to steep us more deeply into the thought and feel and spirit of the poems. As Matisse advocated, color springs directly from feelings and is a means of intimate expression; the images and symbols then reflect a love for things: projections of light and shadow in painter and in poet. Print and poem wed happily here, making the whole effort something like a sonatina for violin and piano. □

Red River Drive-In by James Benning, Madison, Wis.







poetry

SONG OF LU MOUNTAIN
(adapted from Li Po)

Madwoman of the upland country,
singing crazy songs, I've crossed
five Holy Mountains since breakfast.

Before me, Lu Mountain rises
from a lake of deep green silk.

A stream hangs down from three bridges.
Cliff trails wind, lead to the sky.

From the top I see the endless river,
a thousand miles of yellow cloud,
a world of sacred ranges.

I sing about the pure Stone Mirror's
work in our hearts. By the third verse
my troubled passage is erased.

When I'm done travelling, I'll follow
the goddess up the last pure peak.

Untitled. Photo by Earl Dotter, Appalshop, Inc., Whitesburg, Kentucky (pp. 136-137).

WALL PAINTINGS: A SHORT HISTORY OF CIVILIZATION

In Europe I saw a rock painting
two thousand years old: the shaman
beat a drum, the woman danced.
Here in the subway,
wall scrawls cling to dank tile.
I hear someone following me.
A train comes
in the tunnel on a loud wind; I'm glad
to be swallowed. Six stops. How many shamans
this tribe has, and so many deep temples.

This is the old place of fear, the cave;
toxic fumes enter my head. I'll cry out
if I stay. There's someone climbing
behind me.
At the moment of emerging
into dark fog, an awful sorrow burns in me
because of the dream: I might have ridden
on into dawn's safety at the end of the line.
Too late.
Footsteps double. A god or his shaman stalks;
my hide quivers while my hairs stand,
sure sign of a presence.

Each black cross street may be an altar.
And I didn't leave my mark anywhere.
How bad to die among sirens and strangers
with no name.
Someone is running.
Her hair streams like a slate mark
on the night's surface.
I have not been chosen.
As they pass, I see her pulling along
her bones in a skin sack, the mad god
close behind. All through the city's thickets
I look for a clean place to lie down
but even under my feet, the marks scream:
worship, and fear me.
To propitiate
the next avatar of fate, I'll paint myself
flat against the nearest wall.

Sonya Dorman publishes poetry in magazines such as Poetry Northwest, Shenandoah, *and* Chelsea. *Her first book,* Poems, *was a National Council on the Arts selection in 1970. Her new book,* Stretching Fence, *will be published by Ohio University Press.*

the parole board, counting bones

there are buzzards
        inside my head tonight.
they have come to pick
the shattered grey.
this violent vision:

        (the bone counter waits,
         holds his tally sheet.)

my skin is a thousand sunburns;
it peels down to meat . . .
the tendon's white is stark
against small red beads
that gather quickly to replace
        my body's shield
now lying shriveled on the floor.

my finger is a crucifix,
        a sharp knife
caressing a tender bird
at christmas time . . .
its nail traces one fine line
        from breast to groin —
my gullet spreads . . .

the heart and lungs,
        bladder and spleen,
liver and an old ring
        fall
and form a gross pile
with only a string of intestine
between me and there.

i drop a knuckle
        (the bone counter
         picks up his pen),
a toe or two . . .
        i grab,
lose wrist and anklebone;
        kneel,
stretch my aching arms,
try to gather my selves
        to myself
as finger bones fall to floor.

what are these bladed bars
that fit my hands so easily?
this other death
that will not let me die?

south america's gourmet commune

o brave survivors, you of the greater strength,
gnashing meat clean of toe and knucklebone,
chanting *hail marys* and *our fathers*
to your sweetmeat volunteers:

after your plane crashed
you learned your darkshadowed selves . . .
and how long boiled bladder keeps, and roast thigh,
and heart and spleen, and kidney, and derriere
deepfried in breastfat.

but what of bones? did you bury their bones?
they would have made grand ornaments, you know:
vertebrae to bracelet, toebone to brooch,
knucklebone to necklace — why, you could have
pierced your noses and made use of fingerbones!

and what of blood? you could have fingered stripes
across your brows and danced around your blazing spits
jabbering paternosters, promising eternal life
to the slowly twirling bodies . . .

or, perhaps, you may have thought that
a bit barbaric at the time.

Insight, *the magazine-supplement of the* Milwaukee Journal *of September 30, 1973, tells the graphic story of a boy who, after a deplorable childhood became a poet in Waupun state prison and won the 1973 award in poetry from the Council for Wisconsin Writers. His name — S. L. Poulter.*

ANNIVERSARY

i We were married
twelve years ago this night in March.
Rain became sleet in the black wind.
The Minister's shirt was frayed.
There was no music.
I stood in a borrowed dress
Wearing carnations
tensing muscles in my pregnant belly
while your family and mine
waited
in the echoing hall.

ii My gold ring.
I came across it this morning:
a cold circle of metal lying in a corner
of a seldom opened jewelry box.
I was looking for a pin.

"The nice thing about plain gold rings,"

you said then,

"is that they grow more shiny
with every year. Notice the wedding band
on an old woman's hand . . ."

iii One week ago
this day in March
we were divorced.
I drove alone into the brooding hills
over tangled roads
ignoring weeping ghosts
and private eyes.

Alone, we came together.
Alone, we came apart.

iv Among the letters
a dried rose
petals crisp and brown
from you
for all the frightened years.

Sara Rath lives in Madison and attends the University of Wisconsin. She is the author of The Cosmic Virgin, *a book of poems published by Wisconsin House in 1973.*

A DAY

The other day
climbing the stairs in mid afternoon
the sun seemed
of the same quality as that which
years ago
I had seen on a similar day.
I mean the kind of day
when everything seems to go forward
steadily, and without your help,
when though you can imagine your role
and the necessity of your engagement
it is more close to the truth
that you are, merely, an observer,
not needed, and beside the point.
The wind (it is slight on such days)
dodges among the limbs hung near the window,
the branches in turn scattering the light
upon the ground below.
There are leaves there, leaves you
left unraked last autumn,
but how natural they look, a perfect
brown, and matted. Why would
you want to disturb them.

OFTEN

you hear, or think you hear,
as from some distant park,
the noise of children.
They stand around a downed kite.
Their bright but fearful exclamations
come, as on wings, toward you.
There is a flutter, you hear it,
then nothing.

Or, sometimes, through walls,
as if three rooms away,
a lone piano jingles,
betraying nothing of the problems
of keyboard or pedal,
but only a delicate single tune.
And then you hear in it,
or think you do,
some voice that's yours,
that long ago found refuge
in failed memory.

Crossing the lake last night,
the tiny pale blue boat,
that owes its pastel not to
your intention,
but to climate, rain and sun,
sent out its prong of ripples
to the shore. There was an owl
in the tall hemlock tree —
the moon deciphered him
among the branches,
then lay across the water
where you went.
There, in the glitter of ripples
in moonlight, you heard
feet patter, laughter,
and felt another's arm
upon your own. Which year
was that, which life, eternity?

Greg Kuzma's poems can be found in most current little magazines and literary quarterlies.

ON THE SIDE OF THE ANGELS

Who isn't? What outlaw
was ever so beyond the pale
that a few angels didn't cross over
to comfort his cause?

Take the monster. He has
his toadstool-colored reasons,
knows he is as right as God
out strolling, petting lambs
like an unctuous alderman.
He bleeds and prays,
hears the gossamer whirr of wings
speeding him to the atrocious,
the unspeakably hideous
moment and place.

Take the most outrageous
thing you can think of.
It's only we who shudder.
Nature's not aroused,
knows common kitchen matches
in common human hands
sizzled along a fuse
of faultless logic to
the community powder house.

THE COLLECTED POEMS OF WALLACE STEVENS

It weighs three pounds, it holds
a long story that ends
on the same lush rock
where it began, with
mule-bells and tambourines
to warm its basic slate,
with a paprika of wit
and elegant wry
to spice the last cool chords
of an old philosopher
dying in Hartford.

Strange to think
of the portly executive
and Peter Quince
back of the same eyes.

Strange to think
of mopping the kitchen floor
before sitting down
to the jeweler's tray
of exotic words.

Strange to think
of plums and pagodas made
from so much ordinary weather
and Sunday crayons.

R. E. Sebenthall has appeared in this magazine before. She is the author of Acquainted with A Chance of Bobcats, *a book of poems published by Rutgers University Press. She is also a novelist and a reviewer.*

I. M. PABLO PICASSO
(for my father)

All is ordinary again —
in a thousand places,
convergences,

displaced parts flying
together: an ear,
a nose, a breast spinning

like a hand-grenade,
a third eye shot
with cloud, deep, staring,

and here, in Chicago
a great
flapping of wings.

THE GORGE

There is something
between us
I must pass to
reach you,
hand over hand,
legs swinging,
sharp scent
of brush rising
from the gorge bed.

My arms strain
as finally
I sight you —
you
who are most
aware of the
painful art
I practice,
and for whom.

Lucien Stryk is a well-known poet, Zen authority, translator, and editor. He teaches at the Northern Illinois University. One of his recent books is Awakening, *Swallow Press, 1973.*

notes and discussion

ST. ELMO'S VILLAGE
ART SURVIVAL IN OUR COMMUNITY

by Samuel Lee Frazier

Samuel Frazier, a member of the community that the St. Elmo's Village arts project serves, describes his sense of the value of its animating concept for the inhabitants of the area. A community arts center in West Los Angeles, St. Elmo's Village incorporates the talents of the young and old, the amateur and the professional artist in a unique program of community development.

St. Elmo's Village is a place where we are using our abilities in order to build up our community. Seeking to include all people, it recognizes that it is through people and their efforts and abilities that all things are made. The growth of St. Elmo's Village was stimulated in the spring of 1971 by the threat of the destruction of our homes to provide a site for a planned forty-eight unit apartment complex. Resident artists Roderick and Rozzell Sykes refused to accept the developers' concept of how to make our neighborhood a better place to live. Feeling the need for the survival of St. Elmo's Village as a community, Roderick and Rozzell made a direct appeal for help to the people who live here.

This response has allowed the Village to continue and to become a place of creativity. The Village is now an important force in our lives. It is a spirit of being proud of where we live. It is a place where people meet as friends, communicating feelings of a greater use and a greater productivity. Our goal is that our Village serve as an example of human awareness involved in the work of caring. We have come to realize that there is not now, nor has there ever been, any surplus of the many things needed to provide a betterment of conditions in a community.

St. Elmo's Village is made up of the ten old houses and garages now transformed into an artistically beautiful environment where children and adults work and create together in unity. We feel we are on the path to success in tearing down the barriers of insecurity and bringing about a new awareness of ourselves. We feel that the spirit of St. Elmo's Village is necessary to all communities. □

OPEN NOTE

I am soliciting poems, short stories, and autobiographical essays, and I'm conducting personal interviews, for an anthology of literature relating to the impact of the Nazi holocaust on the children of survivors, both Jewish and Gentile. I am gathering material from individuals aged about sixteen through thirty, whose parents suffered under the Nazi persecution, in camps, in hiding, or in the resistance. My aim is to convey the various ways in which the survivors' wartime experiences were transmitted to their children and influenced the actions, attitudes, and emotions of the second generation.

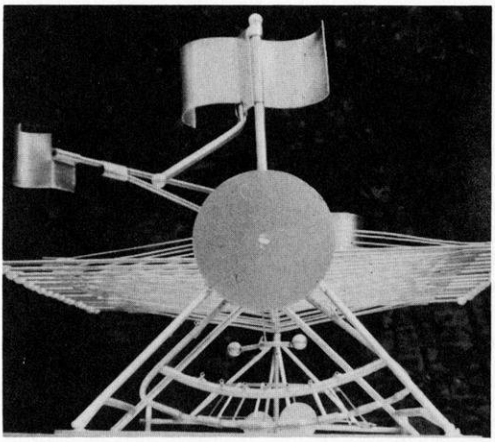
If you are interested in contributing written work (you need not be a professional writer), in being interviewed, or in obtaining more information, please contact me, by writing: Toby, Box 215, Rocky Hill Station, Rocky Hill, New Jersey 08553, or by phoning: (212) 864-7773 (try all hours, I'm hard to reach).

Your anonymity will be preserved if you wish.

Toby Mostysser
New York, New York

Macrame Rope Playground by Alexandra Jacopetti with assistance from apprentice Nancy Denmark, Bolinas, Cal. Photo by Jerry Wainwright. Reprinted from **Native Funk and Flash** by Alexandra Jacopetti. Courtesy: Scrimshaw Press (opposite).

Alu One, a cinepoetic structure designed for the rooftop of a thirty-story apartment building in Detroit. It is meant to function as a monument, a wind sculpture and a playground top. The sound, sight, and motion can also be generated by people who push and ride the structure. **Designed by Richard Rush.**



GIVE YOUR KIDS A START

by Thomas A. Erhard
Professor, English Department, New Mexico State University, Las Cruces.

In the American Southwest there is a program just finishing its thirteenth year which has given regional publication to the best short stories and poems that are being written in some five hundred high schools. We are doing our best to help the very young writers.

This year's *Southwest High School Creative Writing Awards,* a forty-four page booklet, featured forty-six poems and twenty-one short stories. It went, free, into all the high schools in New Mexico and Arizona, and into parts of five other states.

I suppose the program actually began twenty years ago when I taught one of the first high school creative writing classes in Albuquerque, New Mexico. My students did a fantastic job (one is now a senior editor of a major encyclopedia, one is a poet with four books to her credit, one is city editor of a large daily newspaper, one is a leading medical writer, one works nationally in public relations, and one has edited a religious magazine) and I wanted someone outside the high school to take notice. Nobody did.

Some time later, when I was working in educational journalism in Washington, I vowed to help high school kids whenever I got the chance. I had noticed that honors a-plenty went to scholastic athletes, thespians, cheerleaders . . . to every student except the serious young writer. Even a chess club member could find an occasional tournament. But nothing for the young writer.

The chance came when several of us began developing the Creative Writing Center at New Mexico State University. We sent out notices to all the high schools in the state, sifted through the modest number of entries, mooched some stencils from the English Department, hand-cranked the top stories and poems on the athletic publicist's mimeograph machine, and stapled the booklets together on my own dining room table.

The response was more heartening than I had expected. Teachers all over the state wrote in praise, and within two years we had modest University funding to print the booklet. As our program has grown, we have received strong encouragement and backing from the New Mexico Arts Commission, which has helped us expand, thanks to several grants from the National Endowment for the Arts. The grants have doubled our page count and boosted circulation from 500 to 2,500.

Several years ago some teacher-friends in Arizona asked why their students weren't eligible to be in the booklet. I realized that the "bureaucracy" involved was mostly myself, so I laid down a map of the United States on my living room carpet and drew a few lines. We included the El Paso area of Texas, all of Arizona, the southernmost towns across Colorado, Utah, and Nevada, and the far desert reaches of eastern California.

We don't conduct a "contest" with "firsts," "seconds," and "thirds." We feel that would, in some ways, be defeating. We publish the best poems and short stories when we have the money. And we ask for *short stories,* not essays or vignettes. We also list about twenty honorable mentions in each category. Each student whose work is represented gets a large handful of free copies, as does his teacher. When we print the student's work, we include the name of the English teacher. Not only do young people not have many opportunities to break into print, but not too many teachers ever get their names in print for encouraging good writing. We send a free copy to each high school English Department in the region, to each high school library, all public libraries, plus major newspapers, and other interested individuals and organizations. New Mexico's official state theatre, the Kaleidoscope Players of Raton, have used a number of the student writings in dramatizations which they take to high school assemblies throughout the Southwest and Midwest. In our booklet we try not to waste a square inch of space; every inch of white space means another student's poem omitted, and we try to include as many of the worthy submissions as we can.

We also try to keep extra copies on hand for the dozen or so teachers every year, who faced with teaching a unit on poetry and worried for fear that their students will look on poetry as sissy stuff, ask us for enough copies

for the entire class. Many a teacher in the Southwest in recent years has introduced her poetry unit with work done by her students' friends and peers! Every year teachers write to us and say that their teaching of poetry has been made easier, more meaningful, and much more exciting because they have had current teenage writings to draw from.

Most important, of course, in our minds is the simple fact of regional publication for high school students. Many schools either cannot afford a literary magazine or else place no emphasis on creative writing. And yet now when the young writer comes along, even though he is in the tiniest and most isolated rural school, he *can* get published. We've had stories and poems from such small schools as Dexter, Tatum, Cloudcroft, Pecos and Lordsburg, New Mexico.

Some critics of young writers have said for years that beginning writing is all morbid. Really? Then, how about Christine Pasanen's "Priorities":

Don't ask me
if there is a God.

Ask
How hose-water tastes
in summer.

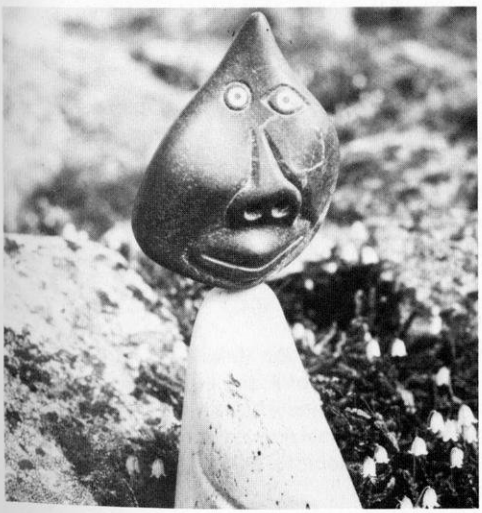
Another value of the program is the intercultural exchange that occurs every year. In our part of the nation we regularly get stories and poems from the several Native American schools, or from schools on the various reservations. This year, for example, came "Corn Rainbow" by Leonard Whitebow Montoya, of the Institute for American Indian Arts:

Rainbow,
Shine over my corn;
Bless it
With the beautiful effective colors
Of your magic;
Turn then
Into many colors,
But save me one red,
For red
Is my skin and blood.

It's not all a picnic, with letters of praise from students and teachers. When more than seven hundred entries come piling onto the desk, the burden of winnowing is enormous; and every year I round up a busy group of helpers to help provide a cross section as we work toward a judging consensus.

If you're interested, then, you'll have to find some modest funds to begin with, and you may have to browbeat and cajole a group of open-minded helpers. Every year I swear that I'll never do it again, but the results are always so exciting—the level of writing by the teenagers is always so surprisingly excellent—and the reactions so loudly favorable from the young people and their teachers that I know I'll never stop. □

Whalebone carving (left) and a carving in whale bone and soapstone (right) by Karoo Ashevak. Photo courtesy of Judy McGrath, Spence Bay, N.W.T., Canada.



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