

We of the performing arts have often appeared before committees in Washington in the past and, while we were listened to, we were seldom accorded much serious consideration. I am sure you are tired of hearing the phrase in cultural affairs the "climate has changed" and therefore I will spare you further reference to that condition. But what a curious condition it is to be sure that such a phrase should have to be used in a civilized society. It implies that heretofore we have been barbarians. The real trouble I fear is—and here I may answer the question which Mr. Kenin asked: "When government supports libraries, museums"—and so forth—"why then is there objection to subsidy vitally needed to prevent the extinction of the career musician?" The real trouble I fear is that we have suffered the results of the blight of the Puritans who considered all art frivolous and the performing arts but manifestations of the devil. We may not be consciously aware of our former reluctance to accept the arts as vital to our society but it is there in the unconscious just the same. Congress has not been able subconsciously to justify subsidizing the arts because its atavistic conscience cannot justify spending taxpayers' money on what some few voters might hold to be frivolities.

ANTA, the American National Theater and Academy, was chartered to "extend the living theater beyond its present limitations," in 1935, but has functioned under what may be called "Operation Boot-strap" ever since because no money was appropriated to assist this admonition.

When the President's program came into existence in 1954 we formed an international committee of ANTA to put that program into action and you are all aware of the success of this function, culminating this year in the tremendous acclaim of the repertory theater headed by Helen Hayes. To operate this international section of ANTA we receive 5 percent of the money allotted to us to run the booking, transportation, and details.

Now, I have heard this morning that \$12 million had been allotted to the President's program during the past 6 years. Part of that, indeed half of that, goes to trade fairs and that is half of the President's fund. We in ANTA receive the balance and, out of that, we are supposed to carry on the work of the international program. Now we are expected to service all the new countries that have come into being, but the money is still the same and therefore we have to take care of several, shall we say 100 more places, and we still have the same amount of money we previously had for 10 countries. But we are supposed to work the miracle.

The manner in which we handle and choose who and what is to represent us over the world is done by three panels, the drama panel, the music panel, the dance panel, and two subsidiary panels of music and drama for the educational theater. The panels are composed of the absolute tops in their fields and are qualified to judge the quality of the artists proposed to be booked by the State Department and ANTA.

On the music panel we have Dr. William Schuman, the head of the Juilliard School of Music, perhaps the most famous music school in the world; we have Dr. Harold Spivake, chief of the Music Division of the Library of Congress; we have Virgil Thompson, one of Amer-