

for the Washington Ballet; the need or desirability of a conservatory of national prestige located here. Other cities have similar or identical needs, and are restless to get going.

Senator Javits of New York sounded an optimistic note last Sunday in an article on the front page of the New York Times amusement section headed "New Cultural Climate." His opening sentences read: "The climate has been improving in the country for a national arts program. I believe the people are ready, through their elected representatives in the Congress, to enact a Federal program to help the development of our Nation's cultural resources in the performing and visual arts." He then goes on to say that he has been trying since 1949 to get Federal help for the arts, and this is the first year that he is confident that the country has reached the point when the needed public support can be marshaled to bring about the adoption of the legislation. He reminds us that both presidential candidates expressed affirmative views on the arts in America, and that the President's Commission on National Goals made important findings relevant to the problems which exist today in the arts. There is no one distressed area in the field of the arts. The problem is entirely national and widespread. The only variables are those of degree—New York City, giant that it is, has its problems—it almost lost Carnegie Hall; it may lose the Metropolitan Opera House; Lincoln Center is still a long distance from its total financial goal. Cheyenne, Wyo., has no opera house or opera company, and in Kansas City the beautiful music hall in the municipal center is vacant more nights than it is occupied by performances of music, dance, and drama. There is need of places to play, and a critical need of more organized companies to perform. This lack of organized companies has become apparent in the operation of the international cultural program—we are now beginning to repeat ourselves—after 6 years of operation. We must do more than send the same symphony orchestras, and the same few ballet and dance companies abroad. The creative challenge is the paramount one in the performing arts. We have the talent—we abound in talent—the need is for money, more money than any one city or person or foundation can put up. This means that the whole Nation, represented by our Government, must step in, intelligently and wisely, in accordance with the classical principle of our free society, that government should only do for the people those things they cannot do of or by themselves. Dedicated to only the best in quality, and to the system of matching funds granted to local projects which arise out of local initiative, the Nation's cultural growth and development could speed ahead for the enjoyment and benefit of all.

There will be those who will argue beyond this principle—for a grand design in the arts in America run from Washington or New York. They can take a lesson from no less an authority in a field much greater than the arts—history itself, and Arnold Toynbee. Mr. Toynbee's book, "A Study of History," volume XII, was reviewed last week in the New York Times book review section, and the caption is a pronouncement of caution: "For Toynbee, History Is an Open Road, Not a Pattern That Is Predetermined." To paraphrase the Times book reviewer, I would say let the path of our cultural development be an open road, not a predetermined pattern. This simple statement is an argument for the utmost freedom in the arts—freedom of initiative, freedom of choice, freedom of opportunity.

Mr. THOMPSON. Our next witness is Mr. Richard L. Coe, the distinguished dramatic critic of the Washington Post and Times Herald.

STATEMENT OF RICHARD L. COE, DRAMATIC CRITIC, THE WASHINGTON POST AND TIMES HERALD, WASHINGTON, D.C.

Mr. COE. Thank you, Mr. Chairman. I do have a prepared statement and, rather than take much time, I think it would be better if I read just a few sections of it and make a few references to some of the discussion which has preceded me.

Mr. THOMPSON. We will print your statement in its entirety following your comments.

Mr. COE. Fine. Thank you.