

denly the student understands that history is not full of faded figures in a book, or wax dummies, but *people*—people who coughed, and sneezed, and got scared, and cried, and stubbed their toes, and were human.

Miriam Cherin, general manager, the Vanguard Theater

We have a small company of nine people. The 3 actors and 1 actress are sometimes called upon to play 12 roles between them in 1 production. We also have three professional stagehands and two technical people who travel with the company. A scene designer, a voice and speech coach, a music consultant, and a sound consultant are on call. Our operation is not as tremendous and overwhelming a problem as you might think, particularly if there is a community theater or a resident theater or a university theater in your area that you can work with, as we have with the Pittsburgh Playhouse.

We have worked primarily with the 17 public high schools in Pittsburgh. We have a budget of about \$60,000. We charge \$600 a performing day, and this includes the auditorium production and six classroom presentations. From these figures you can see that these things can be handled by school systems within existing budgetary limitations.

III. Music

Coleman Blumfield,³ consultant, Residential Living and Counseling Branch, Office of Economic Opportunity, 1200 19th Street NW., Washington, D.C. 20506

I am well aware of the great performing arts centers that are springing up in the United States and of the millions of dollars that are being spent.

But it seems to me that a great gap exists when it comes to bequeathing this cultural heritage, whether it be drama, dance, or music, to our young people. It is my contention that the performing arts can be presented to young children of every socioeconomic group. I don't care whether they're "disadvantaged" or whether they're from the most sophisticated neighborhoods. They will respond, and respond spontaneously, if the work is presented properly.

My first 2 years as artist-in-residence to the city of Flint were devoted to professional performances for the

adult population and to workshops or master classes for the talented piano students of Flint and its surrounding areas. Toward the end of my second year of residence, however, I tried an experiment.

Flint is, as you may know, the hometown of General Motors. The Greater Flint population is approximately 400,000, and there are about 50 elementary schools, 3 senior high schools, and about 10 junior high schools, along with a junior college, and a University of Michigan extension. As an experiment, I scheduled myself into the three senior high schools, during school hours, to perform an assembly program. I played works of the same standard as those I have played in Carnegie Hall or here in Constitution Hall. And the kids stood up and yelled in a way the Flint public schools had never heard before.

As a result, with the financial help of the city's businessmen and cultural leaders and with the blessing and cooperation of the Flint Board of Education, we began a systematic series of classical concerts in all the Flint schools—public and parochial. We performed for children who ranged in age from prekindergarten to college kids. An interesting thing about the 45,000 kids we reached the first year was that I personally received over 3,000 letters, and very few were written because "the teacher told me" to write them. And there were letters from parents, the school board, and from many of the civic leaders, too.

These performances were not just cold playing. I spoke to the children briefly of the merits of attending concerts, plays, art institutes, museums, going into the literary classics, and touched on some nontechnical information concerning the work and the composer. I tried, where I could, to draw the teachers in so that they could lead from a performance of, say, a Prokofiev sonata, into an historical discussion of that particular era—1939–42—in the Soviet Union.

The first year I began with a Schumann arabesque, a Chopin ballade and then the entire *Pictures at an Exhibition* of Mussorgsky. This last work alone runs about 30 minutes. The second year we expanded. We did a Bach organ toccata and fugue, a large Chopin work, and an entire contemporary sonata. In the elementary schools, we did not lower the standard; we just chose classical works of shorter duration. Besides the personal rewards that I received through letters and comments, there was a very marked increase in the number of young children going to the Art Institute of Flint and to concerts in Ann Arbor and Detroit. Flint is a bit deficient right now in theater, but they were attending some of their own school performances and they

³ Coleman Blumfield has recently concluded a concert tour, under OEO sponsorship, of some 25 Job Corps centers and communities. Prior to this he was for 3 years artist-in-residence to the city of Flint, Mich.