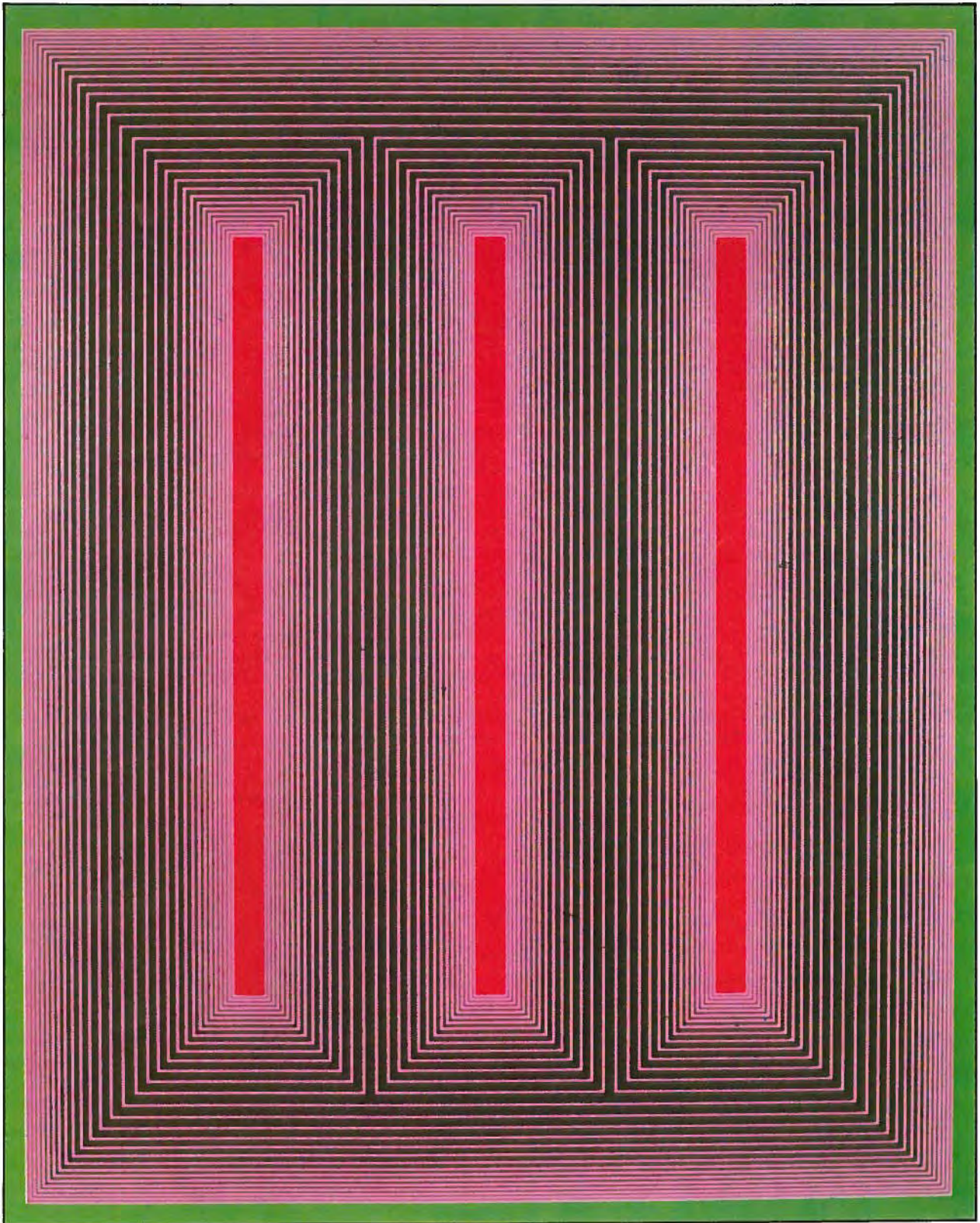


# ARTS-NEW JERSEY

SPRING 1985



## Statement from the Executive Director

**W**orking in the arts never breeds complacency. A literary artist captures a Pulitzer Prize and wonders if he'll ever be able to write again; a dancer in the corps de ballet dreams of a solo role; a concert hall manager sees a full house and wonders



Jeffrey A. Kesper  
NJSCA Executive Director

how he'll fund the next project. The burning desire for new artistic challenges propels artists forward; adversity stimulates a deeper sense of commitment.

The proposed cuts in the National Endowment for the Arts' 1986 budget will surely put this spirit to test. President Reagan has

asked Congress for an 11.7 percent cut in the budget for the NEA, which will drastically affect opera and musical theatre, music, dance, and museum and theatre programs across the country. The arts community must voice their concern. Representatives of arts organizations, both large and small, individual artists, educators, corporate leaders, local and regional government officials, art patrons and the occasional art consumer must come to the support of the country's largest single source of funding for the arts and inform their legislators in Washington that such a decrease in funding would be detrimental to arts programming and to a healthy cultural climate that so many of their constituents enjoy. Congress has listened in the past; they will listen again.

While federal funding for the arts looks somewhat gloomy, state funding for the arts in New Jersey is presenting a completely different picture. Governor Thomas H. Kean has proposed a \$3.1 million increase in the Council's FY '86 budget. In his annual budget address delivered in January to a joint session of the Legislature, Kean said, "We have developed our cultural institutions as a means of making New Jersey more attractive. Study after study has shown that improving the cultural environment of a state helps to attract jobs ... especially to urban centers ... our cities should be cultural centers. This investment will help make them both centers of culture and centers of jobs."

This recommended substantial increase in the Council's budget can be attributed to the growing arts and cultural industries in this state. It is also due to the Governor's vision of excellence in the arts for New Jersey which the Council can help bring to fruition. The Council has worked diligently these past two years to uphold fair and consistent standards, and has responded to the needs of constituents all around the state.

Because of the supportive administration, a committed Council board, and a vibrant arts community, the arts in New Jersey are moving forward dramatically, which means it is even more critical now than ever before to plan for our exciting future. I am pleased to report that there has been significant progress in the Council's long-range planning process. The conference ARTS IN FOCUS: NEW JERSEY AND THE NATION, described within these pages, provided a forum for Council members and staff and invited guests to discuss important issues. The two-day conference, made possible by a generous grant from the Geraldine R. Dodge Foundation, provided a framework for the Council to review its current programs as they relate to the needs of our constituency, i.e., arts organizations; artists; and the public.

Subsequently, at the Council's Annual Retreat held this past February, the Council committed to producing a long-range plan for the arts in New Jersey. An extensive report drafted by the Council staff analyzing the Council's programs, and a final report based on the conference, proved to be valuable tools to help plan the Council's future programs. The future looks bright for New Jersey's artists and arts organizations, and all New Jersey residents who benefit from a thriving cultural state of the arts. ■

*The Spring issue of ARTS NEW JERSEY has as its theme New Jersey's growing involvement with the national arts scene. The great number of artists and arts organizations achieving national acclaim is a testimony to the state's nurturing arts environment and to the cultural excitement contained within our borders.*

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### ON THE COVER

**Temple of the Neon Reds**  
60" x 48"  
1984 Acrylic on Canvas  
Richard Anuszkiewicz

**R**ichard Anuszkiewicz of Englewood is an internationally renowned artist whose paintings are in the collections of over 60 museums including the Museum of Modern Art, the Whitney Museum, the Smithsonian Institute, the Guggenheim Museum, the Philadelphia Museum of Art and the New Jersey State Museum. A seminal figure in the op art movement of the early sixties, Anuszkiewicz's dramatic, emotional use of color and striking geometric rhythms have transcended the confines of op art and

(continued on page 10)

# Arts In Focus: New Jersey And The Nation

A photographer makes a conscious choice when he selects a particular lens to use. A wide angle lens captures the whole scene and sacrifices the subtle detail provided by a close-up shot; zooming in on one subject, however, means losing the "large picture" and placing the object out of context.

In planning the conference ARTS IN FOCUS: NEW JERSEY AND THE NATION held November 29 and 30, 1984, the New Jersey State Council on the Arts encountered similar choices. How could the Council members conduct a dynamic and intensive forum for the exchange of ideas and information relevant to the state of the arts in New Jersey *and* place that exchange in the context of national trends, issues and challenges? They succeeded to keep both in focus by assembling Council board members and staff, the Secretary and Assistant Secretary of State, and twelve of the most highly respected arts administrators in the country, and by structuring the dialogue so that it accommodated both the small and the large picture.

The distinguished panel of experts included: James Backus, Executive Director, District of Columbia Commission on the Arts and Humanities; Carol Brown, President, Citizens for the Arts in Pennsylvania; Nash Cox, former Director, Kentucky Arts Council; Wayne Lawson, Director, Ohio Arts Council; Joseph Prince, Director, NEA Artists-in-Education Program; Tina Ramirez, Director of Development, Ballet Hispanico of New York; Mary Regan, Director, North Carolina Arts Council; Mikki Shepard, Arts Consultant, former Director of Community Relations, Brooklyn Academy of Music; Lenwood Sloan, Arts Consultant, former Assistant Director of California Arts Council; Robin Tryloff, Director, Nebraska Arts Council, and Chairman, National Assembly of State Arts Agencies; Lucien Wulsin, Chairman, Colorado Arts Council; and Jerry Yoshitomi, Director, Japanese American Cultural Center.

Dr. Clement Alexander Price, NJSCA Chairman, introduced these guests, citing "their clarity of thinking, commitment to fairness, and boldness in thinking. We have invited you here," he said, "to facilitate bold and clear thinking and to dream with us a bit."

The conference was also to be a major component of the Council's long-range planning process. In his introductory remarks, Jeffrey Kesper, NJSCA Executive Director, said, "The arts in New Jersey are moving forward dramatically, so it is even more critical, now than ever before, to plan for our exciting future. We are at the point where we must be able to dream bold dreams of what our cultural heritage can be,



Moderator Jerry Yoshitomi addresses the Arts in Focus Conference.

PHOTO BY: SUZANNE KREBS

and begin to plan what it will be. This conference will hopefully strengthen the agency's capacity to nurture the arts in New Jersey and to develop new initiatives."

The two-day conference was structured around a series of five topics germane to both arts administration in general and to the status of specific Council programs and policies: the topics were National Prominence in the Arts; Corporate Support for the Arts; Advocacy; Arts in Education; and Audience Development/Arts Development.

Prior to each topic discussion, a Council member or staff person presented information on Council programs and policies relative to the subject and then posed questions of central issues of concern to the selected panelists. The panelists responded to these comments and shared their own experience. Open discussion then followed. The public was invited to attend as members of the audience, and had an opportunity to submit written questions to panelists and to talk with them at an open reception and coffee breaks.

The following summaries highlight a few key points that emerged in these discussions.

## OPEN DISCUSSION ON CURRENT CONDITIONS OF THE ARTS NATIONWIDE AND FUTURE DIRECTIONS

The words accountability, accessibility, partnerships, and quality elicited knowing smiles from all the guest panelists and Council members and staff as everyone

pondered for a moment the current arts scene and its future course. Perhaps the most eloquent observation came from James Backus who expressed concern about those who remain unserved by the arts, noting that a large sector of the public does not use the major institutions in Washington, DC. He used language to make his point. "Latin was part of the ritual that linked the dead with the unborn. It is still a special language of profound importance . . . a dead language but one that must be preserved, for it is a powerful, eloquent link with the past. This tradition must be preserved to become meaningful to more people. However, we must recognize a living contemporary language, that is, the small and emerging arts groups who are generating great excitement."

Mikki Shepard questioned the value of upkeep "marble palaces" if they were not serving the communities in which they exist, and described a nurturing climate of the arts that should include employment opportunities, good facilities, informed audiences, cooperative agencies, and broad-based support.

## NATIONAL PROMINENCE IN THE ARTS

The subject of national prominence in the arts raised four basic questions: What is it? Who has it? Why do we want it? And how do we get it? While the aspiration itself is somewhat amorphous, the discussion yielded tangible recommendations. The key phrase was "think globally but act locally."

(continued on page 3)



From left to right: Lenwood O. Sloan, Clement Alexander Price, Joseph Prince, Valerie Peed, Barbara Russo, Robin Tryloff, Tina Ramirez (front), Elizabeth G. Christopherson (back), Jeffrey A. Kesper, Nash Cox (front), Mary Regan (back), Wayne Lawson, Carol Brown.

PHOTO BY: SUZANNE KREBS

(continued from page 2)

Challenge grants were mentioned as a means of encouraging and enabling arts organizations to take risks, develop unique programming and gain recognition for their achievements. Developing suitable arts centers also came up in the discussions; these centers promote community awareness and support for the arts and provide an anchor for the presentation of a state's performing and visual arts. All conference participants concluded that to achieve national artistic prominence, the Council and all New Jersey arts organizations and artists must uphold their commitment to excellence and quality and have a sense of pride that comes from within, rather than having it manufactured and imposed from without.

## CORPORATE SUPPORT

Most everyone agreed that corporations support the arts because they make the state a better place in which to live and do business. Both representatives from North Carolina and Colorado referred to the arts as an industry of sorts, tied closely to tourism. Recommendations were made to develop partnerships with corporations and work on joint projects that would utilize a company's marketing resources, for instance. Business Volunteers for the Arts programs and Business Committees for the Arts were applauded for the inroads they have made.

## ADVOCACY

Carol Brown offered a sobering comment about advocacy. "Advocacy means being an opportunist in the most positive sense of the word . . . and recognizing that it is a 365-days-a-year job." She and the other panelists explained that advocacy means more than increasing dollars for the arts; it is about creating a climate of acceptance and trust

among all factions of the arts community and then reaching out to other sectors of the community.

## ARTISTS IN EDUCATION

This session focused on the issues and challenges facing AIE programs. Recommendations were made to strengthen existing programs such as fostering rela-

## AUDIENCE DEVELOPMENT

Representatives of the state arts agencies acknowledged the importance of providing arts organizations with the tools they need to develop their audiences. Information about demographics could help the arts community determine the make-up of their present audience and identify new audiences. Technical assistance workshops

Council members Joseph J. Amato and Celeste S. Penney with Jerry Yoshitomi (center).

PHOTO BY: SUZANNE KREBS



tionships with community colleges for screening, recruitment and employment of artists as well as for advocacy of AIE programs; committing support to performing arts schools; forming alliances with chief state school officials; and integrating AIE programs with touring and residency fellowships and other projects. Everyone came to a consensus that measures should be taken to develop curriculum guidelines that would require public school students and teacher education students to study art in order to graduate. Meanwhile, AIE programs should be training teachers to use the arts experience after professional artists visiting the schools leave.

could also impart to the field an understanding of new techniques and technology needed to implement their ideas and visions.

In developing arts programming, it was suggested those arts groups ask, "What do people want to see and hear?" A certain amount of flexibility should be built in to respond to the public's interests, while also presenting works that "challenge" audiences and move them beyond the familiar.

## CLOSING SESSION

Considerable time was spent and (continued on page 11)

# A Garden For The Arts

**Editor's Note:** Scott McVay, Executive Director of The Geraldine R. Dodge Foundation, provided the keynote remarks at a luncheon attended by NJSCA board members and staff and the guest panelists who participated in the conference. Excerpts from his speech follow.

In eight years of grantmaking, the Geraldine R. Dodge Foundation has given 15% of its grants, nearly \$4 million, to 84 arts organizations. After the State Council on the Arts, we are, I believe, the largest funder for the Arts in the Garden State.

Our other interests include *Secondary Education* (wherein we have created a national effort to aid Chinese language instruction in 36 top high schools across the country); *Animal Welfare* (we are interested in the links between ourselves and other creatures, for our destiny is intertwined with our regard for other forms of life); and *Critical Issues* (toxic wastes, teenage pregnancy, farmland preservation, protecting the Pine Barrens, reporting on biological resource issues on National Public Radio . . .); but our devotion to the Arts is why we are so proud to be with you today.

During these eight years, the Arts Council has had varied leadership and emphases. But at no time in our experience has the leadership been more attentive and responsive to the Arts. We are all fortunate to have a Governor in Thomas Kean who understands the Arts and emphatically supports them. With stepped-up allocations, this is a propitious time for you leaders in arts funding from other states to share your experience so that every phase of what we do here will be better informed.

Even though 80% of the creative artists in our society are not paid enough for what they do to earn a living wage, the Arts in New Jersey are flourishing. Comparatively speaking. Not since William Carlos Williams wrote of red wheelbarrows and Ben Shahn put the finishing touches on his lithograph "The Poet" have we had such vigorous directed activity in the Arts.

Witness only the 1500 youngsters who study at the Newark Community School of the Arts every week; or the training at the Inner City Ensemble in Paterson; or the inef-fable presentation of *Paul Robeson* at Crossroads; or the *War of the Roses* at the New Jersey Shakespeare Festival; or the summer concerts at Waterloo Village which is becoming the Tanglewood of this region.

But the reason we are enthused at the presence of so many live wires in the arts family—you are a dozen chosen from hundreds—is that members of the Arts Council and staff will have a chance to talk with you for two days. The goal is not unambitious.

Things are going well. Indeed, it is from a position of strength and an attitude of learning that this workshop was convened. The funds the Arts Council has to invest are precious, limited resources and it is imperative that they be well placed—allowing for the natural constraints imposed by geography and other givens.

Every human society—past and present—can be understood by how it values music, dance, theater, storytelling, painting, sculpture, poetry. This high technology state

is a garden for the Arts, but we are confident that what we learn from you (and from one another) will enable us to live and share our vision and to value our artists and their work in a way that nurtures their creative faculties. Sometimes our society seems lost, and the Arts can and will point a way toward less violence, more beauty, less suffering, more hope, less war, more art. ■

By Scott McVay  
Executive Director  
Geraldine R. Dodge Foundation



From left to right: Scott McVay, Executive Director, Geraldine R. Dodge Foundation; Secretary of State Jane Burgio; Jeffrey A. Kesper, NJSCA Executive Director; Elizabeth G. Christopherson, NJSCA Vice-Chairman.

PHOTO BY: SUZANNE KREBS

## The Spoken Word: Writers Read Their Work

In a recent article in *The American Scholar* entitled "Public Performance/Private Art," Donald Hall discusses at length the phenomenon of the public reading and states:

The poetry reading is publication by the body. It is also confirmation that poems are addressed to other people. . . . In the poetry reading, the poet's physical presence delivers the poem in its volume, pitch and resonance from mouth to tongue with body's muscles tapping the foot, body's hands keeping time in air—and this dance takes place no longer in the hermit cave, to be re-constituted in the distant other caves of distant other hermits, but in the community's open air.

In the New Jersey State Council on the Arts' new Literary Arts Reading Series instituted at community colleges and other sites throughout the state, New Jersey poets and writers have the opportunity to join this "dance," to make public their art before wide and varied audiences.

This project grew out of two perceived needs in New Jersey: (1) the need to provide NJSCA Literary Arts Fellows not only with funding but with opportunities for exposure, publicity, and interaction with the community, and (2) the need to emphasize poetry and other forms of writing as *living* art forms, vital to the health of our culture. Community colleges were chosen as a primary site for the series because of the large constituency  
(continued on page 5)



Reception in Union County College's Art Gallery following reading.

(continued from page 4)

they serve (over 10,000 students at some campuses) and because of their locations in almost every county and region of the state.

Since its inception, the series has expanded to encompass poetry centers and libraries which have requested inclusion and now has a tentative spring schedule of 18 readings in 11 counties.

To begin the series the Arts Council and Union County College cosponsored an inaugural reading at the college's Cranford campus on December 12, 1984. Over 130

students, faculty members, and members of the surrounding community attended this event which was coordinated by Cynthia Niv, Union County College's dean of Auxiliary Academic Affairs, and Norman Will, chairman of the college's English, Fine Arts, and Foreign Language Department, working in cooperation with NJSCA Literary Arts coordinator, Noreen Tomassi.

In his introductory remarks at the reading, NJSCA executive director Jeffrey A. Kesper said, "It is a great pleasure to join forces with community colleges to extend the Council's support beyond the financial to include op-

portunities for writers to travel throughout the state from Cape May to Bergen County reading their work."

Four 1985 Literary Arts Fellowship recipients presented their work at the reading. All were recipients of First Priority Fellowships, having received very high ratings from the peer panel, and one, novelist Cori Jones, was also recipient of a Special Artistic Merit Award. Darcy Cummings began the evening with a reading of new work. Cumming's poems have appeared in the *Carolina Review*, *The Smith*, *Pennsylvania Review*, *Cat's Eye*, *A Voyage Out*, *Editor's Choice*, and *The Graham Review*. She was followed by Susan Reiman of Princeton, whose works have appeared in *Painted Bride Quarterly*, *Hot Water Review*, *Zeugma*, *Response*, *Aspect* and the *US 1 Worksheets*, and Thomas Reiter of Neptune, who has published four books of poetry with small presses and whose poems have appeared frequently in magazines throughout the country including *The Massachusetts Review* and *Modern Poetry Studies*. The evening concluded with a dramatic reading of a short story written in the first person by Cori Jones of Raritan. Jones's work has been published in *Middle Jersey Writers*, *Fiction*, *Epoch*, and *Bloodroot*. She is recipient of a first prize in Fiction in The 1979 Middle Jersey Writers Contest and an honorable Mention in the Rutgers University Division of Academy of American Poets Contest.

Following the reading, a reception was held in the college's art gallery and the audience was given an opportunity to speak with the writers.

For a complete list of spring readings in the series contact the Council's Literary Arts office at (609) 292-6130. ■

### In The Vestibule

I have come to my final body,  
but the child who stood in the vestibule,  
her hand flat on the cool tile, waits  
in my bones. The blue rooster  
on a cracked tile stares gap-beaked  
into her eyes. Beyond this wall  
her great-aunt says, "When I die,  
wrap me in a linen shroud,  
bury me in a plain pine box."  
All the young aunts chorus, "Oh, mother, why?"  
My bones move steady in their sockets  
and I can just touch the bride's face,  
push a strand of hair back under her veil.  
She steps out of my hands, pauses,  
moves to the waiting car. The men who have led  
to my body, and the sons who have fallen from it  
are not here. They stand apart,  
separate as the pale bridegroom standing  
at the altar. But the girl who passed  
the Coast Guard Station with her friends,  
watching the homesick sailors walk patrol,  
she moves lightly in my body  
and reaches for her cousin's hand. She mourns  
the cousin's still born daughters, the infants  
floating for weeks beneath their mother's ribs,  
who came at last to their mother's arms,  
wrinkled and wizened, bearing terrible answers.

By Darcy Cummings



From left to right: Cynthia Niv, Dean of Auxiliary Academic Affairs; Jeffrey A. Kesper, NJSCA Executive Director; Norman Will, Chairman, English, Fine Arts, and Foreign Language Department; Noreen Tomassi, NJSCA Literary Arts Coordinator.

## Jazz Flourishes in New Jersey

As New Jersey continues to achieve national prominence in the arts, and its vast arts resources come into clearer focus, jazz has emerged as a "rediscovered" treasure. At first glance, jazz in New Jersey appears to be a patchwork affair of isolated excellence; closer inspection reveals a rich tapestry of individuals and organizations passionately pursuing their true love in life, "the music" ... JAZZ.

master classes by these world-famous artists, and the formation of the music ensemble, the *Rutgers/Livingston Jazz Professors* (Larry Ridley, Kenny Barton, Frank Foster, Ted Dunbar, Freddie Waits). Intended to provide students with the highest level of professional instruction, the program has produced results. For example, former student Terrance Blanchard took over Wynton Marsalis's role as trumpet with

the college has added the capability of recording albums and videos of the concerts. As with Rutgers, the true testimony of the program's results lies in the success of its students: Bill Evans, saxophonist with Miles Davis and Mahavishnu, is a graduate of William Paterson College.

New Jersey's impact on the metropolitan region is assured through the impressive activity of WBGO radio. As the only full-time professional public radio station between Boston and Baltimore programming jazz, WBGO has become an oasis for jazz listeners. It has become a national leader in the satellite radio network process, through the production of the American Jazz Radio Festival, according to Bob Ottenhoff, station manager. The station also regularly features "Jazz from the Archives," a program using the resources of Rutgers' Institute of Jazz Studies, whose director, Dan Morgenstern, is an internationally respected authority on jazz. WBGO serves the entire jazz community by listing jazz events throughout the New York/New Jersey metropolitan area several times daily, and the entire New Jersey arts community by producing and distributing to eleven radio stations around the state the New Jersey Cultural Calendar, a listing of arts events of all disciplines.

In addition, the State Arts Council itself is actively involved in the development of jazz resources in the state through the Artists-in-Education (AIE) program, the Artist/Teacher Institute and the Summer Arts in the Parks program. Together, these activities provide opportunities for people of all ages to make the special magic of jazz part of their lives.

This past January, the AIE Jazz Residency in South Brunswick gained national attention by winning the National Recreation and Parks Association's Dottie Mullen Award for innovative arts programming. In cooperation with the South Brunswick Board of Education and Cultural Arts Commission/Department of Parks and Recreation, jazz artist Ferdi Serim (now NJSCA performing arts coordinator) designed and conducted a 61-day residency which brought Dizzy Gillespie, Frank Foster and Wild Bill Davis to the community as clinicians and performers. Working together with band director Mark Kraft, South Brunswick students were prepared to perform with these jazz luminaries in public concerts.

The annual Artist/Teacher Institute, to be held this year at Stockton State College from July 26 to August 4, 1985, provides musicians and teachers with opportunities to work with an all-star faculty as fellow artists. For ten days, master classes and performances abound, and group instruction,

*(continued on page 9)*



From left to right: Dizzy Gillespie, Ferdi Serim, Gerald Veasley.

New Jersey has spawned and attracted some of the greatest talents in jazz: Count Basie, Dizzy Gillespie, Sarah Vaughan, Thelonious Monk, Wayne Shorter. Its proximity to New York, the jazz capital of the world, is an asset which doesn't force people to relocate and sacrifice more hospitable living environments in order to participate in the music at a world-class level.

Visionary leaders in education have used this fact to advantage. In 1971, bassist Larry Ridley formed the Jazz Department at Rutgers, The State University, in New Brunswick, and called upon his peers to bring the benefits of their experience to the classroom.

Professor Ridley's peers read like a Who's Who of jazz, and their appearances at the university ultimately led to the establishment of a free concert series, often with afternoon

Art Blakey, after a two-year stint with Lionel Hampton.

Marty Krivin has been developing Jazz Studies at William Paterson College since the 1960s. With a consistent emphasis on professional orientation, the program has expanded to cover many of the options available in establishing a career in music. Utilizing the resources of professional jazz artists from the beginning, the program has enjoyed the leadership of Thad Jones, who left the post in 1979, and of Rufus Reid, who is the current project director.

The Jazz Room Series of concerts at William Paterson College began as a setting for students to perform with each other and professional jazz artists; it has now grown to a 13-event season, three of which have been broadcast by Newark's WBGO as part of the American Jazz Radio Festival. Most recently,

# Segal Work Commissioned

For many New Jersey residents, the name George Segal is a familiar one. His striking white plaster figures juxtaposed with objects from the everyday environment and his unique method of creation—wrapping people up in plaster-impregnated bandages in his South Brunswick studio—have engendered many articles in the state's newspapers and magazines. His extraordinary vision, embodied in the haunt-

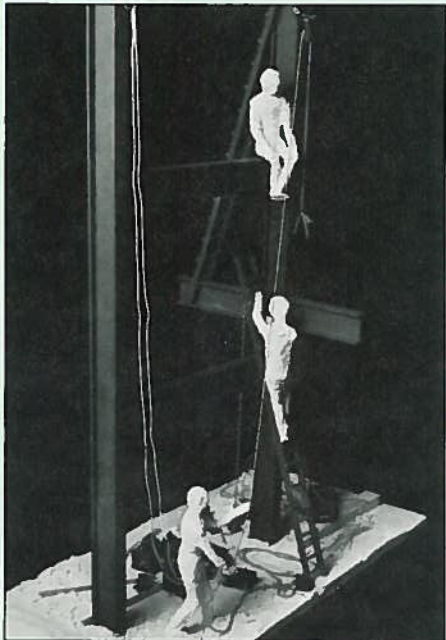


PHOTO: COURTESY OF SIDNEY JANIS GALLERY, N.Y.

Another view of "The Constructors."

ing, often disquieting figures he creates, has earned his work a place not only in the New Jersey State Museum but in the Museum of Modern Art, the Wadsworth Atheneum, the Art Institute of Chicago, the Walker Art Center, the Hirshhorn Museum, The Newark Museum and countless other museums and private collections both here and abroad.

On December 5, 1984 the Division of Building and Construction and the New Jersey Building Authority joined this impressive list of patrons with the announcement of a \$275,000 sculpture commission awarded to Segal through the Arts Inclusion Act administered by the New Jersey State Council on the Arts.

The sculpture, a 23-foot-high work to be constructed of interlocking steel I-beams with three cast bronze figures of construction workers amidst the paraphernalia of a building site, will be entitled *The Constructors* and will stand in the main plaza of the new State Commerce Building. The building will be complete in 1987 and will be located in the heart of Trenton, at the corner of West State and Warren Streets.

"Hopefully the work would symbolize the booming vitality in New Jersey in the building of new homes and industry and the renovation of our aging cities including Trenton itself," Segal said in the written pres-

entation which accompanied the application.

Three artists were originally chosen to submit proposals for the commission by an art advisory panel organized by Tom Moran, Visual Arts Coordinator of the New Jersey State Council on the Arts. The panelists were Emma Amos, Artist and Professor of Art at Rutgers University; Zoltan Buki, Curator of Fine Arts at the New Jersey State Museum; Jenny Dixon, Director of the Public Art Fund, Inc., of New York City; and Saul S. Wenegrat, Administrator of Architectural Services of the Port Authority of New York and New Jersey.

The other two finalists for the commission were prominent sculptors Mark diSuervo and William King.

The work was selected by a three-way vote: one given to the New Jersey State Council on the Arts as represented by the art advisory panel and Council officials; one shared vote given to the state and project architects, and a representative from the

General Services Administration, Department of the Treasury, and the City of Trenton; and one shared vote by a representative of the New Jersey Building Authority and representatives of the Capitol Services Bureau.

The Segal sculpture is the thirty-sixth artwork commissioned through the Arts Inclusion Act of 1978 which provides that up to 1½ per cent of the cost of new buildings erected by the State of New Jersey be spent on art. Under the terms of the Bill, the State Arts Council determines criteria to be used in the selection of artists and maintains a slide registry of visual artists' work for the purpose of competitions to award Arts Inclusion commissions and purchases. In addition to the 36 commissions awarded, over \$1 million in artwork has been purchased for new state buildings.

**Note:** An interview with George Segal will appear in the summer issue of *Arts New Jersey*. ■

By Noreen Tomassi

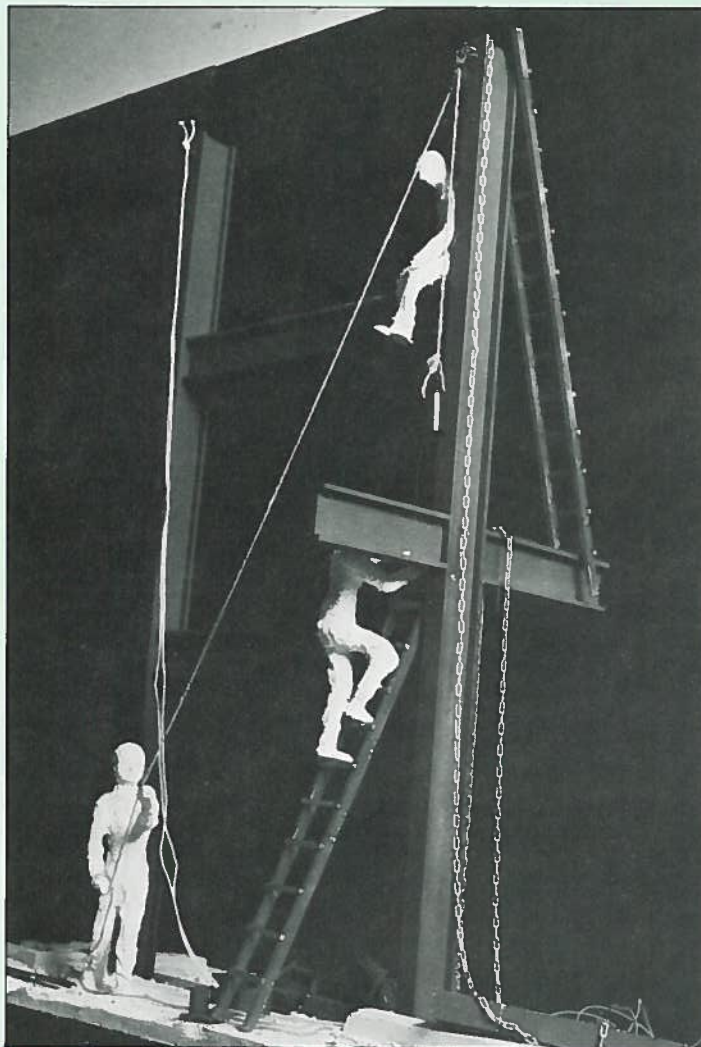


PHOTO: COURTESY OF SIDNEY JANIS GALLERY, N.Y.

Model of George Segal's "The Constructors." Figures in bronze with white patina, steel beams, aluminum ladders, rope, electric wire, and steel brackets.



# Going National: The American Boychoir

Editor's Note: Stephen N. Howard, headmaster of the American Boychoir School in Princeton, was invited to write about the choir's increasing national reputation. He responded with the following article.

Imagine these symptoms. Your group is small. Only the diehards know it's there. People misunderstand what it's for. Your staff is underpaid and demoralized by circumstance. Your building needs work. Your board lacks luster. You sometimes have trouble meeting payroll. Your debts mount.

Those heartbeats, although muted at first, became the pulse of our survival and our growth. Other groups naturally have different strengths and different problems, but to begin the long, arduous process of recovery, they must always have three vital elements. The first is artistic quality, unmistakable and unwavering. The second is a clear, unambiguous artistic vision. The third is a few trustees who relish the quality and embrace the vision. All these *must* exist, despite all the familiar symptoms that plague arts organizations.

developing a strong public relations plan. Unfortunately, P.R. is expensive; the nationwide introduction of a new household product today takes from five to ten million dollars, and even then it may fail. Somehow, we had to do it on the cheap.

So, starting in 1980, we decided to use our assets to attract attention. We changed our name and declared ourselves a national treasure. We had the quality, after all, and in its 45 years the choir had both performed in and attracted boys from every state. While we talked big, we tried to take advantage of



*Eight members of The American Boychoir.*

The symptoms are easy to imagine; most of us know some of them all too well. Any one by itself is bad enough. The Columbus Boychoir School knew them all in the late seventies. But like any other group that has fought back from the brink, it had a fundamentally strong heart despite all its ailments.

The heartbeat was clear enough. The choir was superb; some people called it the best in the world, and audiences loved it. Concert sales were actually growing. Moreover, the school was unique in America. Its national leadership in its field was widely acknowledged. The staff, though sometimes discouraged, was totally committed. Skeptical outsiders always became excited about the concept. Boys grew and learned at the school, and parents were grateful for their sons' experiences. And there were two or three trustees who could see past the crowd of creditors to a vision and a dream of what could be.

We had those three elements. Our **quality** was evident: We had never heard another boys' choir, American or European, sing with this kind of accuracy, nuance, and power. Critics and audiences agreed. Our **vision** was well-defined: We were the only non-sectarian boarding school among the more than 1200 boys choirs in the U.S. We were uniquely suited to define the standards for an entire artistic enterprise, to lead the movement to preserve a centuries-old tradition, to encourage growth in the basic treble-voice repertoire, and to make an important statement about the innate capacity of young people to achieve at an extraordinary level. Our **board members** were committed: We had a small group who believed passionately in the product, who were well-connected and who were generous. So we had the basics.

The key to survival lay in letting everyone else know about our strengths. This meant

every opportunity to promote our message and to create more opportunities.

We held a major reception to announce the new name and received notice in-state and out. We invited some prominent people in the business world to serve on our National Executive Endowment Committee. That impressed people and convinced them that we were credible. We hired a full-time public relations director who created opportunities in television and print. From scratch we built a conventional but very effective fundraising program. We signed with a prestigious national booking management firm. We seized an opportunity to make a major recording of *Messiah* and do a subsequent series of performances with the Smithsonian. We got our picture taken with President Reagan, and we did a lot more besides.

Has all this affected the product? Truthful-  
(continued on page 14)



From left to right: Daryl Lancaster, chair, "Crafts Weekend"; Coco Schoenberg; Kevin Lancaster, Chair, "Crafts Weekend"; Hortense Green, NJSCA Crafts Coordinator; Jeffrey A. Kesper, NJSCA Executive Director; Richard Roberts, Editor, *New York Times/Sunday New Jersey Section*; Stephanie Hinden Katz, President, *New Jersey Designer Craftsmen*.

## Crafts Coordinator Honored

**H**ortense Green and New Jersey craft have become almost synonymous. Few will argue that anyone has done more than she has to bring the excellence of New Jersey craftsmanship to the attention of vast audiences, both on a state and national level.

For this reason, Hortense Green was honored by New Jersey Designer Craftsmen (NJDC) at the Preview Reception for the organization's Fifth Annual Crafts Weekend

on November 30, 1984. She was presented with NJDC's Award for Outstanding Contributions to the New Jersey Crafts Movement as "a leading force in increasing public awareness of New Jersey's fine craftsmanship." With the award, NJDC presented a \$150 certificate to be used for the purchase of crafts from Crafts Weekend exhibitors.

Hortense Green's involvement in the Garden State crafts movement began more

than 30 years ago when she attended a meeting of a then-small NJDC nucleus with her husband, the noted potter Albert Green. For the past six years her involvement has been total, and she is currently serving as Crafts Coordinator for the New Jersey State Council on the Arts. From that vantage point Green organizes workshops, exhibitions, seminars, and fairs and encourages craftspeople to attain their highest levels. ■

By Irmari Nacht

## Jersey Opera Singer at the Met



**Y**vonne Hopkins of Plainfield recently made her Metropolitan Opera debut in their production of *Porgy and Bess* under the baton of James Levine, Master Conductor of the Metropolitan Opera House. Hopkins began her singing career as a soloist in the Youth Choir of St. James A.M.E. Church in Newark and holds a B.A. degree from William Paterson College. She has studied voice with Jeanie Tourel, a former diva of the Metropolitan Opera; with world renowned concert singer Dorothy Maynor; and with singer Licia Albanese.

Hopkins sang for several years with the New Jersey State Opera under the direction of Maestro Alfredo Sillipigni and has appeared in concert at Lincoln Center and before the United Nations General Assembly. ■

## Jazz

(continued from page 6)

personalized coaching and interdisciplinary collaborations enliven the atmosphere. This year's music faculty will include Frank Foster, Horace Arnold and other jazz professionals, representing a wide spectrum of contemporary music. The ATI will celebrate its tenth anniversary this year, and as always, jazz will be the heartbeat.

The Summer Arts in the Parks program brings performing artists of all disciplines to an audience of over 15,000 people in state parks throughout New Jersey. Summer Festival '85 will present a special concert featuring Dizzy Gillespie and an all-star band of New Jersey jazz greats, to be held on June 29 at Liberty State Park. As in the past, jazz will appear at other events across the state as well, in response to the interest in and love of this original art form in New Jersey. ■

By Ferdi Serim

## The Funding Network

As most nonprofit arts organizations already know, there's more than one way to secure funding assistance. Grants from state and federal agencies represent only one source. Many corporations have established foundations within their framework; other corporations have contribution committees that review proposals. Private foundations, community or public foundations, religious foundations, and private donations complete the list.

What many arts organizations might not realize is that a contiguous network links these individual funding sources. One organization that deserves credit for sustaining this network in New Jersey is the Council of New Jersey Grantmakers. Robert Corman, Chairman of the Council, and Executive Director of the Fund for New Jersey, traced its history in a recent telephone interview.

"The Council was formed fifteen years ago as a loose association that could provide an opportunity for collegial interaction among foundations and the few corporations then active as grantmakers. Representatives of these organizations largely in the urban northern part of the state gathered to meet on two occasions every year, in the spring and the fall, to have lunch together and hear a speaker."

These informal programs alone kept the Council together. It was in the last three years that the organization actually took a name and began to increase its activities. Corman attributes this surge of activity to the realization that the network needed strengthening.

"Foundations and corporations have distinguishing characteristics as grantmakers but know well the many reasons for working collaboratively. We all saw a need to participate more fully in activities that could lead to improvement of the state, and realized how important it was to have a healthy relationship with the Governor and the Legislat-

ive Branch. In March 1982, we formed a committee to meet with the Governor. That meeting provided us with an opportunity to further upgrade our own organization."

The Council's membership now numbers just under 100 and is continually expanding, with an outreach effort being made in southern New Jersey. To determine the true identity and needs of New Jersey's grant-giving community, the Council's executive committee conducted a survey which has served as an inhouse tool for planning programs and services. The findings revealed the nature of each group's interests; determined what particular subjects grant-makers were oriented to, such as social service agencies or federated agencies; and identified beneficiaries, providing a clear picture of what's really happening in New Jersey.

How does this information benefit the nonprofit arts community? Corman explained. "We are able to know who is doing what and is interested in what. We can better understand our influence and effects when we're at work. There's a greater capacity for collaboration, for focusing on one region in the state and supporting one area or another that might demonstrate a need. We can begin to use each other as resources, gaining an understanding of an organization we might consider supporting."

While members of the Council share common goals, they do employ different procedures for grantgiving and focus on different interest groups.

"Inundated by an enormous flood of proposals, foundations, who are in the business of giving away money, respond to as many as they can. Foundations more often than corporations, initiate and solicit proposals. There are some foundations that will accept the risks of funding those applicants who are out there for the first time, while other sources, such as the state, re-

*(continued on page 11)*

## Resources To Know

The NJSCA's ARTS MANAGEMENT COLLECTION includes resource books, pamphlets and periodicals that provide basic information on funding sources, management and grantsmanship skills, careers in the arts and more. To receive a brochure listing the collection's bibliography and the 27 participating libraries in all 21 counties, call the NJSCA, (609) 292-6130.

### Other Resources

#### *In New Jersey:*

**Center for Nonprofit Corporations**  
36 W. Lafayette Street  
Trenton, NJ 08608  
(609) 695-6422

**Division of Commercial Recording**  
Department of State  
CN 308  
State House  
Trenton, NJ 08625  
(609) 633-7564

**The Support Center**  
17 Academy Street  
Suite 1101  
Newark, NJ 07102  
(201) 643-5774

#### *Out-of-State:*

**Center for Arts Information**  
625 Broadway  
New York, NY 10012  
(212) 677-7548

**New York Volunteer Lawyers for the Arts**  
1560 Broadway  
Suite 711  
New York, NY 10036  
(212) 575-1150

**Philadelphia Clearinghouse for Community Funding Resources**  
419 South 15th Street  
Philadelphia, PA 19146  
(215) 546-2140

**Philadelphia Volunteer Lawyers for the Arts**  
251 South 18th Street  
Philadelphia, PA 19103  
(215) 545-3385

## On the Cover

*(continued from page 1)*

earned him a reputation as a master in the use of color and space.

"So prismatically beautiful is Anuszkiewicz's visual discourse with space that the results have a buoyant, floating effect, as though form and space were one and the same—an evanescent commingling of light and weight that, through color and balance, releases a powerful yet subtly graded glow," wrote John Gruen in *Artnews*.

"Color is my subject matter and its per-

formance is my painting," says the artist.

Solo exhibitions of Anuszkiewicz's work will be held this spring at the Schweyer/Galdo Gallery in Pontiac, Michigan, the Hokin/Kufman Gallery in Chicago, Illinois, and the Brevard Art Center and Museum in Melbourne, Florida.

*Temple of the Neon Reds*, featured on the cover, is one of a series of *Temple* paintings which also includes *Temple of the Joyous Black*, *Temple of Midnite Red*, and *Temple of Cadmium Red/Orange*. ■

# Doing Business: Guidelines for Nonprofits

**Editor's Note:** The December issue of ARTS NEW JERSEY featured part one of a two-part series intended to address three areas that are essential to the creation and maintenance of sound business practices for nonprofits. *Doing Business, Part I* covered the Bureau of Charities, State of New Jersey and Title 15A of the statutory law of the State of New Jersey. This second installment will address the requirements of the Internal Revenue Service.

Only the Internal Revenue Service can certify that your nonprofit organization has tax-exempt and tax-deductible status. Unless your organization normally receives less than \$5,000 a year, and would be certified by I.R.S. if indeed you did apply, your organization can only be tax-exempt and tax-deductible after completing the appropriate application for 501(c)(3) status and after I.R.S. approves the application. If you receive more than \$5,000 and have not received certification of 501(c)(3) status from I.R.S., your group is not tax-exempt and tax-deductible, even though it might be a New Jersey nonprofit.

Once you receive 501(c)(3) status from I.R.S. you will be required to provide financial information on a regular basis. While the degree of information varies, most often based on the organization's level of income and its sources, all (c)(3) organizations must be aware of one fundamental

issue. Any organization, to remain tax-exempt and tax-deductible, must develop methods for attracting income which ensure that in any four-year period at least 1/3 of its income comes from "public sources."

What are public sources for you? First you must know what type of 501(c)(3) organization you are. Most of you received (c)(3) status based on one of two definitions of "public support." Like most everything else that relates to I.R.S., these definitions are referred to by numbers: one makes you a 509(a)(1)/170(B)(1)(a)(6) organization and the other makes you a 509(a)(2) organization. You must check to see which definition applies to you. Both definitions have many details to them, and there are significant differences. For example, they treat ticket sales/admissions income differently.

Next, you will have to make sure that your financial records provide you information not just on how you spent your money, but also on how you earned it. Income must be segregated in your records by different sources. Only then can you check to see if you are meeting the "public support" test I.R.S. uses to let organizations keep 501(c)(3) status or to take it away.

There are four things you must always keep in mind. First, I.R.S. requires any (c)(3) organization to provide it regular financial information. It is the responsibility of the

trustees of a nonprofit to see to it that such information is filed, and that the information is filed on time and is accurate. Second, it is the responsibility of the trustees to make sure that this information shows that it is meeting its public support test.

Third, it must show that all income from the organization is being spent on activities within the scope of those purposes for which it was given (c)(3) status, and that NO income was spent on prohibited activities, such as activities of a public official, and that no "substantial" amount of income is spent in other lobbying activities.

Fourth, if financial information is not filed in a timely manner and accurately, particularly if payroll taxes are not paid on time, I.R.S. has the power to levy fines and penalties in addition to any principal involved. Officers and trustees of the corporation MAY be held personally liable for paying such costs if the assets of the corporation are not sufficient. In such instances not only do you lose your organization and its ability to take your art to the public, but you can also lose your bank account, or your car, or whatever it takes to satisfy the I.R.S.

You can conclude from this very cursory introduction presented in this two-part series that it truly is in the best interests of your art to become a well-informed and skilled manager of a nonprofit business; otherwise, you put in jeopardy the very existence of the structure you established and need to be able to take your art to the public. ■

*By Charles M. Wheeler*  
*Executive Director*

*Philadelphia Clearinghouse  
for Community Funding Resources*

## Funding Network

*(continued from page 10)*  
quire some track record."

In general, foundations and corporations share a similar pattern in awarding grants. According to Corman, the majority of grantmakers in the country focus on a region or subregion, i.e., state, county or city. However, some corporations focus nationally because they have offices and plants across the country. In New Jersey, according to the Council's survey, few give statewide; most fund projects that will directly benefit the community in which they reside and have a presence. The top areas of funding in New Jersey include higher education, and education in general, health, and social services; funding to cultural institutions also ranks high among this group. Funding to any one area never goes above 40%. Corman estimated that among the members of the Council, 32% gives to cultural institutions but noted, "the effectiveness of grantmaking is more important than the number of grants made."

However, numbers do count when one considers the substantial increase in requests made to grantmakers in the past few years. With the federal deficit posing a threat to the National Endowment for the Arts'

budget, foundations and corporations will undoubtedly be taxed even more; the role of the Council of New Jersey Grantmakers can become even more significant to New Jersey's nonprofit groups.

Corman indicated the importance of regional grantmaking as a means of developing collaborative networks beyond New Jersey's borders. The New York Regional Association of Grantmakers, for instance, covers New York, New Jersey and Connecticut; at this time, however, only a few New Jersey foundations and only two corporations belong.

Corman believes New Jersey will develop a greater presence in the tri-state region, as the New Jersey grantmaking community becomes a stronger united force. Ultimately, grantees based in New York and elsewhere will become more familiar with New Jersey's deserving nonprofit organizations.

For further information about the Council of New Jersey Grantmakers, write in c/o The Fund for New Jersey, 57 Washington Street, East Orange, NJ 07017, or call (201) 676-5922. ■

*By Ronnie Weyl*

## Arts in Focus

*(continued from page 3)*

emphasis placed on the diagramming and explanation of a flow chart model for the Council's own planning and development and policy formation. This "closed system" contained certain recurrent principles such as the need for data gathering and for constituency input. A circular pattern appeared starting at the point of leadership and moving from research to data analysis to planning to establishing objectives to policy formation to program development back to leadership where the process would begin again.

The conference lasted only two days but its impact continues to be felt as the NJSCA board members and staff develop long-range plans for a bold and ambitious future for the arts in New Jersey. ■

*By Ronnie Weyl*

## Utilizing The Arts To Teach Black History



John Patterson in a scene from *The Dreamkeeper Speaks: The World of Langston Hughes*, currently on tour through the ACE Touring Program.

One of the most inspiring and instructive stories in Black history is the story of how Carter Godwin Woodson, "the Father of Black History," rose from the coal mines of West Virginia to the summit of academic achievement.

At 17, this young man, the son of former slaves, was an untutored coal miner. At 19, after teaching himself the fundamentals of English and arithmetic, he entered high school and mastered the four-year curriculum in less than two years. At 22, after briefly attending Berea College, he went on to the University of Chicago, where he received bachelor's and master's degrees, and Harvard University, where he became the second Black to receive a doctorate in history.

Most noted for initiating Negro History Week in 1926, (currently celebrated as Black History Month), Dr. Woodson also founded the Association for the Study of Negro Life and History (1915), and organized the Associate Publishers (1921) to produce textbooks and other supplementary materials on Blacks.

In New Jersey, Woodson's efforts have been immortalized through the efforts of the

Carter G. Woodson Foundation, a statewide cultural organization with headquarters in Newark.

Founded in 1974 by Philip Thomas, former staff member of the New Jersey State Council on the Arts, the foundation was established as an emerging resource center in New Jersey for the presentation of programs in African-American history, culture and art.

"I became very familiar with Dr. Woodson's work while in college," Thomas said, "and was impressed by his determination and commitment to provide an accurate record of African and African-American participation in the development of world civilization. I believed his work should be continued."

The Woodson Foundation works with community groups and elementary and secondary schoolchildren, as well as with college students, providing a speakers bureau, Black women's programs, and African dance, jazz and classical music programs.

The Carter G. Woodson Foundation's most recent innovation is the African-American Cultural Education (ACE) Touring Program, designed to enrich young people's

understanding of African-American heritage via school assembly performances, artists' residencies, workshops, lectures and master classes in theater, dance, music and the literary arts.

"The ACE Touring Program is a unique concept in arts education. We creatively utilize artistic presentations to augment the learning experience in history and geography, to help young people gain an early understanding and appreciation for the performing arts and to assist African-American artists in reaching larger audiences, especially young audiences," noted Thomas.

Selection for the ACE Touring Program's roster of performances is based on the program's content and high artistic quality, and also on the performers' experience in touring and performing in educational settings. Those selected for the 1985 season include: The Nucleus Theater Company's production of *Stepping into Tomorrow*, featuring Yolanda King, daughter of Dr. Martin Luther King, Jr., and Attallah Shabazz, daughter of Malcolm X Shabazz. *The Dreamkeeper Speaks: The World of Langston Hughes*, a one-man performance  
(continued on page 13)

# Richard Nanes

## Classical Musician with a Modern Touch

London's famed Barbican Centre welcomed two special visitors from New Jersey this past February. Thomas Michalak, conductor of Newark's Cathedral Symphony Orchestra, conducted the London Symphony Orchestra in the European premier of West Orange composer Richard Nanes' SYMPHONY NO. 2 in B MAJOR. Nanes, whose connections with Europe go back to the years when he studied at the famous Conservatoire National Supérieur de Musique de Paris, sat back and enjoyed the concert.

It is not so unusual these days to open a program and see Nanes listed with more familiar composers such as Bach, Mozart, Mendelssohn and Rachmaninoff. Nanes spoke optimistically about this phenomenon.

"There is a great awakening, a response from music audiences who want fresh, new music. They are tired of hearing the same old thing. How many times can one hear Mendelssohn's String Symphony. Europe is very responsive to the work of contemporary composers. I would love to see the work of New Jersey and American composers performed more often in New Jersey."

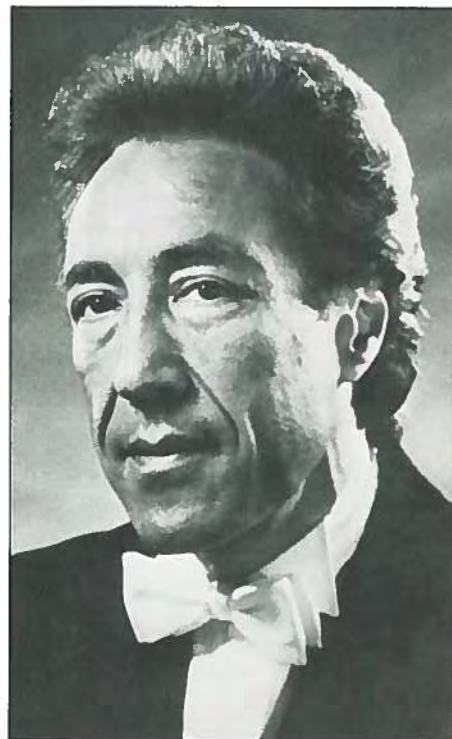
As both a classical composer and solo-piano recitalist who performs only his own work, Nanes has received acclaim in the United States and Europe. His compositions

could be termed "neo-romantic", a style particularly associated with contemporary German composers and representing a reaction to the modernism of post-war years.

Music critics are quick to note qualities in his music that evoke the great musical figures of the past—Beethoven, Chopin, Liszt, Rachmaninoff and Bartok, yet according to Richard Pyatt of WNYC Radio, "This is not to suggest that Nanes is imitative, but maybe a bit derivative . . . he might easily be considered a musical pioneer."

Nanes' style can be traced to his own very personal depths; his mood often determines whether he composes a neo-romantic, a visionary Baroque, or an expressionist composition. He also explains that, "the theme will work in realizing the style. For instance, TRITHEDRAL SYMPHONY NO. 1 in B FLAT was inspired by the fabled lost continent of Atlantis." Music critic Walter Russell wrote, "Mr. Nanes' exquisite touch makes the keyboard into an impressionist's palette in conveying musically the watery depths to which Atlantis has fallen." At the other end of the spectrum is his SYMPHONY NO. 2 in B MAJOR, performed in London, which is said to be "music dissonant" and challenging, with "little allegiance to any conventional symphonic style."

The position of the planets and the earth's gravitational pull also seem to have some-



Richard Nanes

thing to do with the artist's creativity. When Nanes was commissioned by Thomas Michalak and the Cathedral Symphony Orchestra of Newark to compose his third symphony, an original work featuring the brilliant violinist Yehudi Menuhin to be performed at a benefit concert on October 27, 1985, Nanes decided "to begin work in February when Venus will be in orbit. I am planning a large-scale romantic rhapsody 15 to 18 minutes in length, a big broad soaring rhapsody," he told ARTS NEW JERSEY this past January.

Nanes' accomplishments have earned him the International Academie des Beaux Arts 1981 "Composer of the Year" award and the Annual Broadcast Award for Selected Programming in Radio in 1980, as well as honors from the New Jersey Council of Churches in recognition of his service to the Council for composing theme music for several radio and television programs for the Council.

Four recordings of Nanes' work are currently available, including NOCTURNES OF THE CELESTIAL SEAS and FANTASY AND IMPROMPTU' NO. 3. All of these have been broadcast often on many stations in the USA. In December 1984 his CONCERTO GROSSO for Chamber Orchestra and Brass Trio was premiered at Alice Tully Hall in New York City.

Success seems to be in the stars for Richard Nanes. ■

## Utilizing the Arts

(continued from page 12)

piece based on 80 poems of Langston Hughes, featuring Edward Pierson; *Can I Speak for you, Brother?*, a one-man performance depicting eight great Black American leaders, featuring Phillip Walker; and *Gallman's Newark Dance Theater*, an exciting company of young dancers under the artistic leadership of choreographer Alfred Gallman.

The performances and programs have received nothing short of rave reviews. Cynthia Niv, Dean of Auxiliary Academic Services at Union County College, said of *John Paterson's* performance, "I was very pleased, and the literature students were very impressed. They saw something they were used to seeing in written form come alive. Many of the students were white," she added, "and they became acquainted with the plights and cultural specifics of another ethnic group. It was extremely beneficial overall."

During the 1985 season, the ACE Touring Program will initiate a special project consisting of a long-term, six-week artist residency in a New Jersey urban school district. The purpose of this special project is to establish within the district a presence that

will stimulate continued involvement in the on-going exploration of African-American history, culture and art.

The Woodson Foundation also offers the ACE Showcase which provides both public and private schools and other youth-oriented organizations the opportunity to preview the quality presentations the ACE Touring Program offers. This year's ACE Showcase will be held at Essex County College, Newark, on Saturday, April 27, 1985, 9:00 A.M. to 3:00 P.M.

For more information, interested organizations or individuals may call (201) 371-8071 or write to the Woodson Foundation: P.O. Box 1025, Newark, N.J. 07101 for a brochure.

The Woodson Foundation is supported in part by grants from the New Jersey State Council on the Arts, the Mid Atlantic States Arts Consortium, The National Endowment for the Arts, The Community Foundation of New Jersey, Passaic County Community College, and a host of school districts, local business, community sponsors and private contributors. ■

By Stacey Slaughter

By Ronnie Weyl

# A Note On Thomas Michalak

**R**ichard Nanes' SYMPHONY NO. 2 in B MAJOR received its world premiere in New Jersey's Cathedral of the Sacred Heart in October 1984, under the baton of Thomas Michalak. Michalak has a personal commitment to contemporary music and provides a forum for young and contemporary composers through the Cathedral Concert Series.

"We must create opportunities for young composers to have their work performed and be heard. That is where the future lies. Every concert we perform at the Cathedral includes a new work by a New Jersey composer."

In regard to guest artists, he said, "It is often not necessary to have big name soloists to attract audiences. People want to hear new things and the Cathedral Concert Series provides that opportunity. We are also eager to attract people who have never

heard a symphony, to determine what the audience wants to hear, trying not to be too stiff. It might sound like we are compromising ourselves, but we don't. We maintain our integrity and every program is first-class quality. The Cathedral comes alive as 3,000 people attend the concerts almost regularly."

Thomas Michalak has led the orchestras of Detroit, Milwaukee, San Diego, Buffalo, and the National Symphony of Washington, DC, and has served as Music Advisor and Principal Guest Conductor of the Kansas City Philharmonic. He served as chief musical administrator of the New Jersey Symphony Orchestra for six seasons. Internationally, Michalak has received major critical acclaim on tours of South America, the far East and Europe, including tours of his native Poland.

In 1971, Michalak captured one of the

world's most coveted awards, Tanglewood's Kousseurtzky Prize in conducting, and a year later he became Music Director of the Philharmonic Society of Northeastern Pennsylvania. In the spring of 1974, Michalak was appointed Exxon Affiliate Conductor of the Pittsburgh Symphony. He founded the Cathedral Symphony Orchestra in February, 1983. ■

By Ronnie Weyl

## American Boychoir

(continued from page 8)

ly, it has. Our primary concert program is no longer exclusively "classical," i.e., traditional sacred works and secular songs by classical composers. Now we include music of American composers, and some folk and popular material too, a little like the King's Singers. We have found funding for two nationally distributed albums—one is classical, but the other is straight middle-of-the-road Americana. For corporate functions, we now offer the simple, upbeat non-classical music that corporations so often want.

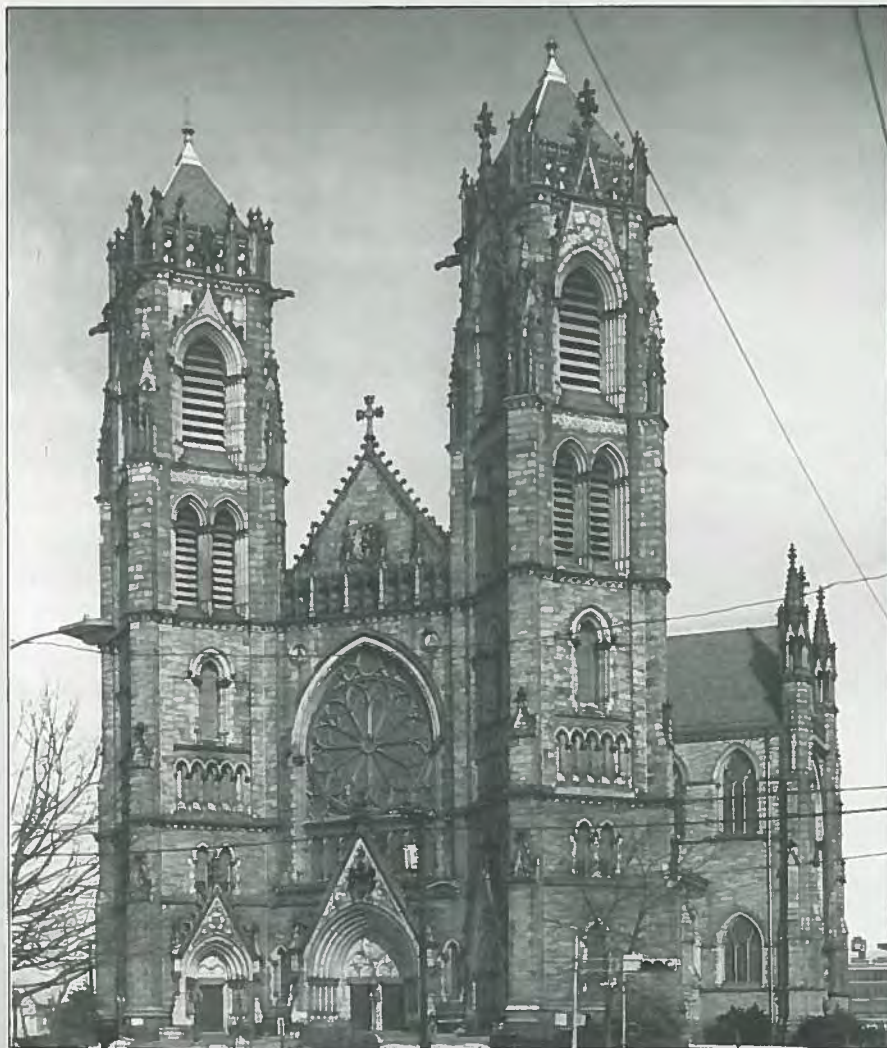
But—and this is crucial—we do not believe we have compromised the artistic or educational integrity of the "old" Boychoir. In some ways, it has been enhanced. The Smithsonian projects were in part made possible by the American connotations of the choir. Many of the corporate exposures have led to new opportunities to perform the music that still lies at the core of the program. Our increased visibility has led to collaborations with the Chamber Music Society of Lincoln Center and with the Early Music Ensemble of New York, a huge Bach performance with John Nelson at Carnegie Hall this spring, and, *mirabile dictu*, a dramatically growing New Jersey audience.

Of course, not all of our problems have disappeared. We are not exactly household words like our Viennese rivals. Our staff is still underpaid. Our building still needs work. We still have lots of debts and we still need to find a lot more money. But we are exuberantly alive and moving with confidence toward solutions.

The choir is much better known; in fact, Vienna is now sometimes compared to us instead of the reverse. We have attracted a whole new group of enthusiastic and generous trustees. Our fundraising has increased sixfold in eight years. And most important, more people are hearing the choir and feeling its artistic and educational message.

Are we, really and truly, a national institution? In an important philosophical sense, we are. Even more, though, we are an important institutional citizen of New Jersey, giving half of our performances here, enrolling half of our boys from here—and through our growing national reputation bringing New Jersey some small degree of additional artistic luster. ■

By Stephen N. Howard  
Headmaster  
American Boychoir School



Newark's Cathedral of the Sacred Heart, home to the Cathedral Symphony Orchestra. The New Jersey Society of Architects, Newark/Suburban Chapter, conducts tours of this French Gothic Cathedral before every concert. Call (201) 484-4600 for schedule of concerts.

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