

# Looking ahead at arts in America

by Nancy Hanks

(The editor's Note: This is a part of a series of articles entitled "Campus Colloquy" by prominent Americans on various subjects.)

In October 1969, President Nixon appointed Nancy Hanks as the Chairman of the National Endowment for the Arts and Chairman of the National Council on the Arts. She is one of the top ranking women in the Nixon Administration. Miss Hanks is a trustee of Duke University and of the Federal City Council, as well as being a member of the National Committee of UNFSCO.

There is no better

measure of what lies ahead in a society than the interests and the thinking of its young people. And, from what I understand to be the feeling of young people in the country it gives me great optimism about the future of the arts in the United States. It is one of the most promising signs for the vitality and promise of the nation.

Therefore, I find good cause for optimism in looking ahead. And for pride in looking back. Any survey of the past and future necessarily includes the rise of government interest, the arrival of the National Endowment for the Arts, the

growth of state activity, the Endowment's programs of support, several problems, and, of course, the situation of the arts themselves.

Today we have the support and encouragement of the President. We have bipartisan support of the Congress. This has enabled us to increase funding for the Arts Endowment from some \$8.250 million only three years ago to almost \$30 million this fiscal year. There are Environmental Arts; Dance; Education; Expansion Arts; Literature; Museums; Music; Public Media; State and Community and Sepcial Projects; Theatre, and Visual Arts. Each of these program areas is constructed to meet the three basic goals of the Endowment, as set by the Council:

First, Availability of the Arts - To encourage broad dissemination of the arts of the highest quality across the country. Second, Cultural Resources Development - To assist our major arts institutions to improve artistic and administrative standards and to provide greater public service. And third, Advancement of our Cultural Legacy - To provide support that encourages creativity among our most gifted artists or enhances the ability of a whole field to raise its standards.

In addition to exciting and

expanding programs in the arts, there are also problems.

There is "numbers bureaucracy." In Washington and elsewhere, for example, the merit of a program is often assessed solely on the aggregate number of persons served. We need criteria designed to judge the merits of programming in terms of value received. How do you -- or should you -- compare the merits of a program that enables 70,000 people to hear free concerts to the value of one poet reaching a handful of inarticulate children through the beauty and power of words?

There is also a change in the arts in American life that is so new there is no commonly accepted name. Some refer to "art at the grassroots," or "ghetto arts." Basically we are talking about art growing from the community and art brought to a community by that community. The movement is offering a different dimension of experience and promise and participation in the arts.

Young people today are participating in the ordinary processes of society largely because they participated in arts programs in their neighborhoods. Youngsters whom no school, no truant or corrections or parole officer, no parent, had been able to reach. Tough kids who found that modern dance was as

physically demanding as street fighting -- and a whole lot more rewarding.

What I see, then, when I consider the arts today, and expect firmly for tomorrow, is promise and change; in the arts themselves, in the community, in the universities.

Not that the situation in the universities is all that good. There are too many cases -- I hear of one almost every day -- in which some college or university is cutting the resources of a music department, cancelling the publication of a literary magazine -- withdrawing support. There seems to be a widespread failure to recognize art as a part of the basic education of the student, art as part of the structure of his education, and of his life. The point is that American young people are vitally interested in the arts. That interest says as much for the future of the arts -- and for the future of man --

## Pruden in Washington

A member of the Disciples of Christ Church, Johnson had Billy Graham as a White House guest one Sunday and the two of them attended Dr. Pruden's worship service, remaining also for the coffee hour that followed. Dr. Pruden met Mr. Nixon once or twice when he was vice-

president. One such occasion was when Dr. Pruden gave the prayer for the Senate, over which Richard Nixon presided. Sharing all of these experiences with him is Dr. Pruden's wife and two children. Both now married, his daughter resides in Baltimore, Maryland, and his son in Richmond, Virginia.

### VILLA CAPRI RESTAURANT

RIDGEWOOD SHOPPING CENTER  
DIAL 833-2435

OFFERING YOU THE BEST IN ITALIAN FOODS AND PIZZA

OPEN SUNDAYS  
OPEN TILL 11 O'CLOCK P.M.

"Where pizza is always in good taste"



**Village Inn**  
Pizza Parlor  
Now

Featuring:  
**21 Varieties of Pizza**  
**Spaghetti**  
**Pizza Bords**

All the Salad and Pizza you can eat  
Monday thru Friday

Bring this coupon for  
**\$1.00 Off on King Size or Large Pizza**  
Village Inn Pizza Parlor  
(Offer expires June 1, 1974)

## 'Gatsby' triggers Fitzgerald frenzy

With talk going around about the "Fitzgerald Festival" here on April 9, it is worth noting that Paramount's soon-to-be released Great Gatsby will X-out The Exorcist, judging by advance acclaim.

No other film in recent

years has emerged to such a red-carpet welcome as this version of the famous novel.

First of the "slicks" to note Gatsby's trend-setting nostalgia was the prestigious Vogue. Its November issue recalled the Jazz Age and the man who named it, Gatsby's author F. Scott Fitzgerald.

Eight of Vogue's tall pages offset pictures of the author (very handsome!) with those of Robert Redford, Mia Farrow, and other actors, along with John Held's rolled-hose flappers of the Twenties and their patent-haired sheiks.

Saturday Review featured the Fitzgerald revival last November 20 with its cover and a three-page spread.

Then came Newsweek (February 4) which reproduced in color the symbols central to the novel: the West Egg-East Egg contrasts, the optician's spectacles that survey the Waste Land, the green light at the end of Daisy's dock.

On March 14, Time, not to be outdone, saw Gatsby as worth a mass of copy -- eight pages and a cover.

The current Ladies Home Journal and the Gentlemen's Quarterly just out deal with forthcoming fashions adapted from the film's costly apparel.

The new Mademoiselle turns up a treasure: actual paper dolls representing the Fitzgerald family, drawn by the author's wife, Zelda, for their little girl. (See them on the bulletin board outside the English office.)

Even in England they're reading up on Gatsby, according to Meredith's Anne Barringer, who sent a color spread from a current London magazine.

Since the film will reach London before it gets to Raleigh, the publicity has generated great demand here for the novel itself. Local bookstores report booming sales of The Great Gatsby in paperback.

Meredith students will find five copies in the library, as well as paperbacks for sale in the bookstore.

Congratulations,

WOLFPACK!

### RIDGEWOOD BEAUTY SHOP

Ridgewood Shopping Center  
833-4632



### DICTIONARIES WEBSTER

Library size 1973 edition, brand new, still in box.  
Cost New \$45.00

**Will Sell for \$15**

Deduct 10% on orders of 6 or more

Make Checks Payable to

DICTIONARY LIQUIDATION

and mail to

Box X-133  
Meredith College  
Raleigh, N. C. 27611

C.O.D. orders enclose 1.00 good will deposit. Pay balance plus C.O.D. shipping on delivery. Be satisfied on inspection or return within 10 days for full refund. No dealers, each volume specifically stamped not for resale. Please add \$1.25 postage and handling.