

# In Jeopardy: Position of Performing Arts in State Education

By WAYNE JOHNSON

The Times' Arts and Entertainment Editor

What happens in Olympia in the next few months will be revealing about the quality of education in this state and about how genuine and deeply rooted is the much ballyhooed renaissance of the arts here.

The specific issue involved is the continuation of the performing arts program which began here in March of 1966 and which, with money appropriated under Title III of the Federal Elementary and Secondary Education Act of 1965, has provided hundreds of thousands of Washington students with the opportunity to experience professional artistic performances.

The intent of the federal legislation is to finance educational enrichment programs for three years, at the end of which time the value of the programs will be sufficiently obvious that local funds will be made available for their continuation. The federal pump-priming will end here soon—probably at the end of this school year—and there is still considerable doubt whether the local pumps will begin to flow.

A PROPOSAL for continuation of the program was rejected by Louis Bruno, the state superin-

tendent of public instruction, on the grounds that it was too big for his office to handle. He tossed the proposal to the State Arts Commission, which endorsed the idea but declined to accept the administration of the program on the grounds that it was too big for the commission to handle.

The commission then tossed the proposal back to Bruno, and that's where it is now.

Backers of the performing arts program—including the Arts Commission—are hopeful that Bruno will change his mind and include the \$788,000 proposal (or a reasonable facsimile thereof) in his budget request to the Legislature. The feeling is that only Bruno's office has sufficient political leverage to get legislative approval of the program and that, moreover, the program is essentially educational in nature and properly belongs under Bruno's administration.

That's the background of the situation, and it's not the sort of thing to inspire delight on the part of either those who care about education or those who care about the arts.

THE BASIC QUESTION is whether the arts are a frill or a necessity. If they are merely the sauce on the pudding, there is no real point in spending the money to continue the program. But if the arts

are, in fact, essential ingredients in the pudding, then failing to finance the program would be short-changing the students of the state.

Legislators traditionally pride themselves on being tough-minded realists. Most have rarely shown, either in their private or public lives, any real interest in the arts. The arts may not speak directly to the legislators, but they should be able to understand and appreciate the reality of the Title III performing-arts program in Washington.

This program was the first in the nation, among the largest in the nation, and demonstrably among the best in the nation. Its essential educational reality—its success and its importance—all are demonstrated in the thousands of testimonial letters written by educators, by various arts and education experts, and—most convincingly—by the students themselves.

The legislators should examine this mountain of evidence. As realists, they would recognize that the program is satisfying an essential educational need.

THE ARTS CAN illuminate old worlds and reveal new vistas; they can expose and examine the human condition and help us better understand

ourselves and each other; they can provide refreshment, delight, stimulation. And isn't that what education is all about?

Sure, the arts can be cut out of our children's lives without crippling them forever. But there are also other educational frills that can be cut out. Who really desperately needs a knowledge of European geography or quantum mechanics or 18th Century political thought or the anatomy of a frog to somehow get through life—maybe even profitably and enjoyably?

The idea of education is not to provide a minimum but to make available a maximum. It is to give the students certain basic skills and then to expose them to the entire spectrum of the world around them and the full richness of the human condition.

If the arts aren't considered a part of that entire spectrum and that full richness, then our society is in worse shape than any of us thought.

We'll find out in the next few months whether the Washington community and its legislative representatives are going to settle for incomplete, second-rate education, or whether they are going to insist that we have first-rate education for our first-rate kids.

The Seattle Times

# Arts and ENTERTAINMENT

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## Popcornraking

# Popcorn Price Isn't Peanuts

By JOHN HINTERBERGER

When the first settlers came to the New World, they discovered that the natives living there, from Quebec to Peru, made common use of two products unknown to the civilized world. One was tobacco and the other was corn.

The first has been discredited by the United States Surgeon General; this column is an attempt to investigate the second.

Last week, a mother with a crew of youngsters in tow went into a downtown theater and ordered six small popcorns and a half dozen small cokes. The total cost of snacking the moppets was \$4.20. That didn't include the price of admission.

As one observing gentleman put it: "This is getting to be close to the bank-card category.



JOHN HINTERBERGER

Who carries that much cash to the movies?"

Popcorn has gotten to be so expensive an item that the only way for it to become more costly per pound is for hippies to discover it's smokable.

At all of the downtown movie houses now, a "small" buttered popcorn costs 35 cents a carton. A small coke costs the same at some houses, 25 cents at others.

How much profit is there in popcorn?

A tubful. In fact, it would be difficult to find any commodity that has a higher cost-to-resale quotient. Five-pound containers of prepoped popcorn cost \$2.50 wholesale. There are approximately 75 servings in each five-pound container.

At 35 cents a serving, that amounts to a gross per bulk container of \$26.25. Or, a profit of \$23.75 from a \$2.50 investment. There are other costs, of course. Cardboard serving containers cost about 2½ cents each; enough salt for the afternoon might run as high as 30 cents and butter for the day's sale might run as high as \$3 or \$4.

THOSE COSTS NICK INTO the roughly 900 per cent profit that an enterprising concessionaire might make. But they don't nick much.

Sterling Theaters estimates that moviegoers spend an average of 24.5 cents for munchables at each show. Drive-in customers consume between 50 and 60 cents each.

When it is considered that at some drive-ins (on some nights) a careful of patrons can get in for a buck, it is readily seen that selling tickets to movies can be small potatoes compared to popcorn and pop. Six persons, if they are averagely voracious, can be expected to spend almost four times as much at the drive-in concession stand as they spent to get in to get at it.

THOSE IN CHARGE OF THEATER concessions concede it is indeed big business and they are forthright about it. Jerry Vitus, in charge of Sterling's concession sales, readily gave out his company's sales figures and costs.

"The figures are published in the trade magazines and if I don't tell you, you'll find out anyway. It is big business and, nationally, an important part of theater operations."

Vitus pointed out that Sterling's suburban theaters charge less than the company's downtown houses.

Ray Davis, general manager of the Fox-Evergreen Theaters here, estimated that their patrons spend an average of 30 cents a show and that concession sales represent about 20 per cent of his theater's gross.

Both David and Vitus said they received few complaints about concession prices. Apparently the prices are what the traffic will bear and the traffic seems to be bearing it.

## Tacoma Ballet Has New Works

The fifth annual fall concert of the Tacoma Civic Ballet will be held at 2:30 and 8:30 p. m. Saturday, October 5, at Mount Tacoma High School Auditorium, S. 66th and Manitou Way, Tacoma.

The concert will feature five works, two of which are world premieres. The premiere works are "Bachianus

Cantiga, a ballet set to music by Heitor Villa Lobos, and "Songs of a Wayfarer," a contemporary work performed to music by Gustave Mahler.

These works were choreographed by Norbert Vesak. The program also includes two ballets set during the 1968 summer scholarship program and Marc Wilsch's ballet, "Clown Alley."



## Unlucky Lucky

Arne Zaslove plays the unfortunate character Lucky in ACT's production of "Waiting for Godot," by Samuel Beckett. Zaslove is an instructor at the University of Washington Drama School. The production, which also features Duncan Ross, Robert Loper and Stanley Anderson, was directed by Pirie McDonald. It will continue at ACT, 709 1st Ave. W., through Saturday night.

## Wind Quintet Joins U.W. Music School

By MARY ELAYNE DUNPHY

Seattleites need no longer be in the position of the red-faced man who once asked, "Soni Ventorum— who's she?"

The Soni Ventorum Wind Quintet, which is joining the University of Washington School of Music faculty this fall, is rapidly becoming "at home" in Seattle.

For the quintet, which has been in Puerto Rico since 1961, the move to Seattle involved extreme contrasts—as one quintet member put it, from sunny, sandy beaches and palm trees, to "almost snow-covered Alps."

MEMBERS of the group are Felix E. Skowronek, flute, a Franklin High School graduate; Arthur J. Grossman, bassoon; Christopher Leuba, French horn; William D. McColl, clarinet; and Laila Storch, oboe.

The quintet's name is Latin for "Sounds of the Winds."

For the past seven years, the Soni Ventorum Quintet has been in residence at Puerto Rico's Conservatory of Music in Hato Rey.

Members of the quintet will divide their time between performances as a group, performance and instruction with the Contemporary Symphony and instruction

on their individual instruments.

Skowronek, who taught at the U. W. in 1956-57 and 1959-60, received his bachelor of music degree from the Curtis Institute of Music in Pennsylvania. He was principal flutist for the St. Louis Symphony and also has performed with the Seattle and Puerto Rico Symphonies.

At the Hato Rey conservatory, he was an instructor of flute from 1960 to 1966.

ROSSMAN, professor of bassoon at the Conservatory since 1961, received his diploma from the Curtis Institute in 1955 and also studied at Oklahoma City University, the University of Pennsylvania and the Aspen Music School.

Grossman has performed with the Oklahoma and Aspen Festival Orchestras and was principal bassoon with the Indianapolis and Cincinnati Symphonies. He has been featured with the Casals Festival Orchestra, Marlboro Music Festival and Peninsula Music Festival.

Leuba taught French horn at the College of St. Thomas in Minnesota, Moorhead State College, Northwestern University and St. Olaf College, as well as the Hato Rey conservatory. He graduated from Roosevelt University in 1951.

Leuba has been principal horn with the Chicago Sym-

phony under Dr. Fritz Reiner, the Minneapolis Symphony and the Philharmonic Hungarica in Vienna. He also has appeared as soloist with orchestras in Canada and Europe.

MCCOLL studied at the Oberlin Conservatory and the Manhattan School of Music before receiving a degree in 1955 from the State Academy for Music and Representational Arts in Vienna. He has appeared with the Casals Festival Orchestra, the Philharmonic Hungarica and the Orquesta Sinfonica de Puerto Rico. He was a clarinet instructor at Hato Rey conservatory.

Miss Storch received diplomas from the Curtis Institute and the Academy of Music in Vienna and a bachelor's degree from Wilkes College in Pennsylvania. She has played with the Jouston Symphony, Mozarteum Orchestra, Marlboro Festival, Casals Festival Orchestra and Bethlehem Bach Festival in Pennsylvania.

Miss Storch taught at Harper College of the State University of New York and since 1965 has been professor of oboe at the Hato Rey Conservatory. Her husband, Martin Friedmann, is a violinist.

The quintet's first public performance will be a complimentary concert October 28 in the U. W. Student Un-

ion Building auditorium. The program will range from the classics to contemporary.



WILLIAM BERGSMA, HOLDING RECORD, AND THE SONI VENTORUM. The musicians, from left, are Felix Skowronek, William D. McColl, Miss Laila Storch, Arthur J. Grossman and Christopher Leuba.

## Moviegoers Attend Black, Offbeat Films

By JOHN HARTL

American moviegoers, en masse, have never displayed much liking for movies—with the exception of Disney's—that deal with fantasy, the supernatural or unorthodox religious ideas.

It is surprising, therefore, that the two most popular movies of 1968 appear to be "Rosemary's Baby," a subdued horror film about witchcraft, and "2001: A Space Odyssey," a mystical science-fiction film with suggestions of reincarnation and supernatural forces. In addition, the box-office sensation of early 1968 was "Planet of the Apes," a space fantasy which makes a serio-comic statement about the madness of mankind.

SUCH PHENOMENAL popularity for this kind of film probably hasn't occurred since 1931-32, when "King Kong," the Lugosi "Dracula" and the Karloff "Frankenstein" all made their first appearances. The reason behind the sudden resurgence of interest in such matters has been a matter of speculation in Hollywood for several months.

It does seem that whatever caused the public to flock to the supernatural movies of the early 1930s isn't the reason for the current interest. The conventionally plotted horror film, in which the forces of good eventually destroy the forces of evil (as embodied in King Kong, Dracula or Frankenstein), has not returned.

Indeed, in the case of "Rosemary's Baby," the reverse process is presented—traditionally recognized evil, disguised as mother love, triumphs over good.

THE NEW FILMS are questioning, provocative, deliberately open-ended. They don't want the audience to assume too much. They give clues to where they're heading, but they also give misleading clues which, when the audience follows them and finds they've been fooled, produce a disturbing, tentative, adventurous atmosphere that is both challenging and unnerving.

In "Planet of the Apes," the clues lead to a revelation that reverses the humorous stance of a movie that has already turned the world upside down. The audience, after laughing at the screen for two hours, is suddenly laughing at itself.

In "2001: A Space Odyssey," an originally despairing view of a computerized mankind becomes a moving vision of spiritual resurrection.

In "Rosemary's Baby," an apparent case of paranoia turns into a very convincing cause for the jitters.

While one can put too much stress on what these films have in common—each is a unique creation—all three do aspire to, in an admittedly different way: Where are we, as members of the human race, going?

"Space Odyssey" answers irrationally and mystically. "Planet" answers with a sight gag that leaves a lump in the throat. "Rosemary's Baby" says, with macabre tongue-in-cheek, that we are going to the devil.

THERE ARE those who will say that the assumption of such seriousness of purpose on the part of those who made these films and those who support them is unwarranted. Undoubtedly, they would also have classified "The Cabinet of Dr. Caligari" as "just" a horror film.

But just as "Caligari" was a deliberate reflection of the state of mind of a disillusioned and defeated Germany following World War I—its lunatic doctor running a mental hospital needs no more explanation than does Dr. Strangelove—so these films reflect the crises of today.

As different as they are, they do agree on several points.

Underlying all three films is the assumption that there is no hope for relief in the immediate future. The couple in "Rosemary's Baby" are hopelessly drab and thoughtless; one occasionally feels they deserve what's coming to them. They typify the worst of everything in modern life. The people in "Space Odyssey" are worse. "Planet of the Apes" is even more pessimistic about what will become of man within the next century.

The utopia which once seemed just around the corner is a mirage, at least for mankind. Man has had his chance and blown it. Now it's time for devils, apes or god-like spirits to take over and run the world or the universe.

For man, it's a black vision, and one which audiences this year encourage and support.