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Florida Humanities Council.
Edward Albee
John Silber
Madeleine Kunin
Bob Self

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IN THIS ISSUE
Government's Role
in Arts and Humanities 1

Bringing Shakespeare to Orlando 7

Zora Lives 12

Board Elections 15

Grants Awarded 16

Recent Video Productions 18

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In February, 1989, before all the recent public outcry, the Atlantic Center for the Arts sponsored a conference on the "government's role in the arts and humanities," with partial funding by FEH. It was the third in a series of annual forums devoted to the general topic of The Ethics of Change. The three major speakers were Edward Albee (playwright), John Silber (president of Boston University) and Madeleine Kunin (governor of Vermont).

The full proceedings of the conference are available from:
Atlantic Center for the Arts
1414 Art Center Avenue
New Smyrna Beach, FL 32168
Florida residents should enclose $10.60 (including tax) for each copy desired.

Herewith are condensations of their remarks.

Whenever a truly creative artist does any work he tries to tell the truth as he knows it, as clearly as he possibly can, with as much discipline as he possibly can, as totally as he possibly can. He does not lie. He tells it as it is.

It is the equal responsibility of the recipients of the art work—people for whom all the trouble is taken, if you will—to be willing to receive as much truth as they possibly can and to receive it as completely as a creative artist can possibly present it.

However, because of funding arrangements, creative artists in the United States are encouraged, even forced, to lie to the intended recipients of their talents. They (we, let me include myself here) are urged to attempt the simple rather than the complex for no useful reason beyond the feeling that the simple is less threatening. We are asked to tell half-truths when the truth is too unpleasant, to be pacifiers rather than disturbers, to comfort rather than pose difficult questions.

Can a free society judge its aesthetic and its moral health when artists are constrained by such conditions?

This society of ours proceeds on the possibly valid, but unproved, assumption that the public knows what it wants, indeed that the public is given sufficient information about what is available to make such a judgment. Then we jump irresponsibly and absurdly to the notion that there is a valid relationship between what the public wants and what it should want.

I am not sure that I am representative of the average creative artist in the United States today. I received a private school education—well no, I should be accurate. I received private schools' education—for no sooner would my well-intentioned parents get me accepted into than...
If you're going to be involved in the arts... it's wise to learn how to make a fool of yourself in public.

one, than I would get myself thrown out. I think it was probably nothing more complex than my desire to be at home and my family's desire to have me away.

Back in the days when my family was trying to educate me, there was a gentlemen's agreement, which said, no matter how dispairing your parents were over your refusal to be educated, they could not have you put in a reform school. There was nothing, however, which denied them the opportunity of doing the next worst thing. So, at the age of fourteen, I found myself, for my sins, at Valley Forge Military Academy.

I managed to get myself out of Valley Forge Military Academy by developing several childhood illnesses simultaneously—measles, chicken pox and something else which so bewildered the doctors and nurses in that place that they thought I would certainly survive better away from Valley Forge Military Academy than at it.

Next I found myself at Choate School in Wallingford, Connecticut, the only place in my life from which I have ever graduated: a very, very good school which managed to graduate two people whom I admired enormously, Adlai Stevenson and John Kennedy.

They taught me two things at Choate. They taught me that a formal education teaches you how to educate yourself. And they taught me how to make a fool of myself in public.

If you're going to be involved in the arts in the United States it's wise to learn how to make a fool of yourself in public with some grace.

When I graduated from Choate, I went twenty-five miles up the road to Hartford, to Trinity College. I figured that if I was not happy at Trinity College I could always go back to Choate where I had indeed been very happy. When I got to Trinity College I discovered that I was not happy.

Among the many half-baked theories that I had evolved by the time I was eighteen was that instantly you set foot on a college campus you were axiomatically an adult.

There was I, adult, expected to participate in something called required courses. They were not courses that I required—I, who had been a writer from the age of six or seven—they were courses that were required of me.

What did I, a writer for so many years, need with mathematics, with sciences, with history, with Chapel—for God's sake?

Instead, I sat in on a lot of courses the seniors were taking. As a result, I was getting a very, very good education at the graduating level. I was also being marked absent and therefore failing almost all of my required courses. It will tell you something about the management of Trinity College in those days that they didn't catch up with me until the middle of my sophomore year.

When they found out what I was up to, they invited me into an office for a discussion. I explained my point of view: I was the one being educated. I was the twig. I would have some say as to how I was to be bent.

They explained their point of view: They owned the real estate. They would bend my twig as they saw fit. If I didn't like it I could leave.

I did.

I began writing poetry. I wrote poetry for twenty years. There was only one trouble. I never felt like a poet. I felt like somebody writing poetry.

I discovered that the short story and I had severe differences about its nature. I abandoned that.

Since I had decided I was a creative writer, which merely meant that I didn't have to worry about being able to think in a straight line, the essay was beyond me.

Here I was, lurching toward thirty, happy, though not blissfully content, with my job of delivering telegrams for Western Union on the upper West Side of New York City—a lapsed poet, incompetent in both the essay and short story—but a writer. What to do. What to do.

So I wrote a play.

As a thirtieth birthday present to myself I wrote The Zoo Story. And I discovered something rather miraculous in writing that play. I was a playwright!

I also discovered something far more important. I had been a playwright all of my life and hadn't known it.

I thoroughly enjoy the fact that the creative act is constantly at war with the status quo.

It was enormously exciting. The Zoo Story, an American play written in English in Greenwich Village had its world premiere in Berlin. In German! It was done on a double bill with Samuel Beckett's Krapp's Last Tape.

Within six months, a man named Richard Barr produced it off-Broadway.

I'm glad to be a playwright, which is fortunate, since that is what I am. I thoroughly enjoy the fact that the creative act is constantly at war with the status quo. But our proper function—all of us writers, painters, sculptors, composers in the United States—is being corrupted by a devastating misunderstanding of the purpose of the arts in our society today.

Look, for a moment, at the function of art in a democratic society, especially since in a democratic society there is, or should be, no intentional governmental control of the free expression of the arts.

The function of the arts, as I see it, is to hold a mirror up to the people. "Look, this is who you are, this is how you behave. Take a good hard look and if you don't like what you see, change."

The function of the arts is to bring order out of chaos, coherence out of the endless static, and to render people capable of thinking metaphorically. That is perhaps the most important of all: people capable of thinking metaphorically.

Yet Walter Kerr, once one of the most powerful theatre critics in the United States, said, "I consider it my function as a critic to reflect what I consider to be the taste of the readers of the newspaper for which I work."

Let me give that to you again, "I consider it my function as a critic to reflect the taste of the readers of the newspaper for which I work." The public was looking to Walter Kerr for its taste. He thought it was his function to reflect the public's taste. And the public looks to the Walter Kerrs of the present day for instruction, for guidance. All they're seeing is the reflection of their own misjudgment of the function of art.
In a democracy you cannot limit public access to that art which will most misinform the people. That is unfair. We should be permitted and encouraged to live as dangerously as we choose. But what we can do is to educate the people to the point where they will throw the rascals out.

If I were given the leeway and the money for ten or fifteen years to fill the Broadway theatres with only the finest plays in the history of world drama, what would remain at the end of that fifteen-year period?

I am convinced of this. The American people are not hopeless, they are helpless.

When I sat on the council of a very rich state arts organization I was, out of thirty or so members, the only creative artist. There were many apparatchiks, a number of the politically powerful, and some philanthropists. But I was the only practicing creative artist.

That state arts council does a commendable job. Its annual budget is one-third of the federal government's. It went on in this excellent way when I was replaced by the wife of a friend of the governor.

But I wonder at the glory possible to an arts council, filled with the practicing representatives of those to be immediately aided.

It's not enough to hold the line against the dark. It's our responsibility to lead into the light. People don't like the light. It reveals too much, but creative artists can lead people into the wisdom that is known to all other animals. It's the dark we have to be afraid of.

Edward Albee, playwright, has published twenty-one plays in the last decade, starting with The Zoo Story. Albee has received the Vernon Rice Award, the Drama Critics Circle Award, two Pulitzer Prizes, and a Gold Medal in Drama from the Academy and Institute of Arts and Letters. He has also directed a number of his plays.

Rational discussion of the issues before us depends on those procedures which any rational discussion must follow.

The first of them is humility before the facts. If somebody wants to argue that it is raining outside, there is no point in having an argument. We can look outside.

The second is humility before logic. We are wasting our time trying to have a rational discussion with an individual who lacks humility before the rigorous conditions of thought.

If someone says, “I believe X,” that is very different from saying, “X is true.” To say “I believe X” says nothing about whether X is true or false. I may believe in witches; I may believe in goblins; I may believe in anything I please. But if I say, “Goblins exist,” then I’m making a different statement.

The statement “I believe X” is a subjective statement. It is only a statement about me. The statement, “Goblins exist” is a statement about something that transcends me. I am saying, “It is true: Goblins exist.”

When I assert that something is true, I am making a claim about much more than my own beliefs. If something is true, then I must believe it. In addition, when I say something is true, I’m making a claim on the intellectual asset of other people—otherwise I’m not asserting something is true.

Similarly, I can say, “I like X. I like like. I like eggs.” That is not laying any burden on anyone else. But if I say, “X is good,” then I’m saying much more about X than merely that I like it. I’m saying that it has a claim on the approval of other people.

Again, if I say something pleases me, or delights me, that is purely subjective.

JOHN SILBER

It does not logically follow from everyone’s right to his own opinion that every opinion is right.

When I assert that something is true, I’m saying something more than that. When I say something is beautiful, I’m not merely talking about what I like or dislike: there is some claim upon other people’s sensibilities.

If we distinguish between subjective and objective statements, so that we all know when someone is making a statement that has some objective claim on the assent or the approbation or the sensibilities of others, I think we will improve the discussion of the subject that is before us.

How does this distinction work out in practice? First of all, we grant that everyone has a right to his own opinion. On the other hand, we recognize that not every opinion is right.

It does not logically follow from everyone’s right to his own opinion that every opinion is right. It is very important to bear this in mind—particularly when a person with whom you are discussing a subject tries to dismiss what you are saying as nothing more than your opinion.
Shit detecting is not a political function.

Certainly, the things you assert are your opinions. Try as you may, you will never say anything—unless you are lying—that is not your opinion. You are stuck with it. But an individual may or may not be expressing “just his opinion.” If Einstein says $E = MC^2$, some idiot may come back and say, “Well, Mr. Einstein, that’s just your opinion.” Now, it is his opinion; there is no question about that. But it is not just his opinion. It is an opinion for which there is very substantial rational analysis and argument, arguments based on theories of physics and indirect empirical verification. Consequently, he is making a personal statement, but it is not merely personal.

All of these things, it seems to me, have to be borne in mind as conditions of rational discourse. If I say $2 + 2 = 4$, something as simple as that, somebody could say, “Well, that’s your opinion.” And it is my opinion, but that doesn’t mean there is no more to be said for it. I could also go on to say, “It had better be your opinion unless you want to be wrong.” This is how the distinction between subjective and objective statements works out in practice.

Mr. Albee was right in insisting that art aims for the truth: it is committed to absolutes; it is committed to the search for the truth. Art, it was said several times yesterday, must not serve the state or the patron. Art must be innovative. Art is for change. It was also suggested that art is anti-government and art is chaotic. It was suggested both that art is elitist and that art should not be elitist, but should be like sports, accessible to everyone.

Hemingway once wrote to a friend, “What every good writer needs is a first-class, built-in shit detector.” It is not only the good writer that needs that; the good artist needs it; the good politician needs it; the good college president needs it; a good professor needs it; a good philosopher needs it. In fact, everybody needs one. You know the old expression, “I’m from Missouri. You’ve got to show me.” There’s something healthy about that. But a patron or a government can’t be oppressive. It can’t be trying to tell the artists not just “We want you to do something,” but “This is how we want you to do it.” A government or a patron must leave the artist alone long enough for him to be able to be possessed by his aesthetic idea. Shit detecting is not a political function.

Consider Josef Stalin and Adolf Hitler. As leaders of states they were so proscriptive in what they expected of artists that no first-rate art was possible. The state must not control art in that way. The government has to respect what Goethe said about leaving the artist and art to go its own way. That is, if it wants art worthy of the name.

Kingsley Amis said, “When the state takes a really passionate interest in the work and the other activities of its artists, the artists had better start running.” It seems to me that his statement is sometimes true and sometimes not, but becomes really interesting only when we ask: “What do you mean by the state?” If the state be the Venice of the Dogs, or the Vatican state of Pope Julius II, then why should the artist run? In these states, artists found great patrons.

If the state is the Third Reich, where the ultimate patron is Hitler, or the Soviet Union, where the ultimate patron is Josef Stalin, artists certainly had better run. They had better do more than run; they had better emigrate.

If the state is a democratic state, the artist need not run. We have a very serious problem, nevertheless, because democracies have an ambivalent attitude toward greatness. We see this again and again in discussions of elitism. Every artist, it seems to me, must be an elitist. If he is not better than most, then why is he doing it? He should be excellent. His work of art should be excellent.

An artist is not an elitist by birth; he is not an elitist by class inclusion; he is an elitist in the sense that Thomas Jefferson spoke about the elite. He is what Jefferson called a natural aristocrat, superior in talent and virtue. Such an individual demonstrates his superiority not by closing himself off to speak only to himself and other “elevated” people. He works as the greatest artists have worked, satisfying not only themselves and the most discriminating of critics, but also satisfying persons of far less ability, and even people of limited ability.

It is also important that our government support the arts through education.

The teaching of art to children is essential. Most people who became great artists began as children. Edward Albee said last night that he was already a writer while still a child, and that is not unusual. Painters and sculptors begin when they are five or six years of age; Mozart began to compose at that age.

There is a way we can help artists who are not able to feed themselves, and that is, if they have ability, to put them to work as teachers—not only in our high schools or our middle schools, but right down in elementary school, because children need to try the arts at a very early age.

If artists were to teach children how to see, an artist of mediocre ability might very well be the key person in the discovery and early development of his artistic superior. A teacher may go for two or three years with reasonably adequate pupils, and all of a sudden have a young Michelangelo. If we do not appoint people with artistic ability to teach art education in the schools, there is no chance of finding out early which children may become excellent musicians, sculptors, painters, and writers.

What about the rest? The rest become patrons. Who is more likely to pay for the arts, to buy tickets for a concert, for instance, than those who have studied music enough to know some of the fine points?

Democracies have an ambivalent attitude toward greatness.

One last comment about ideology and the artists: It is not the function of our government to attempt to impose ideologies or predetermined points of view on the American people. It is very important for us to allow art to have the independence that Goethe insisted on and to allow it to seek its own way in terms of the ideas that are appropriate to it.

John Silber, philosopher (PhD Yale) and president of Boston University, is a controversialist. Silber expects people to follow where the argument leads. As of the summer of 1990, he is also a candidate for the position of governor of the Commonwealth of Massachusetts.
The sense of certainty and persuasiveness of Dr. Silber made me feel good. It's nice to say "This is where logic and reason enter. These are what our decisions should be based on. We should move bias aside. We should distinguish between what we think is true personally and what is true empirically."

But I was also not at ease with that certainty. From my own experience I know that this is not always the way the world works. It may be the way the world should work, but it does not always work that way. Human beings don't always do those things. We still have to make decisions, notwithstanding the imperfections of the way society functions.

I was also interested in Edward Albee's comments. For him there seems to be no relationship between what the public wants and what the public should want. His view is that the creative arts are constantly at war with the status quo.

The one clear area of agreement between Dr. Silber and Mr. Albee was that politicians and bureaucrats should not be part of the decision-making process. They share the view that politicians are not the best people to make these decisions.

My role as a governor of a state in deciding what should be funded—what should be important by the emphasis I give to it in a variety of ways—is probably not that different from the role that patrons have always had throughout the ages.

The arts have always had patrons: commencing with the church, followed by the private patron, and the public patron called government. The relationship between artist and patron has sometimes been an uneasy one. The artist feels that his or her artistic freedom might be compromised by the patron's tastes or specific requirements. In turn the patron—and we haven't talked too much about him or her—has some trepidation. Could the artist fulfill his expectations?

The patron, be it church or state, rewards the artist for his labors. The patron also rewards the public with an aesthetic experience. As Governor of the State of Vermont, my motivations in supporting the arts in my budget are quite similar to those of earlier patrons. I believe that it is important to bring art into the public domain.

The relationship between artist and patron has sometimes been an uneasy one.

I strongly believe that the state should not be the exclusive patron, but should share that responsibility, whenever possible, with the private sector. I say that both from a financial point of view, because I don't think we can pay for it all, and also from a political point of view.

I think a diversity of funding, a diversity of taste, a diversity of opinions, resources and arguments are healthy for the system. I think that diversity includes the business community, and individual citizens, in the form of both financial support and questions of taste. Still, it is appropriate for the state to be involved.

Let me be a little bit provincial and tell you a few things about Vermont. Vermont is an area you don't associate with the Metropolitan Opera or some of the great artistic centers of this country. But should you happen to visit a small town called St. Johnsbury, Vermont, you would discover an enormous Albert Bierstadt painting of Yosemite in the Athenaeum.

The painting is part of a collection of American paintings donated in the 1800's by a local patron who left his good works in place. At that time the art critic of the New York Times had this comment: "It is now doomed to the obscurity of a Vermont town where it will astonish the natives."

Horace Fairbanks, a patron who later became governor, retorted, "The people who live in this obscurity are nevertheless quite capable of appreciating the dignity it lends to this small village." And so they are.

Part of our support for the arts in Vermont can go back to the fact that we have a tradition of craftsmanship. I do think there's a linkage between the artist and the craftsperson. We've learned, as an agrarian society, how to use our hands and fix things.

Vermonters have a reputation for being individualists. We have created a "space" for artists to expose their work, both by just "leaving them alone" and also by tolerating certain idiosyncrasies or different behavior that may not be tolerated elsewhere. In a landscape of hills and valleys it is possible to give people the isolation they need to work. Other artists like the urban sense of interconnection, but Vermont has fostered institutions like Bennington College and Vermont Studio School, where there are a lot of arts activities going on.

By contrast consider Houston, Texas.
Forgive me, but Houston was a "cultural wasteland"—until the city decided to make an economic investment in the arts in order to attract growth. The arts made the city livable. The city developed into a welcoming and supporting center for artists. Houston is now known for having one of the richest artistic environments of any city in America.

So, whether there is a tradition of artistic experience, such as in Vermont, or whether it is newly discovered and created, as in Houston, the basic conclusions are the same. The arts add pleasure to life and turn out to be a sound economic investment.

**Let me explore,** in conclusion, the question of whether the state, as arbiter of taste, can restrain itself from injecting its political philosophy or policy into art.

That is a question that occurs whether or not the state patronizes the arts. That is a question that is always out there.

Only in rare times has there been total artistic freedom. Many countries, for one reason or another, do restrict artistic expression.

Even in the state I love, there is a manager of a television station who from time to time does not show a program about the Vietnam War, or a program about cancer, that he thinks isn't based on the necessary empirical information.

I object to that. Once you let somebody determine what is appropriate and what is inappropriate—what is truth, what is beauty, what is vision, what is justice—by his own criteria, then we enter into very, very dangerous territory.

**If we had one perfect commission that decided what was good and what was not,** I would get very worried.

**Like others of you,** I have recently had the experience of going to the Soviet Union. There was an exhibit of 20th century art in the Russian Museum in Leningrad. Viewers were seeing Kandinsky and Malovich for the first time. These works had been in the basements and cellars for thirty, forty, fifty years. I asked our guide, "What do you think about this?" And she politely said, "Well, you have to get used to it."

Our guide on this trip was well read and could quote Joseph Brodsky. When I brought up Solzhenitsyn, she said "Well, he is no Tolstoy." In America, clearly, one does not have to be a Tolstoy to be published.

After a discussion about who should be published and why, and what the Union of Soviet Writers thinks, I reached what I thought was a very profound conclusion: the sign of a truly free society is a right to publish trash.

I would apply that to all of the arts. It is not up to any single entity to determine what is great and what is not great. That may be a dubious conclusion but it is the price I willingly pay for a free artistic climate which permits the public, by and large, to determine who the next Tolstoy will be. It's only when you contrast our society with another that you can logically reach that conclusion.

**If democracy were so organized** that we had one arbiter of taste, if we had one perfect commission that decided what was good and what was not, I would get very worried. Fortunately there is no danger of that. Rather, it is our very conflicting values—the push and pull between tastes, between constituencies, between what is considered elite, between what is considered popular—that keeps our democracy vital and our artistic climate exciting.

Madeleine Kunin, governor of Vermont, was elected to her third term in 1988. She has been a fellow of Harvard University’s Institute of Politics and Kennedy School of Government. In 1988 Kunin won passage of a historic planning and growth statute that will assure Vermont’s unique character as a place for the arts and a home for the humanities.
BRINGING SHAKESPEARE TO ORLANDO

Costumes hired from the Royal Shakespeare Company shimmer under the lights. A new $1 million amphitheater is graced by a moon so full it threatens to upstage the performers. I am living my lifetime fantasy: creating a free, professional Shakespeare festival in Orlando.

In my fantasy a greyhaired man approaches me. He takes my hand, tells me how much the festival has done for the community, and gives me an envelope. In that envelope, a cashier's check for $250,000. The amount needed to finance next year's festival!

Would that it were true! It would be an appropriate return on the $21,000 FEH has invested in us during 1988 and 1989. Any volunteers?

Accidents most strange prepared the way for the festival. In 1986, a series of articles in The Orlando Sentinel criticized UCF for being isolationist and nonprogressive. At the same time, a search for a new Provost was underway. After months and months my university hired Richard Astro, a humanist with a degree in American literature.

Meanwhile, I submit my resignation as English department chair only to receive a curious invitation from the new Provost.

Audiences became so involved they refused to leave.

We met. He asked me to reconsider. I refused. Then he put to me a most amazing query. "Well, what do you want to do? Would you go into downtown Orlando to establish a highly visible, high quality arts program?"

"Is there a catch?" I ask.

"No. No instructions. Three years funding. Just change the perceptions about what we can do. Show how the community can respond. See what lines of communication might open."

It took me about three seconds to accept.

I saw two opportunities: 1) A lecture/demonstration series presenting materials anchored in the academy and connected to everyday experiences, 2) My longtime dream to hold a Shakespeare festival. Could the two dovetail and reinforce one another?

We started with a series called "Windows into the World of the Renaissance Artist." Presenters would emphasize the connections they were finding between the Renaissance and our age. We asked the Florida Endowment for the Humanities to sponsor it. They did!

Organizing the first series was easy. I simply called friends around the country and told them what I was doing. If they didn't laugh, I asked whether they were working on anything that cut across traditional academic boundaries and which they could present to a community-wide audience. Those who said "yes" were secure in their reputations, adventurous, and almost always cross-disciplinary.
At the same time it occurred to me that we could do a market study. We would try events in each section of the city under vastly different circumstances. And we learned to advertise heavily.

By the time the second series was over, we were attracting enthusiastic audiences of three to four hundred, composed of people from every different ethnic and social strata. The key was to let them know we were there and that they were welcome. Once they came and listened and responded, they came again.

Audiences became so involved they refused to leave. Imagine heated public debates in the downtown library about the primitive appeal to modern man of bloody ritualized violence.

You are imagining O. B. Harrison's discussion of blood ritual in Julius Caesar. He did not rely on an audience member's having ever seen or read the play. He simply described the events, read some of the dialogue, then discussed the Lupercal as he understood its ancient, primitive origins.

He led the audience in chants of "Caesar, Caesar!" as he depicted Antony standing near-naked and covered with blood. The audience supplied contemporary examples of primitive lusts demonstrated in popular rock music. Professor Harrison responded by showing how primitive urges are explored in modern film.

Bud Beyer, the head of acting at Northwestern University ran a program on classical style and the difficulty of teaching this to the modern student. He mesmerized audiences as he took them through their daily patterns of movement, revealing moments of openness and more frequent moments of closure. "To be with Shakespeare," Beyer said, "is to be with human beings."

Colleagues helped us plan for the festival. O. B. Hardison said, "Get a Board of Directors now!" He also urged me to get in touch with the Alabama Shakespeare Festival (ASF).

ASF's Managing Director, Jim Volz, responded. He helped me structure the needed boards, draft the festival's budget, and warned me to get a business manager.

Volz also provided one crucial piece of advice. Each prospective board member must agree to a personal financial contribution. Early in our initial fundraising effort, a member of our board of directors walked into a law firm to solicit a small donation to the festival. A nineteenth century edition of Shakespeare's plays was on a partner's desk.

The partner explained that all through undergraduate school her love was Shakespeare. She had thought of going on to graduate school, but her parents, her fiancé and her pragmatism had talked her out of it. Now, helping a professional Shakespeare festival in Orlando excited her. She wrote a check for one thousand dollars and promised $5,000 from her firm within a week.

"To be with Shakespeare," Beyer said, "is to be with human beings."

The board member, a very tough-minded business woman, called to tell me the story. She was still in shock. She had trouble separating her fantasies from the event. Half-jokingly, she sang the lyric of a defunct popular song: "I believe in miracles." I, who have spent an inordinate amount of time writing long grant applications seeking the same amount of money, hummed along.

Our mayor, Bill Frederick, supported the idea of the festival, but where? The city had just completed a $3.5 million renovation of our downtown Lake Eola Park. All that was left was the renovation of the 50s style bandshell.

They were planning to rebuild the existing structure at a cost of $250,000. A larger, better equipped, facility could be the home of the festival, not just bands. Michael Stauffer, the designer who was instrumental in creating Atlanta's new performance center, recommended a thrust stage, the addition of dressing areas, raked seating, more adequate backstage space and storage, and acoustically correct back and side walls. That raised the price tag to $1 million.

The resulting facility would be tight, not comfortable for full-scale classical productions, but it would be usable.

The city approached Disney. Early-November 1988, a model of the facility was unveiled and blessed by Dick Nunis, President of Walt Disney World Operations, amid great hoopla and celebration at a meeting of the city council.

Recruiting directors and actors had begun. We lined up a stage manager, tech director, costumer, carpenters, and on, and on, and on. Contracts were let, housing arranged, timetables set.

But the facility? At Christmas, 1988,
I was invited to a university madrigal dinner. We feasted with the President of the University and his guest, Dick Nunis of Walt Disney World.

All was charming until the President, as if on cue, asked whether I was putting the final touches on the festival. I, soto voce, replied that we were waiting for the facility. A voice from behind the boar’s head and just above the salt answered, “I can tell you right now. That facility will never be ready. It’s a problem of steel and we can’t get it on time.”

An emergency meeting of our board produced a vote to delay until November 1989. I’d like to say that we were raring to go. The truth is that despite reassurances from the board chair and other members that $100,000 was “no money, no money at all,” we didn’t have it. So it was with some regret and much relief that I began to call and explain that I had to cancel contracts.

Waiting allows small insecurities to fester. Around June of 1989 I got a call from Jim Volz of the Alabama Shakespeare Festival, asking if I had hired a business manager. He felt I was being overwhelmed by problems and personalities which would disappear with a business manager on the scene.

I received an application from a woman recommended by Jim. He was brief. “If I could hire her right now, I would.” That was enough for me.

Meanwhile, Peg Jones, our superb publicist, took on the media. By the time of production, The Orlando Sentinel had done fifteen features on every dimension of the festival. Peg also arranged two television documentaries.

No arts organization in Orlando had seen such media coverage before. By a quantum leap it was the most positive response the university had ever received from the media.

One moment in rehearsal caught the reality of our dreams. A fine local actor was intimidated by the enormity of playing Prospero. As he grew closer to the role and to opening night, he became more directorial and critical: “Scene two was not blocked correctly.” “Miranda was upstaging herself.” “Caliban was selfish.”

Just one week before opening, he exploded. Ariel’s “Do you love me, master?” was not strong enough!

Ariel answered, “Next time you play Prospero another Ariel may give you what you want, but this Ariel will give you what it feels.”

Like a bolt from Prospero’s own storm, the actor had found the role. And Ariel had told him what he had to learn. The world of the heart and of the deepest human emotions were not Prospero’s to command. Our Prospero would have to accept the less than perfect; he was not God, nor was his character.

Tensions eased. A new dimension of understanding came to me. This process continued. The Orlando Sentinel’s reviewer caught the feeling: “As Prospero, actor Paul Wegman is never the grand and mighty ruler that other productions have shown. This Prospero can be fierce certainly, but more often what we see are other human emotions. Wegman beautifully shows the changes that overcome Prospero; when he finally kneels to the level of the savage Caliban, it’s a simple lovely thing.”

That lesson of kneeling to my own and others humanity has been the greatest lesson of this overwhelming beginning of Orlando’s own Shakespeare festival.
Getting the Picture

Photographing American Beach in the summer of 1988 began out of simple curiosity. The only thing I knew was that it was “the Black Beach.” The few things I had heard from outsiders tended to be derogatory.

When I tried to research American Beach, I was surprised by how little attention had been paid to it and how few people even realized it existed. The few articles I was able to find seemed superficial. They did not do justice to what I had observed.

As a white outsider carrying cameras, it took a great deal of time before I had the trust of the people. Only by coming back week after week, introducing myself, and answering everyone’s questions about what I was doing, did my presence start to become accepted. This led to invitations to various social gatherings and family dinners. After a while I was pretty much regarded as a benign presence, free to come and go as I pleased.

It was only then that the best photographs began to present themselves: the body building contest on the Fourth of July, Bingo at the Family Reunion Club, dancing in The Rendezvous, and partying in the parking lot in front of the dune. This is the rich mixture of activities and energy that continues to draw the black community from North Florida and South aspects of American Beach and its people.

I must thank the Florida Endowment for the Humanities for its support of the American Beach Documentary Project. The grant provided me the time to gain the access needed to produce the right photographs and get insightful interviews. It would not have been possible to do this in my spare time. I would only have kept scratching at the surface, never making my way beyond the most obvious

FEH SPEAKER
Opens Off-Broadway

I Remane, Forever, Ivy Rowe opens October 12th at the 45th Street Theatre in Manhattan’s theater district.

The one-woman play, featuring Barbara Smith, was adapted by Smith and Mark Hunter from Lee Smith’s (no relation) novel Fair and Tender Ladies.

Originally developed with a grant from the Florida Endowment for the Humanities, “Ivy Rowe” is the story of an Appalachian mountain woman with an appetite for literature, love, and life. The drama was first tried out at FEH Teacher Institutes in the summer of 1989. During 1989-90, “Ivy Rowe” toured Florida as part of the FEH Speakers Bureau. Now it is off to New York.

When recently performed for the Cape May Stage Company, New Jersey, the production earned unqualified raves. The Press of Atlantic City characterized the play as “eloquent . . . a wonderful production.” The Cape May Star wrote that “Barbara Bates Smith gave a performance that theatre legends are made of.” The Gazette-Leader described Smith as “superb in a virtuoso performance that drew standing ovations.”

Reservations for the New York performances can be made by contacting Shimberg-Warnick Productions at (212) 391-5744.

Bob Self
Project Director
DIRECT
A SUMMER TEACHERS INSTITUTE

Prepare for The Columbian Quincentenary

Interested in directing a summer institute for teachers? Grants are available for eight qualified organizations to provide in-service institutes for Florida secondary (grades 7-12) school teachers and administrators during the summer of 1991. Museums, colleges, universities, and other non-profit institutions are invited to apply. 1990 sponsors included: the Florida Institute of Technology, the Black Archives/History and Research Foundation of South Florida, a private university, a public university, a historical museum, two community colleges, and two historical societies.

The topic of your institute should address some aspect of the 1991 theme, “The Columbian Quincentenary”. We specifically encourage proposals for institutes which set this theme in a broad intercultural perspective, focusing on the encounter and interaction of peoples and cultures, either historical or with an emphasis on contemporary Florida.

Your application must include the explicit endorsement of the officials of the sponsoring institution(s). It should show collaborative preparation with appropriate school administrators and teachers. You need to include an explanation of how you will recruit participants, particularly teachers of literature, history, and social studies.

The Florida Department of Education will award in-service education credit to participants.

Presentations by scholars in the disciplines of the humanities (such as philosophy, ethics, comparative religion, history, art history and criticism, jurisprudence, literature, languages, linguistics, archeology, cultural anthropology, and folklore) must be included. Subject matter and methods must target opportunities to explore issues of significance to formal and informal classroom teaching. Each institute is to be scheduled for one week.

Grants will be for approximately $9,000 per institute, to cover the cost of materials, a $200 stipend for each participant, stipends for director(s) and scholar(s), and other expenses. For further information, and for application forms, please contact Joan Bragginton, Program Director, at 813-272-3473. Final applications and supporting documentation must be received at the FEH offices by November 1, 1990. Awards will be made in January, 1991.

(Interested in participating in one of the institutes? Please contact FEH after January 31, 1991 for a list of locations, topics and directors.)
GET INVOLVED IN THE HUMANITIES

A Special Invitation from the

FLORIDA ENDOWMENT FOR THE HUMANITIES
1990–1991

Interested in applying for a grant?

Request an application kit from the FEH office. (See the form on the back of this flyer.) The kit provides detailed instructions and all the forms you need. FEH staff members are ready and willing to assist you at every point along the way, but you must meet the deadline dates. They are designed to help you develop and carry out a successful project/program. Meeting your deadlines enables us to give you a fair and equitable opportunity to get a grant.

Would you like to help people develop proposals and carry out grants? FEH can put you in touch with potential project directors. Check the appropriate item(s) on the form on the back of this flyer. Fill in the requested information, and return it to us.

REQUEST FOR PROPOSALS

Doing The Right Thing?

Any non-profit organization can sponsor a project/program.

It all begins when someone gets a good idea about how to engage humanities scholarship in the investigation or illumination of an interest or need of the out-of-school adult public. Developing the idea, expanding the number of people...
FEH particularly invites proposals for projects/programs which speak to the following questions:

How do we know what is right?
How should we decide among conflicting arguments?
Are there moral rules that apply to everyone?
What do “good,” “evil,” “fair,” or “just” really mean?
Are there actions that ought to be done regardless of consequences?

Questions like these suggest the variety and depth of topics which can be addressed by those who are interested in participating in the FEH special emphasis for 1990-91. Issues in bio-medical ethics, ethics of development (individual interests vs the common good), social ethics (the basis of trust, the ramifications of responsibility, the requirements for leadership, the conditions of citizenship, the ideals of independence) are all appropriate to the theme.

Scholars in ethics, philosophy, and religion should be particularly able to help define and develop these public discussions. But scholars in jurisprudence and literature, cultural anthropology and folklore could also be helpful. All of us make ethical decisions. They are not a matter of anyone’s special domain; they are part of everyone’s particular life.

Professional organizations which include such people as physicians, lawyers, nurses, police officers, medical administrators, or newsmen would be especially appropriate sponsors. Ethical decisions are often particularly problematic for them. At the same time churches, synagogues, and others devoted to sustaining fundamental values are obvious candidates. They have long dealt with values underlying ethical decisions. And, of course, business groups and service clubs are invited to sponsor projects which would highlight ethical issues fundamental to their reason for existence.

Projects should integrate scholarship, creative imagination, and sensitivity to local interests. Without special pleading, proposals should identify specific concerns, like AIDS or migratory workers. Proposals should show how the project will enable people to clarify the often competing values involved, and identify the relationship between decisions and value realization/rejection. Proposals need to state clearly the focal ethical issues to be considered and the format of the proposed program. Proposals need to relate case study and anecdotal specificity to the development of general principles. At the same time, proposals must show how the project will explore the variety of basic principles and operational rules which govern conduct and define duty.

A proposal entails a simple, clearly written, well thought out explanation of:

1. What do you want to do?
2. Why is the topic important?
3. How are the humanities essential to it?
4. How would you carry it out?
5. Who would be involved?
6. How will you get them involved?
7. What will it cost?
8. How much do you need from us and where will you get the rest of it?

PROPOSALS must be designed to involve out-of-school adults but may be developed for target audiences such as professional groups, unions, or civic and community organizations.

A public humanities program requires:
- A director
- A non-profit organizational sponsor
- Humanities resource scholars
- A place where everyone would feel welcome
- A format which develops an exchange of ideas and encourages analysis and insight
- Audience/participant development (including both broad involvement in planning and effective publicity)
- Evaluation
- A final wrap-up

HUMANITIES SCHOLARS must play a central role in all phases of the project—from initial planning through final execution.

FEH projects/programs are intended to involve the public with the insights and perspectives of the disciplines of the humanities, and enable the public to benefit from the scholarship of the humanities, including:
- philosophy, ethics, and comparative religion
- history, art criticism, and jurisprudence
- literature, languages, and linguistics
- archeology, cultural anthropology, and folklife

FLORIDA ENDOWMENT FOR THE HUMANITIES
1718 E. Seventh Avenue • Suite 301 • Tampa, FL 33605
Phone: (813) 272-3473
GRANT APPLICATION DEADLINES
for 1990-91

FOR REGULAR PROJECTS EXPECTED TO BEGIN AFTER FEBRUARY 1, 1991
☐ Preliminary Application due by October 5, 1990
☐ Final Application (1 original, 28 copies) due by November 5, 1990
☐ Notification by January 2, 1991

FOR REGULAR PROJECTS EXPECTED TO BEGIN AFTER JUNE 15, 1991
☐ Preliminary Application due by February 8, 1991
☐ Final Application (1 original, 28 copies) due by March 15, 1991
☐ Notification by May 15, 1991

FOR ALL MEDIA PROJECTS (ONCE A YEAR ONLY) TO BEGIN AFTER JUNE 15, 1991
☐ Preliminary Application due by November 6, 1990
☐ Final Application (1 original, 28 copies) due by January 15, 1991
☐ Notification by May 15, 1991

FOR REGULAR PROJECTS EXPECTED TO BEGIN AFTER NOVEMBER 1, 1991
☐ Preliminary Application due by July 8, 1991
☐ Final Application (1 original, 28 copies) due by August 9, 1991
☐ Notification by October 7, 1991

Please let us know if you are interested in being an FEH PROJECT PARTNER.

Yes, I am interested in:

☐ receiving a preliminary application kit
☐ enabling our organization to sponsor a project
☐ being a resource scholar
☐ serving as a program critic
☐ publicizing FEH events and programs in my organization's newsletter/newspaper

NAME: ____________________________________________________________

ADDRESS: __________________________________________________________

CITY ___________________________ STATE ___________ ZIP CODE: ________

TELEPHONE: Home ( ) ______________ Office ( ) ______________

Non-Profit Institutional/Organizational affiliation (if any):

Humanities discipline(s) (if any): Degree ____________________________

Field(s) ____________________________

Other areas of expertise: ____________________________________________

Mail to: FLORIDA ENDOWMENT FOR THE HUMANITIES
1718 E. Seventh Avenue • Suite 301 • Tampa, FL 33605
Phone: (813) 272-3473
Funding is never fun. The recent legislative session left the Humanities barely hanging on. Are we misunderstood? Does anyone care? The Florida legislature appropriated almost 21 million dollars for the Arts, yet only 300 thousand dollars for FEH.

The programs FEH funded this past year range from an exhibit, "Florida's Grand Ol' River: The Suwanee," sponsored by the Suwanee Oyster Association in White Springs, Live Oak, Madison and elsewhere, to a conference, "La Florida: Spanish Florida Past and Present," sponsored by Miami/Dade Community College in Miami. The Board is diligent in its mission to bring the Humanities to all the areas and all the people of the state; to reach the underserved in areas of small population and limited resources as well as major cities.

We are now at a crossroads because of our limited funding. Our vigorous but geographically scattered programming does not have a strong public relations impact. Must we receive major media attention before people will understand our value to the state? Should we only fund a few major programs? Florida, after all, faces many problems of growth that present it with important ethical considerations. FEH has presented several ethics forums, examining contemporary choices in recent years. Should we concentrate all of our efforts on this and related topics?

One of the main reasons to more narrowly focus our programming is a very practical one—the legislature. Several heavily advertised programs of stronger impact might garner more attention from this funding source. To date, because of the wide variety of programs presented, the legislature has not realized the tremendous beneficial impact we have on Florida.

Many of us feel we should continue to have a broad-based program and work even harder to make the legislature understand its importance. Without limiting Floridians' opportunities to see the visual arts and attend the performing arts, Floridians must also have opportunities to participate in the thinking arts. The humanities make the difference between being spectators of life or being creators of the future. Smart businesses invest in places where thinking, creative people want to work. Smart legislatures invest in bringing their state alive with the stimulation of the humanities.

These are a few of the issues the Board discussed and anguished over at a recent retreat. The directors and staff are committed to bring quality programming to Florida and most earnestly ask your continued support and help in all of these goals.

Marianna: A reading and discussion session based on the public TV series "Ethics in America" had to be moved from the library's conference room to the First Presbyterian Church in downtown Marianna. The library conference room was simply too small for an average audience of thirty people.

Marianna is awash with bowling leagues, church activities, Scouts, and other organizations devoted to good works. Therefore the participation of a mix of people ranging in age from 20 to 70, representing different professions and political ideologies, showed, as the project director put it, that people in Marianna are "looking for programs with intellectual content and a chance to interact with like-minded people."

The moderator and humanities scholar, the Reverend Dr. Proctor Chambless, did an excellent job. He began discussions with introductory questions concerning the key concept under review, reviewed some of the selections from the source reader, and related it all to conditions in Marianna. The audience responded with a very insightful analysis of local community values.

Audience members had not only read their study guides but also had taken the time to go into the source reader. All books looked used: I saw highlighting, underlining, coffee stains, and assorted other evidence.

Participants thought the one-hour video too long. They also thought a ten week program too lengthy. Sandra Breivogel, project director, tells us she will do the program again. Next time she would just use one topic, such as medical, legal or social ethics, and examine it over a four week period. An excellent idea.

George Vollweiler
Staff

(VCR copies of the series, "Ethics in America," are available from the FEH Resource Center.)
Eatonville, January 25-28, 1990: A sign in front of the Wymore Career Education Center where the First Annual Zora Neale Hurston Festival of the Arts was held said "Welcome Zora Neale Hurston Festival" on one side, and "Welcome Zora!" on the other. I'm sure both the festival participants and guests who came to Zora Neale Hurston's home town appreciated that welcome. I'm certain Zora did.

In Eatonville, Zora Neale Hurston was hailed as one of the great American writers, male or female, black or white. The extent of her greatness, only recently being fully explored, constituted one of the festival's themes.

Another theme was what she owed to the Eatonville community, and how proud that community, the country's oldest incorporated black township, was of her. Ruby Dee, who gave marvelous dramatizations of some of Zora Hurston's stories and folk tales, could not get over the fact that she was acting out the great writer's words in Eatonville. Eatonville! She could hardly comprehend the wonder of being finally in Zora's fabled Eatonville which she found a very real, humanity-filled place.

The enthusiasm of the audience and participants was the brightest highlight of the program. Next, I would rank the very receptive atmosphere of Eatonville, its people, and even the school children. Teachers went out of their way to provide directions, students were very helpful and proud of their school and their role in creating the proper ambiance for the conference.

I remember specifically a young local school student who asked a few of those who had remained to talk after a session if they would listen to a poem he had written. We stood tolerantly at first, then attentively, while he stumbled and laughed to shrug off his embarrassment, as he read a charming poem of welcome to the academics. His gesture seemed totally spontaneous and heartfelt, and he was greatly applauded for his strenuous effort.

The "Jump at the Sun" exhibit displayed mostly pictures of Zora Neale Hurston, some clippings relating to her, some book jacket art, some letters, some photographs of and information about

Eatonville. Clearly the exhibit illustrated Hurston's life, the extent of her success, showed the worlds she operated in and attempted to recapture the history and spirit of Eatonville and the people Hurston knew there. The captioning provided a good contextual background for the photographs and artifacts. Ably prepared by Shirley Cannon, the exhibit provided a steady base for the festival.

The folk-arts festival day was low-key fun. The food was good, the day was sunny, people were friendly. It was a bit like a fair.

Augusta Baker's storytelling was charming. Kids loved it and grown-ups were spellbound; her reading was so good it made you think of what the word "spellbound" really means. How fine it was to stand in the sun, smelling spicy barbecued ribs and sweet potato pie, and listen to children laugh as Mrs. Baker told them of Brer Rabbit's love of delicious and delectable crisp lettuce so ambrosial he had to steal some from the farmer's garden.

The dedication of a plaque and a little grotto to Zora Neale Hurston in the middle of the town was something different and satisfying. Girl scouts sang. A woman performed the wonderful spiritual "Keep Your Hand On The Plow" in a thrilling voice. Politicos welcomed the people who had come to Eatonville to praise Zora Hurston—a rare time of acknowledgement for the world of art. It was a spiritually fulfilling ceremony, somewhat sentimental and community spirited in a way academics do not often experience.

The papers in the symposium varied in value, and were not presented in the most effective manner, but the energy that went into them was exceptionally high. The subject seemed to mean something important to the people who wrote them: no one was there to attend just another conference and achieve another listing for their annual record. Still, the paper readers seemed paper readers, not humanists.

It was not easy to gauge total attendance for the main two days of this event. There was a great deal of coming and going. But attendance seemed very good. Some sessions I attended drew over 100 persons and I think that most sessions at any one time had at least 70 people total. A large percentage of those who attended were women, and a goodly number of older women. There may have been a majority of black Americans, or close to it.

In life Zora Hurston had been a tricky, passionate person to deal with, and the work she produced is more complex than it once seemed. One of the fairly standard critical claims about her work is that it was escapist, that it did not directly confront certain problems of race, for example, that it should have. Writers do not always deal directly with social problems, at least not in the way social scientists or trained therapists do. Humanists trained in techniques of critical interpretation can be helpful in clarifying what writers are really getting at, can decode the artist's texts to make them more immediately accessible to readers—though good writers always achieve a strangeness in the products of their imaginations that no one can crack open, finally.

In a session on Hurston's best known novel, Their Eyes Were Watching God, Sharon Davie disagreed with those critics who feel Hurston was not political enough. She found the book "profoundly political" in its attempt to "reinscribe African history" and to "unwrite...some traditional Western concepts of reality, especially the acceptance of ordinary hierarchy." The reaffirmation of female sexuality Hurston accomplished in this work, particularly her evoking "a whole tradition of sexuality in black women's writing," was to Davie a strongly political act.

Professor Davie's analysis treated Hurston's fiction as a subversive act setting forth values not acceptable to the society of her time, a role often performed by women writers.

Members of the audience were able to supply scholars with needed information. The phrase "I-God" puzzled one scholar, who was told it was a traditional African-American formula synonymous with "by God!" There was throughout this session a mutuality of operation rare at academic conferences. At the session's conclusion one member of the audience said, "Thanks for being academic," and a presenter responded, "Thanks for bringing us down to earth." This kind of exchange seems a perfect, very short playlet illustrating FEH objectives.

Pen and ink drawings by Miguel Covarrubias from the original edition of Hurston's Mules and Men (J.B. Lippincott, 1935).
Zora Hurston meant something very close and personal to many of those who participated in or observed at the conference. Louise Patterson and Stetson Kennedy, two former friends and colleagues of Hurston, shared memories stirred up by allusions to Hurston’s alleged manipulativeness and combativeness. Hurston’s presence seemed nearly immediate as Kennedy and Patterson spoke of her. Kennedy emphasized that when Hurston sought favors from friends and contacts, she was “not asking for a million dollars, but trying to survive.” Patterson remarked that Hurston’s relationship to black scholars and writers of her day was sometimes uneasy because they had different expectations of her from those she had for herself, but that “we all wanted freedom, which we still haven’t got.”

Ruby Dee’s performance brought people of different ages and sexes and races together in appreciation of how writers celebrate life, and specifically how Hurston had exulted in existence. Ms. Dee seemed to wander between poems and narrative selections, but this was part of her game, for when she wanted she entered directly and powerfully into the life of the art she acted out so beautifully. Physically small, very lively with sparkling eyes and an honest smile, she defined love as “Please bother me: I can cope.”

Hurston’s work did not dominate Dee’s narration, but she supplied enough to bring Zora close, for a few moments, to all the folks gathered in Eatonville to honor her. Dee demonstrated the range of Hurston’s talent and interests, and dramatized Hurston’s vitality by offering her self-description, “Raggedy but right, Patchy but tight.”

Robert Hemenway’s plenary address was as effective as Ruby Dee’s performance in demonstrating how humanities scholars can clarify texts for us, but more, can make texts and their creators vital and revealing parts of our own lives. He declared this was “a wonderful festival with wonderful people” and confessed “what a great honor it is to be a guest of the people of Eatonville,” rather than “at some fancy convention center.”

Hemenway’s closing remarks focused on Zora Neale Hurston’s life, wit, and the meaning for us today of her example and her works. Hemenway knows American literature and the African-American culture, and he knows how to entertain an audience while providing them with substantial food for thought. His talk was funny, wise, and very well delivered. He referred to some of the ideas discussed throughout the conference. He thanked individually many of those who participated. His manner was polished but not glib.

Hemenway showed how scholars can make us see a world of meaning through investigating specific cultural artifacts, and bring us to a richer understanding of our own lives, through studying the life of a person who seems very different from us—or if a “sister,” one who established her sisterhood through her art.

Jack B. Moore
During the June annual meeting, the FEH Board evaluated the work of this past year, updated the FEH strategic plan, and re-elected Tillie Fowler, Chair, and Carlos Diaz, Vice-Chair. Also elected to the Executive Committee were Cici Brown, Lois Harrison, and Patsy Palmer.

Elected to the Board for four year terms were Marcia Beach, Myra Janco Daniels, and William T. Hall, Jr. They replace James L. Bacchus, who has completed his term on the Board, and Joan Wellhouse Stein and Israel Tribble, Jr., who resigned for personal reasons.

**Myra Janco Daniels**, President and C.E.O. of the Philharmonic Center for the Arts in Naples, was formerly the president of Draper Daniels, Inc. Advertising, Chicago. National Advertising Woman of the Year in 1965, Daniels was the first Floridian to be designated a “Woman of Change” in 1986 by the American Association of University Women. In 1990 she was named Florida’s Woman of Achievement in the Arts by the Florida State Women’s Clubs and received the Arts Recognition Award from the State of Florida.

Listed in *Who’s Who in America*, Daniels, who holds bachelor’s and master’s degrees from Indiana State University, spent six years at Indiana University as associate professor of marketing and advertising.

Daniels is the person most responsible for enabling the Naples Philharmonic to achieve its present size and status. The new $19.6 million Philharmonic Center for the Arts is a visible tribute to her leadership. A sometime percussionist, Daniels sets the tempo in more ways than one.

**Marcia Beach**, an attorney with the Fort Lauderdale firm of Holland & Knight, was twice elected to the Broward County Board of Commissioners. In 1981 and 1982 Beach was elected to the Chair of the Board, the first Commissioner to succeed herself in the Chair. At the state level, she served as Vice-Chair for the Health and Social Services Committee of the State Association of County Commissioners.

In 1985, with children growing up and a B.A. from Barry University in hand, Beach resigned from the Board of Commissioners to attend law school, receiving her J.D. from Nova University’s Center for the Study of Law in 1988. In earlier days Beach did such things as serving as executive director of a foster grandparents program, as administrative assistant to the Broward legislative delegation, and as legislative aide for a U.S. congressman. Varied, home based and people oriented, Beach’s career has been punctuated by numerous awards, memberships, and appointments which amply document her remarkable abilities to search out ways to meet the needs of Florida folk—especially children, the retarded and handicapped, and the elderly.

**William T. Hall, Jr.**, Director of Personnel for Okaloosa-Walton Community College (Niceville), made Florida his home after thirty-one years of active duty in the U.S. Air Force. Retired as a Chief Master Sergeant, Hall brought his trouble-shooting, organizational, and human relations talents to Florida’s community colleges, beginning with Broward Community College. Hall was local director of FEH sponsored Florida Challenge Conferences in ’82, ’84, and ’87.

Currently a doctoral candidate at Nova University, Hall holds an undergraduate degree from Southern Illinois University (Carbondale) and a master’s degree from Virginia State University.

Hall, a life member of the National Association for the Advancement of Colored People (NAACP) and an alumnus of Leadership Florida, is particularly concerned to link excellence to equity in the colleges and communities of Florida.
GRANTS AWARDED

Thirty-four proposals, requesting more than $483,000, were considered by the FEH Board of Directors at its April meeting. Thirteen were awarded grants in the total amount of $121,008, which is approximately 19% of the total cost of these projects. Here are the projects funded.

TALLAHASSEE
Racial and Ethnic Bias in the Courts:
Charles Ogletree of Harvard University leads a panel of judges, legislators, attorneys and others in identifying bias and correctives to it in Florida’s judicial system, followed by audience participation
Sponsor: Racial and Ethnic Bias Study Commission of the Florida Supreme Court
Scheduled for September 30 in the Rotunda of the Florida State University College of Law
Project director: Deborah Hardin Wagner (904) 487-7051
FEH grant: $4,500/approximate total cost: $10,300

MONTICELLO
Preserving the Past for the Future:
collecting, recording, and disseminating African-American oral histories in Jefferson County
Sponsor: Jefferson County Public Library
Scheduled to continue through June, 1991, with progress reports Dec. 18, 1990, at the Jefferson County Public Library; Feb. 11, 1991, at the Quin’s Women’s Club; April 16, 1991 (iba); with a traveling exhibit available for family reunions, park fairs, and club events, along with printed transcriptions of interviews and a catalogue of oral/visual materials.
Project director: Kris Odahowski (904) 997-3712
FEH grant: $13,624/approximate total cost: $25,300

ALACHUA COUNTY
Grandmothers:
a multi-media program based on oral histories of Gainesville women, with coordinated public discussion and cable TV broadcasts
Sponsor: Alachua County Library District
Scheduled for Feb. 21-24, Feb. 28 - Mar. 3, Mar. 7-10, 1991, variously at the Downtown, Micanopy and Alachua Branch Libraries, with discussion following Sunday matinee presentations, plus weekly cable TV airings during March or April, 1991
Project director: Lisa Heard (904) 377-1210
FEH grant: $8,125/approximate total cost: $20,000

TAMPA and DAYTONA BEACH
Howard Thurman and the Quest for Freedom:
Howard Thurman and the Quest for Freedom: events inquiring into, and celebrating, the voice this child of Florida gave to the human search
Sponsor: Department of Religious Studies, University of South Florida
Scheduled for a convocation Oct. 25 & 26 at the USF University Center, a banquet Oct. 25 at the Beulah Baptist Church, and a panel discussion at the Howard Thurman Home, Daytona Beach, on Oct. 27
Project director: Mozella G. Mitchell (813) 974-2221
FEH grant: $9,435/approximate total cost: $22,000

BREVARD COUNTY
African-American Liberation Literature:
a lecture followed by selected readings/discussions of the progression of African-American literature out of oppression, through protest, to liberation
Sponsor: Brevard County Parks & Recreation Department
Scheduled for (lecture) Sept. 29 at Cocoa Village Playhouse; (readings/discussions) Oct. 20 at North Brevard Public Library, Nov. 17 at Central Brevard Research Library, and Jan. 26, 1991, at Melbourne Public Library
Project director: Jan C. McLarty (407) 453-9547 or 455-1380
FEH grant: $15,000/approximate total cost: $43,500

SARASOTA
ABC (Authors, Books, Cuisine):
day full of talk, readings, books and other food with such folk as Gamble Rogers, Richard Wibur, Augusta Baker, Patricia Waterman, and Charles Kuralt
Sponsor: New College Library Association
Scheduled for Nov. 10 on the New College campus
Project director: Marjoram Bazelon (813) 351-3700
FEH grant: $5,784/approximate total cost: $32,000

STUART
Cracker Sampler:
a local history symposium in which accounts of suffering and sharing, self-sufficiency and interdependence indicate the lineaments of Martin County
Sponsor: South Fork High School
Scheduled for March 2, 1991, at the Martin County Public Library
Project director: Ronald Ashley (407) 546-5847, ext. 59
FEH grant: $7,825/approximate total cost: $22,000
ESTERO

The Koreshan Settlement: a conference and brochure designed to recover the story of this utopian community, founded in 1894, now being restored as a state park

Sponsor: Koreshan Unity Alliance
Scheduled for Oct. and Dec. at the Koreshan State Historical Site
Project director: Jan Abell (813) 251-3652
FEH grant: $8,000/approximate total cost: $27,500

MIAMI

Re-evaluating Russian Cinema in the Age of Glasnost: the interplay of art and censorship in Soviet cinema 1920-1990—a film/lecture series

Sponsor: Miami-Dade Public Library System
Scheduled for Thurs. evenings and Sat. afternoons, June 14 through Aug. 18
Project director: Maria S. Macias (305) 375-4223
FEH grant: $8,000/approximate total cost: $31,000

Evenings with _________: eminent authors chat with their readers, a part of Miami's world-renowned Book Fair International

Sponsor: Miami Book Fair International
Scheduled for Nov. 12-16, at Miami-Dade Community College, Wolfson Campus Auditorium
Project director: Alina Interian (305) 347-3258
FEH grant: $8,500/approximate total cost: $243,000

KEY WEST

Hemingway Days Literary Seminar: lecture/discussions, plus a film, a slide/tape presentation, a Hemingway family panel, and receptions

Sponsor: Key West Woman's Club
Scheduled for July 16 & 17 at the Pier House Resort Conference Room, Hemingway Home, and Key West Island Bookstore
Project director: James Plath (305) 556-3352
FEH grant: $6,450/approximate total cost: $22,000

A Place in the Sun: an investigation of Florida travel writing, part of the Ninth Annual Key West Literary Seminar on the "Literature of Travel"

Sponsor: Key West Literary Seminar, Inc.

GRA N T W R ITI NG

Workshops

Interested in becoming an FEH project partner? Concerned about how to write a proposal for funding? FEH Grant Writing Workshops will be held:

Tuesday, October 2, 1990
6:00 to 8:00 p.m.
at Osceola Center for the Arts
2411 East Bronson Memorial Highway (US 192)
Kissimmee

Wednesday, October 10, 1990
2:00 to 4:00 p.m.
at Tarpon Springs Cultural Center
101 South Pinellas Avenue (Alternate 19)
Tarpon Springs

Watch for an announcement of further workshops in West Palm Beach, Miami, Daytona Beach, Lake City and Palatka in the next issue of the Forum.

All workshops are free and open to anybody connected with a non-profit organization interested in doing a public humanities program. The grant writing process, funding guidelines, application forms, and the type of project FEH is most likely to fund will all be considered.

Come. Bring your hopes, ideas, and questions.
Rhythm is grouped in three parts: (1) the African and European roots of the Latin music heritage, (2) the transformation and development of this heritage in Cuba, and (3) the continuation and modification of this heritage in the United States.

René Lopez, of the Smithsonian Institute Center for Puerto Rican Studies, was the chief project advisor. Holding no college degree, Lopez is considered the foremost expert on the Caribbean musical heritage. Lopez contributed the enormous range of his contacts among musicians, musical scholars, and museums. He also was instrumental in developing the remarkably accurate, artistic, and clear wordings for the movie subtitles.

Robert F. Thompson of Yale was the project's primary African advisor. One of the foremost experts in the world on the African diaspora in the Americas, Thompson alerted the film-makers to hidden meanings not immediately apparent to people who know only Spanish.

Audience response to Rhythm has been overwhelming. The series is both informative and entertaining. Yet there are some flaws. In the beginning, we learn that drums and rhythm are the heartbeat of African music and one source of American music. We also learn that the poetic legacy of Latin music comes from the hills of Spain as shown in the sights and sounds of Andalusian balladeers, Gypsy dancers, and vibrant guitars.

But how did these traditions fuse? Belafonte's bold faced statement that Cuban music is a love affair between the African drum and Spanish guitar is not an analysis of that fusion. Belafonte transports us to the dockyards of Havana where dock workers created the rumba. Here, he says, is the clearest example of the fusion of African and European music. Yet, only African influences are discussed.

In sum, the series is excellent for its entertainment value, but its humanities content is only fair. Nevertheless, it provides grist for local discussion.

(VCR copies of the three hour series, "Routes of Rhythm with Harry Belafonte," are available from the FEH Resource Center.)

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the students at the Atlanta University Center, McGill was the red-neck who could not pronounce the term "Negro." McGill had made a presentation at Spelman College in the 1940s. Students had a difficult time understanding his speech. He kept saying, "Ne-GRA" which sounded like a put down of the Negro race.

As the Civil Rights movement heated up, McGill's front-page editorial column expressed a different attitude, one that seemed to evolve. His column often reflected the weekend activities of students from the Atlanta University Center. A human chain was formed by students around Rich's Department Store. The KKK counter-marched. Crosses

Harry Belafonte

 Routes of Rhythm with Harry Belafonte is a PBS hit. Partially funded by FEH, the three one hour installments document the history of Latin music. Identifying musical roots in the tribal drummers of Nigeria and the troubadours of Spain, they trace the music's path to the Americas, finally showing how Afro-Cuban sounds came to the United States.

Among the musicians examined: Xavier Cugat, the bandleader who popularized Cuban dance crazes; Chano Pozo, Cuban percussionist of the 40s who gave a new beat to Dizzy Gillespie; and Gloria and Emilio Estefan who gave Miami's Latin-American music the Santaria-inspired The Rhythm Is Gonna Get You.

Dawn's Early Light, a video recollection of Ralph McGill, carried me back to spring 1960, my senior year at Booker T. Washington High School (in Miami's Overtown). We were preparing for the Prom. Looking for the perfect dress, I went to several stores in downtown Miami. Although I located several prospects, I was not allowed to try them on. I was black. Officially, segregation no longer existed. But the attitudes were the same. Negroes, black people, or whatever you call yourselves, "Know your place and stay in it." We did for the most part!

ATLANTA was different.

The signs of segregation were visible.

As the train, full of freshmen, rolled into the Atlanta station a silence fell. We read the billboards, "Johnny Reb Restaurant." Confederate flags. Would the South rise again in front of my very own eyes?

It appeared that Atlanta fought the Civil War every day.

Ralph McGill was a part of that era. To

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burned on campuses. Ax handles at the ready, Lester Maddox reminded us that the front door of one chicken restaurant was not for Negroes. We held sit-ins at ten cent stores. When finally served, we had no money to pay.

At the height of threats, McGill provided a place for blacks to meet and plan strategies.

McGill's own newspaper, the Atlanta Constitution, did not reflect his changing attitude. He reported injustices in his column. The remainder of the newspaper promoted segregation. Thursdays there was a page of "colored" news.

McGill became convinced of the injustice of segregation, the inevitability of change, and the negative impact segregation had on the economy. His front-page editorial column in the Atlanta Constitution became a southern forum for his distinctive blend of moral outrage and pragmatic moderation.

Students came to realize that his pronunciation of the term, "Negro," was not a reflection of any distaste for the term or the people. Rather, it reflected his Southern heritage.

McGill's leadership in getting the business men of Atlanta to host a dinner party honoring Martin Luther King's Nobel Peace Prize demonstrated his concern for equality.

Dorothy Fields

(VCR copies of "Dawn's Early Light" are available from the FEH Resource Center.)

Black Warriors of the Seminole brings to television the story of an unusual and lasting alliance between Seminole Indians and runaway slaves.

Partially funded by FEH, this PBS program documents the escape of slaves from Georgia and South Carolina plantations, not to the north, but to Florida. There, long before Lincoln's Emancipation Proclamation, they integrated into the Seminole Indian tribes.

Seminoles and blacks fought side by side against vindictive slave owners, not to mention the U.S. Government. They were defending their land and their freedom. They were the African National Congress of their day.

President Andrew Jackson ended the Seminole wars in the 1830s. Thousands of blacks and Indians were relocated to Indian territory in Oklahoma. Some joined the victorious government's army.

The Army's black Seminole Scouts never lost a man. Not one was even seriously wounded. Several were awarded the Congressional Medal of Honor.

Shot on location in Florida, Texas and Oklahoma, "Black Warriors of the Seminole" interweaves reenactments, historical documents and ancestral stories. Ronald Clifford Foreman (Director of African American Studies at UF), Brent R. Weisman (Anthropologist, Florida Department of Natural Resources), C. Peter Ripley (History Professor, FSU and Editor of the Black Abolitionist Papers Project), and Gerald Milanich (Curator of Archeology, UF) served as consultants for research and scripting. Weisman also appears in the film for an interview, as do scholars such as Jane Landers and Rebecka Bateman.

Though the film lacks the slick packaging and technical sophistication of a WGBH production, see it. It will change your perception of Seminoles.

(VCR copies of "Black Warriors of the Seminole" are available from the FEH Resource Center.)
"Richard Aloysius Twine: Photographer of Lincolnville, 1922-1927" has done more to promote interest in St. Augustine's 20th century black history than anything else I can remember. It has had excellent publicity in the local press, and, I think, started a lot of people thinking. I hope (it) will go on tour to encourage other cities to dig out similar forgotten items. Keep up the good work.

David Nolan
St. Augustine

I loved the photographs (in the "Richard Aloysius Twine" exhibit)—a glimpse of a rich and varied community that I, as a white, knew so little about. The accompanying literature was also excellent.

My only suggestions are that the exhibit be available at times other than 9-5, Monday-Friday, as most people work then. Also, I hope it will be made available for public viewing in a place in the black community. I saw only white faces looking; however, many blacks may not know who or feel comfortable in this location (St. Augustine Historical Society).

Connie Lieu
St. Augustine

The significance of the Richard Aloysius Twine: Photographer of Lincolnville, 1922-1927 exhibit is even more compelling than the art work itself. It captures the spirit of a community and its people. The St. Augustine Historical Society is to be commended for its efforts to capitalize a very special moment in the history of blacks in our nation's oldest city! You've done a wonderful job.

Lawrence H. Wesley
Daytona Beach

The latest issue of FEH Forum was as spectacular as past issues. Thanks for the superb recap of what we did.

Jamil Zainaldin
Washington, D.C.

Just a short note to say how much I enjoyed your annual report. The vitality and imagination behind the FEH programs came through loud and clear—especially on ethical dilemmas.

You are doing an outstanding job of reaching the people of Florida on matters of intellectual and cultural significance, in an inviting and non-threatening manner, on a budget that could never be called generous.

Walda Metcalf
Gainesville

Sudye Cauthen's program, "Artifact and Desire: The Florida I Love Is Vanishing", was much enjoyed by the 27 people who heard her speak at the Central Brevard Library & Reference Center on February 6. Sudye's reminiscences of Florida life in days gone by were entertaining and informative and sparked nods of recognition from some of the older members of the audience.

Sudye is an excellent speaker. She was well-prepared and brought photographs and a cassette of folk music to share with the audience. She invited questions and was exceptionally polite to everyone, even a local historian, who, I'm afraid, trapped her in a corner and pestered her until I could contrive a rescue. Thank you.

Diane L. Vosatka
Cocoa

I am a white, forty-three year old woman. I have great empathy for the black people and their struggles. (Yet), never in my life have I ever seen an exhibit (like Richard Aloysius Twine: Photographer of Lincolnville, 1922-1927) portraying black people. Funny how we grow up and get strange ideas, like black people never dressed up and wore nice clothes.

Gail M. Bent
Kent, Washington

Thank (you) for providing us with the opportunity to meet and hear Dr. Maxine D. Jones. Dr. Jones' presentation was excellent. The discussion that followed was thoughtful and spirited. In fact, the discussion period (was longer than) the (formal) presentation by several minutes. Dr. Jones' ability to field questions is superb!

Carol S. Herring
Live Oak

On February 5, 1989, I heard a Florida Public Radio presentation on Stetson Kennedy: interviewing him, playing works from his folklore collection, and giving examples of his work. I was extremely pleased to note that the Florida Endowment for the Humanities was the sponsor.

The program was a jewel. Within 30 minutes, it gave a sense of the life of an outstanding man who did so much as a writer, a folklorist, and as a fighter for civil rights for all Americans. It brought to my attention a Floridian who deserves recognition as a national figure. I was so impressed that I'm hoping that I can bring him to our annual Spring Writers Festival.

Jerome Stern
Tallahassee

I am grateful for the copies of the last FEH Forum and the account of our conversations in Tampa—that was a very satisfying meeting.

Sidney Homan
Gainesville

Lights!, Camera!, Florida! provided the Ormond Memorial Art Museum a great opportunity to provide an educational, historic, and visually enriching exhibit to the citizens of our community. We extend a warm thank you to the Florida Endowment for the Humanities for providing this exhibit to Volusia County citizens.

Leslie Scheibberg
Ormond Beach

FEH
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A Marjorie Kinnan Rawlings Reader, edited by Dorothy Abbott, includes selections from the writings of Rawlings, essays about her, and personal tributes. The Rawlings Reader is an ideal gift for anyone who loves the literary face of Florida.

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Floridaians from all walks of life are joining in. Some who only visit from time to time have signed up. Have you? Charter Membership in the Florida Endowment for the Humanities is still available.

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FEH RESOURCE CENTER
Expanding

During this past year Resource Center speakers have been provided to such communities as Live Oak, Inverness, Okeechobee, Micanopy, Crystal River, and Madison. This is all by way of fulfilling the Resource Center’s special purpose: to provide humanities programs for smaller communities with limited cultural resources.

The Lights! Camera! Florida! exhibit, covering the ninety year history of Florida’s film industry, has been seen by over 80,000 Floridians. Most recently the exhibit has been on display in Naples, Fort Myers, Sarasota, Pinellas Park, Leesburg, and Sanford. Other exhibits are under preparation.

Video and audio cassettes recently acquired include “Routes of Rhythm with Harry Belafonte,” “Black Warriors of the Seminoles,” “Ethics in America,” and FEH Humanities Reports (from our radio series). See reviews elsewhere in this Forum.

Want to find out about Resource Center Services, including speakers, reading/discussion programs, exhibits, video and audio materials? Write or phone the FEH office to request a copy of the Resource Center Catalogue.

“Here in Florida the seasons move in and out like nuns in soft clothing, making no rustle in their passing.”

Marjorie Kinnan Rawlings
of Cross Creek

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1718 E. Seventh Avenue • Suite 301 • Tampa, FL 33605

James A. Schnur
4802 109th St. North
St. Petersburg FL 33708