

200R  
Lincoln Center

INTERVIEWS: CBF

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| DR  | JUL 31 '56 | RF  |
| RWJ | AUG -1 '56 | RF  |
| EFD |            | EFD |
| JM  |            | JM  |
| CG  | SEP -7 '56 | CG  |
| ERM | SEP 14 '56 | ERM |
|     | DEC 14 '56 |     |

Mr. E. B. YoungLuncheon  
July 25, 1956

Y who was just leaving for vacation reported on recent developments with regard to the Lincoln Center.

First, the Lincoln Center is incorporated and now has a preliminary letter from the U.S. Treasury which Y says is the most straightforward such letter that he has seen.

Second, Y reported what seemed to him very favorable developments in the attitude of leadership on the part of both the Metropolitan and the Philharmonic concerning the Center. This has come about slowly, but there is now widespread and deep agreement on the desirability of the overall development and determination to secure comparable progress in artistic policy.

Y is also happy about the decision for consulting architects to work with Harrison. He feels that the group is a strong one. Y argued and CBF agreed that the housing for a center of the performing arts such as this cannot be purely functional. The buildings must be attractive and cannot be built like warehouses. CBF agreed to this but pointed out that the ideal was something like that which seemed to have been achieved with the International House in Tokyo - beauty combined with functionalism and economy.

Y said that the first estimates by H of the costs for the buildings as ideally requested by each of the participants came to over \$90,000,000 but that JDR<sup>3</sup> had insisted that thinking be revised to bring the cost to approximately the \$40,000,000 level. This does not include, however, the fund for new production which JDR<sup>3</sup> believes should be about \$10,000,000 over ten years. Moreover, Y believes that the \$40,000,000 estimate is likely to be too low and that something like \$60,000,000 is a realistic figure, including the production subsidy.

How will this be raised? There is as yet no specific plan. The consultants have, however, estimated the possibilities of corporate giving. They recommend that an effort be made to obtain contributions of \$500,000 each from a number of major corporations. These would be unprecedented in size and are certainly the maximum that could be expected from at most 8 to 10 corporations. Smaller contributions from other companies might conceivably bring the amount of corporate giving to something in the order of 9 or 10 million. Individual giving beyond the major corporate gifts, while desirable, is not likely to amount even on a national basis to more than 1 or 2 million dollars. The outside guess as to what might be asked of the city is in the order of \$15,000,000 - perhaps \$3,000,000 a year in the city budget over a five year period. This would leave probably something over \$30,000,000 which will have to be obtained from foundations. There has been some tentative thinking on this, including thinking with regard to special items, which might be attractive to special donors. A very substantial

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proportion presumably must, however, come from the RF and the Ford Foundation. Since Chancellor Heald was early brought into the discussions of the Lincoln Center proposal and has become enthusiastic with regard to it, his recent appointment as President of the Ford Foundation should be favorable.

CBF urged the necessity of thinking very carefully as to what parts of the program might be deferred. Y agreed that it had already seemed acceptable to defer construction of the library and museum, although he thought that any long-term deferment of the library might be detrimental inasmuch as a library will be essential in connection with the proposed educational program, and combination of the school library with the New York Public Library collection might be the most efficient solution.

CBF asked whether, since there was not yet a proper claimant to lead the drama program, the building of a drama theatre might not be postponed. Y countered by saying that there had been very strong memoranda, e.g., from Houseman, urging the importance of a permanent home for repertory theatre in New York. While as yet there is no single answer there are several possibilities as to drama leadership. One of these is Elia Kazan, another ANTA. While the question of Julliard participation is not yet settled, Y feels this is very important, since it would be difficult to find another appropriate educational sponsor, and it is increasingly felt that the educational program is essential to the sound artistic development of the whole project.

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