

Governor Thomas H. Kean's Commitment to the Arts: His Leadership and Legacy

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Ruth Mandel: Good morning, everyone. It is great to see you. I'm Ruth Mandel, director of the Eagleton Institute of Politics and it's a real pleasure to welcome you to this beautiful location for a roundtable discussion that we've entitled "Governor Kean's Commitment to the Arts: His Leadership and Legacy." And I know everyone in the room relates to that title not only because you were part of it but because it makes a statement about such an important reality.

I do want to note the presence, I'm certainly not going to go around, but I do want to note the presence and welcome John Schreiber who for the past year, since July of 2011 has been the president and CEO of the New Jersey Performing Arts Center, this beautiful facility. Good to have you. Thanks for being with us.

We're proud to be holding today's discussion which is the latest in a series of programs convened by Eagleton for its Center on the American Governor. We're honored that the person who inspired and guided the development of today's roundtable Governor Tom Kean is here to join us in this discussion and to join with you remarkable assembly of New Jersey leaders and accomplished members of the arts community. Thank you all for being here this morning.

Governor Kean has been a very good friend of the Eagleton Institute not only for his role in today's program but for his ongoing engagement in the Center on the American Governor. When we initiated the development of the Thomas H. Kean archive with a colloquium about his administration everyone who attended had a very warm and fuzzy day because everyone who attended was struck by the outpouring of admiration, the warmth, the appreciation from dozens of people who were fortunate to have worked with this outstanding leader. So thank you Governor Kean for continuing to lead us and to educate us every day. It is also our pleasure, we're not joined by him yet, but I will welcome him and we will all get to do that I hope in a little while by another former governor who Governor Kean had very much wanted to participate in today's discussion, and that is Governor Byrne, one who set us on the path towards a program area that has resulted in envisioning and building a Center on the American Governor.

The Center has grown from Brendan Byrne's gift of papers, memorabilia and some initial funding to the Rutgers Libraries. That gift coincided with Eagleton's interest in

complementing our very long standing work on state legislatures with a new focus on state executive leadership.

I regularly surprise people by telling them that nowhere in this country is there an academic center dedicated to the study of the office of governor. The Eagleton Institute of Politics and Rutgers University aim not only to take care of that problem, and we see it as a problem to take on that role, but to design the center using evolving technologies including an online archive and a series of video interviews which allow our virtual center to be useful to people not only in the state but across the country. While we've begun with specific sections focused on individual governors right here in the Garden State, ultimately we're aiming at building a national resource broadly gauged to encourage research and education about the state executive in our federal system. Our hope is that such a center will be valuable to present and future scholars, students, the media and political practitioners.

We've recently taken an important step with the establishment of a small grants program that will help to support scholars doing research about governors from a variety of perspectives. At this very moment, we're in the process of awarding nine grants to academics around the country who responded to our requests for proposals to study the topic "American Governor, Politics, Policy, Power and Leadership". We're looking forward to learning from and with them as they proceed with these projects under our grants over the next year-and-a-half.

It now gives me pleasure to introduce John Weingart, the associate director of the Eagleton Institute of Politics who has been central to every aspect of our ambitious vision for the center. And who has provided essential daily leadership for its development. He's going to tell you a bit more about the center and about today's program.

John Weingart: Thank you, Ruth and good morning Governor Kean. Good morning, everybody. Some of you have been to other events as part of the Center on the American Governor and know much of what I will say but we are trying to document the importance of the role of governor, the distinctions between governors in different time periods in different states and the accomplishments, the challenges, the frustrations of the office of governor. We've started with twin focuses, one focusing on Governor Byrne and Governor Kean's administration. And we are just moving into a focus on Governor Florio and Governor Whitman's administration's as well with a heavy emphasis on New Jersey and taking advantage of our knowledge and our location and the generosity of the former governors and people around them both in their administration and outside to try to chronicle the aspects of the administration that are particularly relevant to the office of governor- not every single thing that happened in the administration. It's not everything about state government, but with a focus on the office of the governor. And so we have compiled individual video recorded interviews with the governors and with many people who were around them.

In the case of the Kean administration we have interviews recorded that are available on our website with Tony Cicatiello and Ed McGlynn who are here today and Carl Golden, Lew Thurston and George Albanese, Bob Hughey, Chris Daggett, Hazel Gluck, Bob Grady, Ken Merin and Roger Bodman and many others. We're fortunate, though, sadly, but we did record interviews with Mike Cole and with Cary Edwards that are available on our website with their memories of the administration.

We've also had a number of forums like this one which are at least as valuable as the individual interviews to help people who are participants in these events, for one thing, stimulate all of our memories and maybe have differing memories of exactly what happened and compare and contrast those memories. And look for what the lessons are from what happened in the past to today and the future for governing. Because one thing that's been important to us and has been really stressed by both Governor Kean and Governor Byrne as well as by Governors Florio and Whitman is that this is not just to be a museum but to be an archive. It's something of importance for people who know about and care about government and care about the office of governor, and care about the role of government in our society.

Among the projects, we're working on moving ahead on are the research projects across the country that Ruth mentioned, we are trying to help those who are looking to preserve the NJN archives to pull out parts would be particularly relevant to the study of governors and to make those video resources more publicly available whether on our website or some other way and we're trying to do that. We're trying to get discussions started around the country. These research projects do that.

One of the events we held that is on our website was a conversation between Governor Kean and Governor Mario Cuomo about some of the things that happened when they were serving at the same time. Parts of that interview are very relevant to conversations going on today about the Port Authority and the role of the two states and looking at issues there. and I'd encourage you to look at those if you have time. And we want to stimulate other discussions that we can record, research papers, analysis that can become part of this site for people to benefit from as time goes on.

I want to introduce Nancy Becker who has been spearheading our efforts around the Kean archive and developing this resource. Before introducing her, I want to read a couple of paragraphs from Wynton Marsalis, the great jazz trumpeter who wrote a piece three years ago that he performed at Philharmonic Hall in New York. Although he has performed here at NJPAC, I don't think he's yet performed this piece. It's called "Ballad of American Arts" and it's an hour-and-a-half long. The part I'm going to read is about 30 seconds.

Wynton Marsalis says:

"Before we sang, we spoke. Before we danced, we walked. Before we wrote, we told stories. Before we told stories, we lived. Those songs, dances and writings allow us to speak to one another across generations. They gave us an understanding of our commonality long before the DNA told us we are all part of one glorious procession. At any point on the timeline of human history there are tales to be told of love and loss, glory and shame, profundity and even profound stupidity. Tales that deserve retelling, embellishing, and if need be inventing from whole cloth. Our arts demand and deserve that we recognize the lives we have lived together. And whether that need is expressed in artists visiting schools or museum trips or art curricula or master classes or community bands or artist diplomats or swing dance competitions, or grand new concert halls that can help transform a city the agenda is larger than our individual agendas. It is our story. It is our song. If well sung it tells us who we are and where we belong. Like the Constitution and the Bill of Rights, the arts can be a sterling example of group improvisation on the grand human theme, how I can be me without keeping you from being you."

Let me now introduce Nancy Becker.

Nancy Becker: Good morning and welcome to the New Jersey Performing Arts Center. Good morning, Governor Kean. Good morning, Governor and Mrs. Byrne. Delighted to have you. This building is one of the major landmarks of Governor Kean's administration both as an enduring physical presence and as a concrete demonstration of his commitment to the arts. The scope, quality and diversity of its programming and programs makes NJPAC a shining example of his efforts to revitalize our cities through support of the arts.

Today's roundtable discussion is the fourth event organized by the Center on the American Governor at Eagleton. And as John said, it's to recall and review issues and events during the Kean administration. The Kean portion of the center study and analysis of the Office of the American Governor is three components. And I'd like to describe each component to you and give you a status report. In terms of archival research we have a significant amount of material collected from the state archives in Trenton and other sources which is identified and posted on our website. We've also begun to photograph documents, pictures and other memorabilia in Governor Kean's personal office, which we expect to post on the Web sometime this summer. And we also hope to establish a link with a new collection at Drew University Library so that the scholars and journalists have access to Governor Kean's personal papers, briefing books and schedules as well as the information we've assembled at Eagleton. There was a wonderful event last Saturday opening up that library. We also have videotaped oral histories and John's told you some of them. We have completed 25 interviews with former cabinet members and colleagues of the governor, in addition to 4 interviews with the governor himself.

The oral histories are posted on the Web with their transcripts. We expect to complete these interviews within the next year. We have a series of colloquia. Today's program is the fourth event. And the others have included as Ruth alluded to a kickoff event, which was a love-in , a roundtable here at the PAC on "Politics of Inclusion and Urban Economic Development, a Conversation with Two Governors Mario Cuomo and Tom Kean." In the Fall, we're planning to convene a colloquium on Governor Kean's role in environmental protection.

Last Fall, when we had to postpone this event we were very concerned that some of you would not be able to attend this spring. In fact, I'm happy to report that participation is even better than it would have been in October. And we have received lots of phone calls from individuals who asked to attend as observers. We are pleased to have some last minute additions to our participants including Dee Kirk and Jeff Kesper and I'm probably in trouble because I've not mentioned others. And contact information, as I told Jeff in the elevator coming up, was not always easy to find. Unfortunately, we've also had some last minute cancellations including Carolyn Clark from the New Jersey Ballet and Ray Chambers who just contacted us yesterday.

This program is scheduled as a roundtable because all of you are experts and have been invited because of your commitment to and support of the arts during the Kean administration and beyond. We encourage you to participate. Al Felzenberg, Deputy Secretary of State during the Kean administration and one of the Governor's point persons for the arts will serve as our moderator. He worked with Secretary of State Jane Burgio, a dear departed friend and I'm honored to say that her sister Ruth Bedford has joined us here today. Welcome, Ruth. Al is the author of several books including a biography of Tom Kean. He is currently teaching at several universities and is writing the biography of William F. Buckley, Jr. A more comprehensive biography of Al is included in your materials. Carol Cronheim, John Lynch, Maureen Ogden, Allison Harris, Jane Kenny, Cynthia Koch and Sharon Harrington will serve as discussion leaders for the topics listed on your agenda. They will kick off the discussion of these topics, but we hope you will share your recollections and experiences as well. Their biographies are included in your materials and I will not take the time to introduce them individually.

In 1986 Governor Kean was quoted by journalist Michael Karp in an article in *Horizon* magazine. The Governor said, "We only admire those civilizations that encourage their arts. We don't admire the ones that don't. Vitality in the arts is a sign of a good community and the sign of a good civilization." Karp said, "Kean's statement seems hopelessly idealistic, but to Tom Kean it is a simple article of faith. And during his administration the arts flourished." When he took office in 1982 funding for the arts was \$3 million, when he left office funding was increased to \$23 million. And as we will discuss today Governor Kean became known as the arts governor not only because of his financial support but also his commitment and advocacy for the arts.

Before I turn to Al to begin our conversation this morning, I would like to review some housekeeping details. Please turn off your cell phones and other devices. This session is being videotaped for the Kean archive and will be on the website in a few weeks. We need everyone to use his or her microphone which feeds directly into the audio system. And if you are not speaking into the mike, you might not be heard on camera. In your packets, we have included statements from Carolyn Clark and Alice Gibson who could not be with us. We have a lot to cover this morning and therefore we have not scheduled a formal break before lunch, with that said, please feel free to get up from the table when needed. There's coffee, tea and water over there. And I will just tell you personally it has been an honor and pleasure to work with Governor Kean for the past three-and-a-half years and I look forward to working with him in the year ahead.

Al Felzenberg: Well, it's great to be here. Great to see all of you. Somebody said this has the flavor of a college reunion. So we'll burst into song in about an hour to keep us moving. Governor Kean, Governor Byrne, dear friends, I want to start also by recognizing the governor's two sons, twin sons, Senator Tom Kean who just came in and his brother Reed is sitting right behind him. And, again, welcome to part two of a series of events during, we're calling this week in April, Tom Kean week, so enjoy. Tom Kean came into office with a determination to build pride in the state of New Jersey and a positive identity for it. He ran on that. He often would talk about the artistic treasures we have that very few of our citizens read much about. And he was determined to change that. And he talked about New Jersey being the cockpit of the American Revolution. But somehow, we didn't have the pride that Virginia have in being the mothers of presidents or New England with Freedom Trail when you arrive in Boston. He was determined to change that. Now let me just say we had a foundation upon which to build. We didn't create the creativity. It was already here. And we weren't the first administration to be rather generous towards the arts. Governor Byrne was very kind, Governor Hughes and Governor Cahill in their administrations had their legacies, had their stories to tell. But in terms of what the state was doing in terms of its plan for its own identity and where it was going, our cultural agencies were really not getting a great deal of every day attention.

Now, Michael Redmond is here covering this for the *Star-Ledger*, maybe some people thought we got too much attention but we were going to change that and we certainly did. The cultural agencies when we walked in were scattered about state government. They were getting their funding, they were doing their work. Much of it was good work, but there was really no one at the top to spearhead any strategy. Where do we want to go? How do we want to come out? This is one way the Governor organizes. We talked about the 9/11 Commission last week and on his first day he made a number of decisions, what he wanted to say about the commission at the end. And we worked back from an 18-month calendar, which you will remember having helped me color in some of the boxes on it. We had the same idea where he wanted to be at the end of the first term and if the voters opted to renew where we wanted to be at the end of the second term.

We talked. The Governor came in with, hard to imagine, a recession that wasn't as long as the one we're coming out of, but it was a lot deeper. And I remember the unemployment rate then was in excess of 10-and-a-half percent. There wasn't going to be much of an increase for anyone. We had to get along on a shoestring. So we spent the first year trying to organize our strategy. And I mentioned those arts agencies. The first thing we did-- well, first of all, in the transition the Governor said that he wanted those departments pulled under a common head with one person leading the chariot and it was pretty clear who that was going to be. He decided it would be in the Department of State, which was a relatively small office at the time. It did elections and corporate filings. And his choice for that job was Secretary of State, Jane Burgio. And Jane was not a surprise appointment in many ways. Actually, Ruth Bedford probably knows Tom Kean longer than anyone here. And Jane, had she been with us today, probably second longest, a long, long time ago. They've been friends for many, many years. The arts were one of the things that made her the person we all such remember, the person of great joy. She was interested in them. As a state legislator she fought for them.

And I must say Governor Byrne came into office by a huge landslide at the time and I think you had a four to one Democratic legislature. It wasn't too easy for Republicans to get a number of bills through. Tom Kean was the leader, right and we called you what, the Trenton 14? And with all of those Democrats around it wasn't easy to get some attention. But the tragedy occurred which helped build for the future the fire at the Paper Mill Playhouse and it was in the center of Jane's district. Jane fought very hard to get some money for it. Governor Byrne was a partner all the way. And I said it was not easy to get a Republican bill through and she worshipped that pen. And I don't know which of her sons got that pen in the photograph of you handing her the pen signing her bill but it was something she was very, very proud of. So Jane became the Secretary of State, Governor Kean's first appointment by the way. I'll have more to say about the Secretary of State when I introduce Carol. And she decided that-- and Tom decided I had a joint appointment, the Governor and the Secretary of State, I'll say why when I get to Carol, that we were going to get the show going according to the Governor here.

So the Arts Council was transferred back to the Secretary of State where it had been some years earlier. The Historical Commission and the New Jersey State Museum and the New Jersey State Archives were all housed somewhere in the cellar of the New Jersey State Library which itself was a division of the Department of Education. So by the time you got to these entities you had to go pretty low in the pecking order and they came in. So the Governor set up something called the Office of Ethnic Affairs that reached out to celebrate some of the ethnic diversity of the state. Well, I said we didn't have a lot of money at the time, so we ran after everybody else's parade. What kind of things can we cash in on? And what kind of things could we use to generate activity for New Jersey until we got to the point where we can actually do more of our own investing. Well, the first one was the Treaty of Paris, in 1783 that was the treaty that recognized the independence of the United States. We decided that we were going to have an event at Princeton University where George Washington was staying outside of town when it was

announced that the British had indeed signed the treaty to let these 13 colonies on the eastern seaboard go happened at Princeton. So we called Princeton and we asked if they would have an event? Well, we had an event and we had a drum and fife corps. We had a community orchestra perform. We had the consulates of the signatory countries, the Netherlands, Britain, France, Spain. The U.K., of course, reluctantly they came. And a special surprise, we invited a professor of the Governor had had many years earlier at Columbia University Richard Morris who wrote the definitive account of that treaty. And he spent a lot of time talking to the press, talking about the kind of student Tom Kean was, surprised the press to find out he was a very good one. So Morris had a chance to boast about his student. And then Tom gave a stellar speech if I remember, followed by a luncheon at Drumthwacket where we then unleashed the commerce department, Borden Putnam and Ming Shu saying well you must have companies willing to invest in the United States, let us tell you about New Jersey. And a number of visitations happened after that and a couple of companies did come over.

And then, the one I love to talk about the Smithsonian Folk Festival on the National Mall. They wanted \$250,000 to showcase New Jersey and the Governor said he was having none of this. Don't they know there's a recession on? Don't they know we're trying to cut the budget? I'm not going to spend \$250,000 on a party and that's the end of that. But it wasn't because John Horan, a good friend of ours the former and now departed chairman of Merck stepped forward and said he would help spearhead a private sector campaign to do that. Well, here was a chance to showcase New Jersey, to kick off the New Jersey campaign on the National Mall with congress people there and, again, other ambassadors. The Governor had a tent put in by the Commerce Department so we could grab all of the tourists and say why don't you extend your stay by coming to the shore, by coming to our historic sites, and all of that. The carpenters union stepped forward and they did a recreation of the Atlantic City Boardwalk, right on the National Mall. I have a picture of Ruth and Jane crossing it with the ribbon cutting and all of that. The New Jersey symphony performed great American tunes in the Castle of the Smithsonian. The first time that's happened in the history of it. And the Governor, as always, charmed Dillon Ripley the director of the Smithsonian and more importantly his wife who he charmed with his own knowledge of every historical monument in Washington. Here's where I learned how to ice skate, here's where we had snowball fights. Here's where the bus took to me school. And she had no idea we were determined to erase the New Jersey joke and here was our greatest ambassador of all. I mean I don't know what they were expecting. They weren't expecting someone to talk about history of Washington statues and I don't mean the Lincoln Memorial. I mean every Civil War general. So that was great fun.

Well, it came time for the second year, and finally the Governor had a chance to give us a little more money. And, of course, money is the root of many, many arguments, so the word got out that the Governor was giving us \$2 million. Endless groups of people had all sorts of ideas in how we might spend it. One was Jerome Hines who you all remember, the great basso of the Metropolitan Opera 45 year career and a friend of the Governor's, a friend of Jane's. And he wanted the

Governor to spend more money on what he called the major organizations, the large organizations, many of which are represented here. And the Governor said well, he had an idea as well that he wanted some system put in place as he said to us many times, "Don't squander it. I want to make a statement with this money. I want to get something for this investment." So we put together with Jeff Kesper and Barbara Moran, who is here, and David Miller, our three great executive director's of the Arts Council in our time. We put up a plan called the Artistic Focus Award. So the Governor wanted to be sure that this was reviewed by an independent panel and that only the best were being funded. And the word was "second to none". And he'd tell Hines that you build me organizations second to none and there will be more money where that came from. So in other words, you have to work for the money. Just because it's there, we're not going to divide it by the number of people we would like to fund.

Well, the money has been mentioned by Nancy. It increased over time. I'm going to stop here because I want to get the discussion going but I will say that we had some tremendous feats at that time with some of that artistic focus money. The Paper Mill did a brand new production of "Show Boat". They revived Jerome Kern's musical. It wound up on PBS's Great Performance. The New Jersey Symphony recruited a young dynamic conductor, Hugh Wolff, who's still making headlines in the music scene. He did an all Leonard Bernstein concert at Carnegie Hall. Leonard Bernstein got on the stage and said, "This young man made me forget that I was a conductor." Well, the Star-Ledger put it on the front page of its paper, with a great byline from Michael Redmond who is here telling the world, "This orchestra had arrived." Olympia Dukakis won an award for "Moonstruck" best supporting actress. We had nothing to do with that award, although I'm sure a lot of fans were writing to the Motion Picture Academy of Arts and Sciences, why they called I had no idea but they got a lot of mail. So the Governor said, "I just had a welcome home reception and another parade for the Giants won the Super Bowl. Why don't we have a great send off? We don't know who's going to win but we certainly can have a rally at Newark Airport to cheer her on and we did. And that was one of the happiest times. The legislature then brought her back to address the legislature which I think is the first time an artist or an actress had addressed the New Jersey legislature. We had some great moments to look back on.

Now, all of our work did not come out of state government. We had some tremendous citizens who gave their time, who volunteered, who agreed to sit on the Arts Council. And we were blessed with a great council. And we had three dynamic chairs in my time, Clement Price who is here, Margaret Hager-Hart who's not here today. Elizabeth Christopherson who many of you know from other aspects of her work. And we had great people. Dee Kirk is here. We had several others. And without all of that, this was a team. This wasn't all the governor's office. In fact, I think one of the greatest achievements the Governor made and one of the things that most inspired me was to inspire others to work. It becomes much easier. You get much more done as an extension if you engage other people. Well, all of this time behind in the back of our mind, what are we going to do about these facilities? And we had a marvelous executive director of the New Jersey Symphony John Hyer

who went to the see the Governor and said, "Do you know this is the only state in the union that has an orchestra that has been rained out of indoor performances? That we have piano legs going through stages. We have springs popping up out of upholstery. This is a disaster." And the second term was dedicated to that and we will come back to that later.

I want to ask Carol now to fill in some of the economic development aspects. And before I do I want to say one of the greatest joys anybody can have is when you have an assistant working for you who sometimes takes your old job. And Carol worked for me for most of the second term particularly on the facilities issue. And I have to say she comes to her post much more qualified for it than I was because she had also been Acting Secretary of State some time in the Whitman administration. And I said that I was a dual appointment and so was Carol. And the reason will bore the rest of you but if there are some lawyers in the audience you may understand that in the New Jersey Constitution one of the assignments of the Secretary of State is keeper of the great seal. Not that sounds very medieval and Henry VIII would take his signet ring and bang it on a wax and there was the extradition order and the execution order for one of his wives. But it has a very contemporary purpose. When the Secretary of State, in this case the Lieutenant Governor is not around or has been sent on some business or is out of state or ill or whatever it is, the Assistant Secretary of State gets to be acting. Why is that important? Well, because the person gets to sign extradition orders for people escaping our legal process, criminals being extradited back from Arkansas and other places where they have escaped, and filing of laws. And many suits have been filed not only as whether the law was signed but when the law was filed. So because it has not only a constitutional role, but a semi legal role, a dual appointment. So I know give you Carol Cronheim, the only deputy appointed by the Governor and the Lieutenant Governor. And Carol will talk about the impact of the arts on the economic condition of the state. I hope you all join in because you all have something to contribute.

Carol Cronheim: I want to thank Eagleton for setting up this wonderful forum. It's been a wonderful couple of days to have these reunions with all of the Kean people and so many people around the table who I've had the pleasure of working with, working for so many of you and continuing to work with it. And before we launch into our dialogue I just want to offer a few thoughts to kick us off. We're here to talk about Governor Kean's arts leadership and legacy. And I know that a lot of today's conversation is going to talk about what he did during his administration. But I couldn't let the moment pass without mentioning that Governor Kean has continued to lead us in the cultural community sometimes quietly, sometimes publicly and in print and in the following two decades plus he has shown us leadership throughout. And only two days ago Governor Kean said to the assembled crowd of admirers at Drew, "There is no civilized life without the arts." So, once again, he was talking about the arts even when it wasn't the topic of conversation which we appreciate. That segues into discussing the Governor's legacy and economic development and the arts. And as I said, he was talking about

that as well before anybody else was, even when others didn't necessarily buy into it.

Starting in his term economic data began to be used in relation to the arts. And since then it's blossomed into something of a cottage industry. It's been reported on, studied, updated multiple times in the past 20 years. The 2009 data states that the economic impact of the nonprofit arts in New Jersey is \$1.2 billion, generates about \$41 million in state tax revenue and 77,000 jobs. And that data was released and taken during a really low point in the economy for the arts. I can tell you two years earlier the state tax return was much, much higher for the arts and so was the economic impact. As we're about to discuss, the arts play a vital role in downtown revitalization and urban renewal, attracting and expanding businesses, drawing visitors, and dollars to our state through cultural tourism and, in general, creating vibrant public spaces. Governor Kean recognized these essential truths. He knew there was a creative class and a creative economy before that expression was in vogue. He created the model of critical mass for cultural institutions in places like New Brunswick even they said it wouldn't work. He had said, "Great states need great cities." I'll always remember that. Whenever he was speaking, we'd go down to the outer office to hear him and he's always say, "Great states need great cities." Even as business and people were leaving the cities for the suburbs in New Jersey. And he said, "Build it and they will come to Newark to see great art," even when others said that they wouldn't. And I think sitting here today we've all seen how that has turned out and how visionary that view has been.

Surely, without Governor Kean's leadership, the nonprofit arts would not have had the prominence, professionalism, resources, or organization necessary to play the strong role that they play in today's economy.

On a personal note, I'd like to share and start the ball rolling with a story first, which is a first job story, actually so I think it counts as economic. When I started out in constituent relations right out of college, I was assigned four departments to follow, DCA, Human Services, Health and most fortunately the Department of State and what a relief for me with that last department, a classics major. And within the first week I had the good fortune of going down to the outer office, and getting to go down there and actually meeting the Governor. I'm sure he won't remember it but we actually met under the portrait of a colonial governor, Governor Belcher who gave Princeton the land for Nassau Hall. He began discussing the painting and the history behind it and I knew right then that I was going to love being in the Kean administration. And I certainly have loved it and have treasured it always.

So now that we've started the conversation, I wanted to get other people's thoughts on economic development. I know a lot of the other panels are going to touch on the economic development issue, the arts inclusion, the development of this facility, New Brunswick, the lasting benefits. And I thought now would be a good time if anyone wants to get the ball started they may want to talk about some of the projects that they were involved in and what they think about the economic development impacts. I know for the people who have been at the Arts Council I

think they could probably speak very strongly to the fact that the economic impact was significant but not strong at the start of his administration. And by the end we really had the ball rolling. And I see Michael Redmond has his hand up, go ahead.

Michael Redmond: When I began covering the arts in New Jersey the single largest funder was the Geraldine R. Dodge Foundation which did an incredible job. A million dollars in 1974 was real money. The question soon came before someone who was covering the arts what is holding the arts up? How were the arts supported? I had a look then at the New Jersey State Council on the Arts which was about to celebrate its tenth year. Alvin Gershen was chairman. And it was a time when a whole series of things began to coalesce. The idea that New Jersey should have a superb professional arts was very close to the heart of the editor of the Star-Ledger at that time, Mort Pye who I was very fortunate to be given virtually carte blanche to go find out the facts about public and private support of our institutions. Before you knew it, this certainly attracted the attention of the Byrne administration which responded positively. And we have now begun to discuss what happened under Governor Kean. To go from a budget of approximately 1 million which I believe the Arts Council was receiving in 1975, I would have to check to 22 million within 8 years is indeed an astonishing development. And I just wanted to point out however in the very beginning it was the Dodge Foundation and the State Arts Council. One of the leadership functions that came about because of the commitment of Governor Byrne and Governor Kean was a clear signal to the private sector that this was a priority in our state. Therefore, the leadership was probably worth even more than the appropriations. That's all I have to say at this time. Thank you.

Carol Cronheim: Jeff.

Jeff Kesper: Imagine the economic impact to the State Arts Council board of directors and staff? We saw incredible growth in our budget two million one year, four million the next, six, eight million and it just continued to increase. We had a wonderful time and a difficult time trying to identify what we were going to do with that money. We had an incredible board and we had an incredible staff that was able to look at the issues of concern in the state and to devise new programs to help offset those concerns that we had. I never totaled the total number of new programs. I think it hit something like 20 artistic focus, minority impacts, South Jersey artistic impact, the artistic challenged. There was just one program after another. So that was part of the programming that allowed the impact to be spread throughout the state. Our South Jersey regional impact was terribly important because the arts groups in South Jersey were saying where's our fair share? And I think we've heard that all of the time. And we were able to develop a program that directly funded those organizations above general operating support. So it was a wonderful time. It was a very energizing time as well.

David Miller: To the question of economic development I think that a lot of lessons were learned out of New Brunswick. And the excitement that was generated by what was going on in the late seventies as a very dynamic group of forces were

put together, Johnson & Johnson, New Brunswick Development Tomorrow, New Brunswick Cultural Center Concept, the notion of investing in George Street Playhouse, Crossroads Theater, the revitalization of the State Theater. But I think possibly the most important thing that came out of that was expanded under the Kean administration so brilliantly was that there was a very important relationship between corporate New Jersey and cultural New Jersey. And so folks like Morry Tennenbaum at AT&T, Jim Burke at J&J and others began to understand more profoundly that it was in their best interest as well for there to be a vibrant cultural community in New Jersey and so much of that was going to be urban based. And so from that seed, and Senator Lynch at that time providing so much truly profound leadership, from that acorn might oaks have been growing ever since.

Barbara Moran: I think one of the legacies of Governor Kean was that he used the economic impact argument and gave a reason to legislators and others who may not have been inclined to support the arts for arts' sake while he truly understood the value of the arts to our lives and the potential impact. He really helped us shape that argument and make the case and it continues to be an important case that we make today.

Al Felzenberg: One thing I wanted to say and this is a little obvious but sometimes so obvious we miss it. One of the major catalysts for a lot of this was the Governor himself, where the governor spends his time is noted by the corporate community, noted by the press, noted by the artists. The word got out very early the Governor wanted to attend things and low and behold Michael's colleagues, those who covered politics as well as the arts wound up following him around. So they would find out that Marilyn Horn was going to be dedicating the new concert hall at Rutgers in New Brunswick and the Governor would be there. The press corps would come. There would be a break. They would ask questions about the budget. And he would say well, "What did you think of the encore of 'Jeannie with the Light Brown Hair'?" and reporters would just stare at him. So suddenly you had reporters taking arts appreciation courses and music classes and whatever it is to get his attention. And suddenly the arts began to make the front page of the paper, not just the arts section because here would be a photograph of the Governor talking at a concert hall that needed some help and he would start mentioning that. So where he spent his time and calls he made and he'd be saying to certain CEOs they would start coming out too. Now, I haven't seen you at the latest event, so suddenly the CEOs would start coming to things, not only sending the lower echelons of who would take the tables because they wanted to be good corporate citizens but the chairman would come and talk to the Governor. So I can't over emphasize that particularly when money was scarce and everyone was counting their dollars. Tony.

Tony Cicatiello: Back in 1977 when we were running for the primary we were putting out white papers basically when Tom was running against several Republican candidates, Ray Bateman, in particular, but we put out different white papers on issues. And the last one he said to me, "I want to put one out on the arts." I said, what? He said, "I want to put one out on the arts." What do you want me to say about the arts? Economics I can understand. We were dealing with the

income tax issue. We were dealing with all of those things that Governor Byrne had promulgated and we were debating those, environment. We had all of these papers but he wanted to put one out on the arts. We put one out on the arts, you would not have believed how much coverage we got. It just was all over the papers. And he said "See, I told you." We put one out on crime, nothing. We put one out on the arts, they were writing about it for weeks. But it was part of who he was. It was part of his leadership. He's the one individual-- my love opera and when I came to New Jersey he took me to New Jersey Symphony Hall to hear Placido Domingo and Birgit Nilsson sing "Turandot". And I mean it was just part of who he was. And he took that and I do think Senator Lynch what was going on in New Brunswick was part of it, but it was part of his being, of what he was. He went to Columbia University and he lived in, I don't know it was Needle Point, whatever they called it. Why? Because he wanted to be close to the Metropolitan Opera. So he would schlep all the way back and forth just because he wanted to be close. It was part of who he was. And it got down into when he had the time, he first had to put all of these other issues in place when he was governor and he had a lot to do in what he wanted to do in education, environment and the economy. But when he had the time and when he felt the state was ready then he started moving into the arts and it became a big part of who he was and why you have this here.

Governor Tom Kean: Just a little background, I ran in the middle of the worst recession since the Great Depression. And the issue really in the campaign became jobs and how one could create jobs in 1981. And so everything I talked about had to fit into that framework. I talked about education because you can't create jobs without an educated citizenry. I put in the environment because people are not going to move jobs unless there's a decent environment for their families which and so on. And so I was going to talk about the arts, so I talked about them economically because of the time we were living in. And the idea that this was part of any way to really bring jobs to the state.

I've always believed, for instance, all of the studies that show anywhere from three to five jobs are created for every dollar you spend on the arts, you get five dollars back in a sense in the budget. I always believed that to be true. And that's what I made part of the campaign. Once I got elected the arts community wasn't dumb. They didn't pay much attention when I said it in the campaign because nobody pays any attention to what a candidate says in the campaign. They just don't believe it. But once I was elected, some of the arts community thought maybe they would believe it. And I remember going to George Street Playhouse, one of my first years being elected, sitting near I don't know. John Lynch you were probably there; John Lynch who understood this relationship between economic development and the arts probably before anybody. Sitting there and they sat me in a seat. And when it started to rain I got dripped on. And I remember the then head of George Street saying, oh this is so embarrassing, the roof leaks. And I went back to Trenton convinced the George Street Playhouse had to get the money to fix that roof and get the kind of new facility that they eventually got. But it was that kind of a thing-- and you do lead-- whenever you're in office and Brendan Byrne knows this, you bring to the table what you always had in your life in a sense. And Tony is

a bit right about where I lived when I was a graduate student. It wasn't simply because it was near the Metropolitan Opera, it was because it was the cheapest place to live at that point, near the subway at 72nd Street and Broadway where I could take the subway right up to Columbia. But it was a terrible neighborhood. They made a movie at that time called "Panic in Needle Park." And "Panic in Needle Park" was located right at that subway station 72nd that I took every morning. That was the drug exchange capital of the city at that point. And I saw them make the decision which I somewhat regretted because I loved the old Met but make the decision to move and develop Lincoln Center. And as I saw Lincoln Center come in I saw that whole neighborhood change. And I saw things get a lot better in most ways. My rent doubled but other than that I saw the stores, I saw the restaurants, I saw the neighborhood revive. I saw the prostitutes and drug dealers move out. And I realized the fact that the arts are a wonderful tool for economic development. And so that was where I got the idea frankly that you could build an art center in Newark and use it and sell it to the legislature for economic development or you could work with John Lynch in New Brunswick to develop the arts as a thing for economic development. So this comes out of your experiences, out of your life, what you do and the work in the arts came not only out of a deep love in the arts, for the arts, which I've always had but also about the idea this is-- and as we got into the New Jersey new campaign it was also a way to really enhance the state. And if you build a great arts community, if you have tremendous institutions, if people recognize the jewel that the Newark Museum is, if you could build a symphony into an orchestra that was nationally recognized, if you could built a great art center in a state's leading city, that this would benefit the state around the country. Not only economic development, but change a reputation that hadn't been the best. Anyway, all of this came together and I do remember, I don't think any of them are here from the treasury but Rich Keevey and Mike McKittish and people who then worked in the Treasury for me they used to come in and we were always doing the budgets. And they'd always come in, you know, they knew to do something. So there would be a minimal increase for the arts and we'd get all through the budget. And it became almost a joke. They'd sort of look at me and say, what changes do you want Governor? And I'd say, well, you might double that arts appropriation.

Al Felzenberg: Ed McGlynn has some background on that. Go ahead, Ed.

Ed McGlynn: I follow up with a budget story. I had the privilege of being the Deputy Chief of Staff during the first term and chief of staff from 1985 through 1990. And the holidays were always a very busy time of year because we had the State of the State address coming up. We had the budget message coming up. And we used to have budget meetings where we would sit in the Governor's cabinet room. He would be at the head of the desk and I would be on the right, the Chief of Policy and Planning, the Chief Counsel, our Cabinet Secretary, Jane would participate and all of the budget people would sit across from us. And I can't remember exactly what year it was but it was a little bit of a tough budget year. And so these meetings went on and on and on. So all of the budget people are sitting on one side and the Governor as he normally did had his leg crossed in the

high backed chair and was sitting there listening to everything. And we talked about education how funding here, funding there and all of a sudden, somebody from the budget office who had not dealt with the governor very often looked at him and said, "Could you please tell me what idiot has dedicated \$21 million to the Arts Council?" Now, I'm sitting next to him, I start to lose it. And the Governor being the gentleman that he is and we've all dealt with him just kind of sat back in his chair and looked at this poor guy and said, "I did."

Al Felzenberg: We had a running joke in the Secretary of State's office too because on the one hand the Secretary is supposed to be the advocate for the arts. On the other hand a dutiful cabinet officer does not want to come in less than where the Governor was and then she looks stingy and everyone went to daddy, right. Or the opposite, to come in more than he wanted and not only have an issue with him but then find it cut in all of that. We had to work with the targets that Rick Keevey and Dick Standiford set, but we'd always leave the arts thing blank and then she would do her own lobbying which was great fun. What she loved being the advocate for the arts, she also was a former legislator. So when Jane passed the Star-Ledger called for a comment and I said she was Tom Kean's secret weapon. And they asked Tom, what was so secret about it? "Well, she was a former legislator and everybody loved her." And so she would stay late sometimes and say what's going on with the budget and what's going on with this and that? And he would tell her and she would say well, do you mind if I put my little hand in and then she would go in and sit next to somebody and that would be that for a while. So we had a very good team. And the idea that the cabinet officer would send the budget officer, you know, no recommendation while she would discuss it with the Governor was I think unparalleled. Maybe the Governor has something to add on that.

Governor Tom Kean: Jane was-- I think John Lynch remembers this, Jane was a secret weapon because not all the legislators had my feeling about the arts. In fact, a number of them felt very strongly the other way and this was a crazy idea that was wasting a lot of money every year. And what everyone loved, it was a Democratic legislature, both houses my first four years and the Senate for an entire eight years. So it wasn't anything you were going to do politically. It was people had to be convinced. And luckily we had wonderful allies like Senator Lynch but beyond that and some others. But Jane was very hard to say no to. Everybody thought well that is such a soft person really. Well, she wasn't soft when she needed or wanted something. And she would charm the pants off them if that worked. If not, she'd work other ways. But she was enormously effective working a Democratic legislature particularly in the State Assembly where we didn't have as many allies, I don't think, on the arts. But she was enormously effective in making sure those appropriations stayed where we originally put them.

Governor Brendan Byrne: Now, a little bit of context because maybe I'm-- anyway. When I became governor we had a budget for the council in the arts. After the first year, my first year as governor I had a tremendous time with balancing that budget. Dick Leone was my State Treasurer. He told me that we had to cut every item in the budget 10 percent. I did say to Dick Leone we're not cutting the

Council of the Arts budget. That's the only thing in the whole budget we did not cut, the Council of the Arts. Well, that was peanuts. I mean the whole Council of the Arts was peanuts. I spent a couple of years trying to get enough money to balance the budget. I proposed a state income tax. And it took me a good two years and some appointments to the Supreme Court to get the income tax passed. That gave future governors the opportunity to fund the arts. I'm not taking anything away from this guy. We even shared a painter for our portraits.

Al Felzenberg: Can I tell a story about that? I want Penelope to speak but it goes right on the end of this because Carol talked about Governor Belcher's portrait. And I think it was under Governor Whitman that we had a chance to redo all of the portraits. And Governor Byrne just mentioned that you had the same artist do you and Governor Kean. And I remember when Governor Florio asked us back to dedicate Governor Kean's portrait you came down, you were very nice to come down and you were asked to speak. And you said you felt very sorry for Governor Florio because every day he comes to work he gets to see the Kean family and you pointed to the Governor's portrait on that wall, then you pointed to Governor Livingston's portrait and you get to see the Kean family on that wall. I have a list of Brendan Byrne lines that I use in Washington where they're cycled the first time again. Penny, go ahead.

Penelope Lattimer: I would just like to talk from the perspective of an educator and a volunteer for the arts. At first to say that because of the breakthroughs with the Kean administration and certainly on the local level in New Brunswick with the leadership of John Lynch I had an opportunity to be a better educator which hopefully I'll be able to talk about when we get to that section in terms of what the arts did to enhance the quality of life, and the quality of what we were able to do in schools throughout the state. But I'd like to bring it back to New Brunswick and the leadership and this companion leadership of Tom Kean and John Lynch because at the beginning of this route New Brunswick was a recovering city. And all of the arts organizations were operating in depressed conditions. And it was the vision of John Lynch that made a difference for us and it was indeed economic development. I remember a meeting that scared me to death because Senator Lynch who was also our mayor called me to his office to say that he had some UDAG money that was coming to New Brunswick and that he wanted to include the Crossroads Theater Company in that plan. And so I as the chair of that board at that time needed to get the board ready to make a move. Now, we were-- if the rain drops at George Street were uncomfortable people were particularly uncomfortable coming up the rickety stairs of Crossroads. And then when we had our musicals which were very lively many people wondered if their life was going to leave them before that last dance was over.

But what I would most particularly like to say is that I don't want us to underestimate what the support of the arts and particularly of one arts organization did for this state and for the national scene and that's Crossroads Theater Company. When two Rutgers University graduates graduated and discovered that their opportunities for employment in the arts were going to be limited on the

national level they decided to anchor into New Brunswick. And Ricardo Khan and Lee Richardson created Crossroads Theater Company. Now, what emerged from that was that there was not a dedicated place for the canon of black literature that was in the theater to be consistently shown. And when John Lynch had the grace and the enlightenment to say that he was going to build a building this was the first time in the continental United States that a brand new building was built for an African-American theater. So we made history quietly. I don't even know if John realized that. And then this company went through many years of struggle and wonderful support from the leadership of the Arts Council and advocates for the arts, and corporations particularly Johnson & Johnson and all of the corporations in Middlesex County I might say, it was to be the first African-American theater company to win the Tony award. But what also happened was that every African-American in the nation who was interested even a little in the arts was reading about Crossroads Theater Company through the African-American publications where the arts would have never been noted in this way and certainly not a small city in the state of New Jersey. And so I want to make sure that we particularize and commemorate that leadership within a particular community because it speaks everything about educating people to a broader understanding, blacks, whites, Latinos, everyone and also about inclusion, inclusion of the arts across and the diversity of the arts across this nation. Thank you.

Clem Price: There's enough distance between this time and Governor Kean's time for us to be very clear on how transformative a moment the Kean years were. In the generation after the end of World War II New Jersey was transformed from the most urban state in the union to the most suburban. That is a shift that we're still recovering from. Secondly, when Governor Kean was initially elected as governor that was 15 years after the disturbances, the civil disorders of 1967, which means that we were just about a half generation removed from that terrible summer giving us perspective, giving us rationality and most importantly scholarship. Why did Newark and other New Jersey cities have days of infamy? The other thing that's going on when Tom comes on the scene as our governor is that the Baby Boomer generation, these kids were beginning to take leadership positions. They had been influenced by their generation's optimism, idealism, more women are involved in leadership positions. I believe Governor Kean saw all of that because it was so obvious. We were all so young and we were in leadership positions. The other thing and I made a note of this, the unvarnished contempt for cities and people who lived in cities was no longer considered cool. In fact, it was considered outrageous to blatantly attack Newark or Camden or Paterson because they were what they were. And I've always said to the governor he's a colonial historian, but he has the intellectual pedigree of a social historian. He knows how things connect. And the other point that should be made is that around the time that Tom was governor two very important books were published, Lawrence Levine's "Highbrow/Lowbrow" which said that American art essentially comes from the bottom. It's jazz. It's blues. It's modern dance. So although Tom Kean and we heard this because we heard it through Al Felzenberg loved opera, he understood the hierarchy of the arts. And the fact that American arts really are in that middlebrow, lowbrow part of the hierarchy. So he essentially got out of our way Jeff

and allowed us to fund Crossroads Theater, WBGLO and these other smaller arts organizations in addition to the museum and the opera and the symphony. We started democratizing arts funding. And the final point I should make is of Kenneth Jackson's book, "Crabgrass Frontier." When that book came out we knew why Newark was declining. We stopped blaming Newark's decline on black people and started looking at federal policy in housing and transportation and real estate. So the beauty of the Kean years from my perspective as a beneficiary, I might just add, I was appointed to the Arts Council by Governor Byrne. And I got a call one day, I've said this to Jeff over the years, a call from Governor Kean, I thought he was going to say Clem, thanks but no thanks. And he said, "Dr. Price, I would be honored if you would continue to serve as chair of the Arts Council." I was a registered Democrat getting a call from Governor Kean. That call is the call of my life because it ratcheted up my own commitment to public service at a very high level and above the fray of New Jersey partisan politics.

Al Felzenberg: Clement also sat on the board of the New Jersey Historical Commission which we should say a few things about. And the program was established, I guess, by Mildred Barry Garvin to promote African-American historical contributions to the state of New Jersey. And I remember going the Governor's first or second year, Professor Blasengeim was giving the award. And Governor Kean gave an extraordinary speech about the great sense of patriotism in the African-American community. And he said with all of the suffering and all of the problems, this is one community the enemies of America were never able to infiltrate. And that always stuck with me. And he went every year, if I recall. And on Crossroads I had the great honor of going with the Governor one night to their "Porgy and Bess" production. They also did a series of symposia around the state on what does it mean to have a New York Jewish composer of an all-black opera and what it meant for the city of Charleston at that time and how it was received on Broadway and again work for black artists at a time where there were very few of them. So there are many memories you just brought back that are very formative experiences to me. Penny has given us a chance to move on to facilities, go ahead, Governor.

Governor Tom Kean: I see Tiz Christopherson who was Chairman of the Arts Council. Can we find a place at the table here so she can join us up here?

Al Felzenberg: As Tiz joins us, I want to correct something I said. I said that we had three dynamic chairs of the Arts Council in my time. We certainly did and two of them are here. I didn't mention Celeste Penney. We actually had four. Celeste, another old friend of the Governor, and of Maureen Ogden's who we'll hear from in a little bit. I met Celeste when she was a curator or a docent at the New York Museum and knew more about American art than anyone I studied it with in college and I took a lot of art history. So I'm sorry she couldn't be with us today.

Elizabeth Christopherson: Well, Penny's given me a great launching pad because we talked about bipartisanship on Saturday. We talked about Governor Kean and Congressman Hamilton. Well, before there was Kean and Hamilton on the 9/11 Commission, we had John Lynch and Maureen Ogden. Whenever there was an arts

bill, a history bill, an environmental bill or anything good for the state it was John Lynch and Maureen Ogden. So before I turn the baton over to them I want to raise one small issue. Sometimes a bad thing happens that becomes a catalyst for a good thing. I mentioned the beginning of our \$2 million which started on the way to 20. And many people had uses for the money. So the Governor and a state legislator were not seeing eye-to-eye on a certain matter and he wanted to get the Governor's attention, so he thought he was going to get Tom Kean's attention by slashing \$1million off the Arts Council budget. You can see a cartoon, a Bill Canfield cartoon, of that at Drew of a state senator putting moustaches on the Mona Lisa and on a portrait of Governor Kean and on a ballerina and all of that. Well, the governor said to the arts community you're going to have to fight to get the money back. I don't have control of the entire legislature. Well, they did and that was the beginning of ArtPride. And I hope as we talk about this Ann Marie Miller and particularly Laura Aiden who was, I guess, our first chairman of ArtPride will talk about arts advocacy and how that has grown in the interim years. So let me yield now to Maureen Ogden and Senator Lynch for their memories, but also the first bond issue in the country that went for cultural institutions and historic sites. And I'll let you divide it up how you wish. Thank you, Senator. Thank you, Assemblywoman.

John Lynch: Well, Maureen is being differential which is her style. I think she learned some of her style from Governor Kean and, of course, Jane Burgio both of whom had enormous people skills. And something I tried to learn, not very well, that you get a lot more when you have a lot of patience and you're willing to tolerate people and such. And the Governor has enormous skills in that regard and that's why he was able to accomplish so much bipartisanship not only in the Assembly, in his stewardship as governor, and of course, at Drew University and academic politics can be more dicey than governmental politics and some of us learned because of the presence of universities in and around their communities. Al made a good point earlier that it isn't just the financial resources that were instrumental in the evolution of the arts during Tom Kean's tenure, but the personal understanding and commitment and realizing the significance and having the passion for it. I dare say, in his landslide victory of 1981 that the arts community was an extremely significant component of the difference which the Governor-- and it plays into the bond issue because the Governor understood that there was a large constituency in the arts community throughout the state, big mailing lists. Today it's other than mailing lists, the world has changed. Vocal intelligent dedicated people. And they had the capability of mobilizing around an issue, an interest, a candidate, et cetera, if harnessed correctly which the Governor taught me when we were doing the bond issue. And when some of you may recall the arts community had gathered for rallies in Trenton and I think the most infamous one was in June of 1986 led by none other than Jerry Hines . And it got a little bit vocal and Jerry made a few remarks that maybe he wanted to take back later. I'm not sure about that. But, of course, the Governor in his inimitable style maintained his patience, didn't get excited and he talked to Jane and me about the fact that he really wanted to do something for the arts and for arts facilities but it wasn't good public policy to do it out of the general fund. And it would be a bad, bad precedent. So we

cobbled together an idea with regard to the bond issue. And we needed a bigger constituency than just the arts, and you had a very vocal and dynamic historic preservation group. And you also had, of course, the Greenacres people and the environmentalists who had a track record on bond issues.

The first hurdle we had to overcome when we came up with this idea was whether you could marry the three together and put it on the ballot? Fortunately, the opinion was positive. And the Governor had some really, really cogent words of advice with regards to the arts community. He said, they need-- this is going back in '86, they need an organization which turns out to be ArtPride to marshal their resources, their constituencies because heretofore so many of the arts groups were competing for dollars. And they weren't on the same song sheet and they had never rallied together. And it was a great opportunity to achieve something that was so important to the future of the arts. And through his admonition that ultimately came to pass and we had people like some of you remember Bill Wright from Rutgers who was very active in the original creation and a whole lot of other leadership around the state.

It was wonderful to see that evolve. And, of course, with these three constituencies the bond issue passed significantly. That wasn't an easy thing in those days. First of all, the bond issues are never easy. And typically you'd have a Greenacres which always wore the white hat. And you had some transportation and higher ed. But this was new and it was different and if the arts went alone it probably would have been difficult to pass. So the combination of the three, I think, led to a very good positive program. But more importantly as the Governor knew it brought together the arts communities in a way that heretofore had not happened.

And maybe in terms of the history of all of this in spite of the good products that came out of the old theaters like New Brunswick, which incidentally Governor Kean you remember the rain coming down on the George Street Playhouse, the State Theater was almost a victim of the wrecking ball. It was a theater that had fallen into total disrepair. And they had announced that they were probably going to demolish it and try to do something else there. And the Governor's good friend Dick Sellars who had been the CEO at J&J and had stayed on as the chairman of the executive committee and who was very active with us in the city of New Brunswick led the charge to cobble together \$450,000 to buy the State Theater so we could inventory it and be sure that we could ultimately develop that facility. And ultimately, of course, we did redo the George Street Playhouse and they got rid of our YMCA where we played basketball at lunch time. Of course, we took a lot of grief for that.

But anecdotally the Governor's stories are always the best. We went to him to ask him to lend his name for the Thomas Kean Arts Advocacy Award by the George Street Playhouse which is an annual award and he looked at me and he said, "I think I would like to do that under one condition. On the first ceremony I want you to have Patti LuPone or Sarah Vaughan." And fortunately, we were able to get Patti LuPone and we got Sarah Vaughan the next year or the following year. So he

became a regular and he's done a magnificent job. And the point Al made earlier is probably the most important point of all and that is everybody sensed the Governor's commitment to the arts, and his understanding of the arts and his passion for the arts.

And that translated into something very significant for us in New Brunswick. It's better to be lucky than good. And I got a new job because Governor Kean and a whole lot of other people ran in the primary of 1981 including my senator Bill Hamilton who a lot of you know and opened up a whole lot of opportunities and the bench was cleared out and the leadership channel was cleared out. And I was also blessed to fall into a governor who dealt in a bipartisan way that we haven't seen since. And people say that can't be done again. I suspect that Tom Kean could still do that. I really do. So that being said, I'm going to turn it over to the other person who I was blessed to be working with and who gave me a lot of credibility over the years, Maureen, my partner.

Maureen Ogden: Thank you very much, John. I said to John earlier, I said, John you really have to go first. I mean you've always gone first in our relationship. And even though I'm the woman, you were the senator and you were the President of the Senate. And actually when our bipartisan partnership started I think I was just a-- well, I know I was one of the newest members of the Assembly. I was a total freshman. And here I was having this working relationship with the President of the Senate who was of the opposite party. But over the years, it enabled us to accomplish a lot of wonderful things. The first was the herculean task of the Freshwater Wetlands Protection Act. But that's not why I'm here today, obviously, to talk about but the bond issue. I had come to the bond issue in a slightly different way. The arts I had always been very certainly supportive of. I had been in the National Conference of State Legislators. I had been on the arts committee, the Arts Tourism and Cultural Affairs Committee for the whole time that I was in the Assembly. And that following the leadership of Governor Kean was something that I really was enthused about and particularly with the Paper Mill Playhouse and my district and knowing so many people who were involved in the arts. But as I said, I had come to this bond issue in a slightly different way. The bond issue as probably most of you know had three parts to it. It was historic preservation, the arts and Greenacres. Rod Frelinghuysen and I, I think, around the same time read an article in the New Jersey Monthly Magazine which was entitled "A State in Ruins". And this was in the '86, '87 describing what had happened to all of the wonderful heritage, the historic heritage of buildings, structures, in our state that were just crumbling before our eyes. And what was to be done, they didn't have any money. So the two of us Rod and I we actually used to sit fairly close to each other in the caucus. We had similar ideas about issues, so we were compatible. And we decided that we would in response to this hold a hearing of our two committees. Rod at that point was Chair of the Appropriations Committee and I was Chair of the Energy and Natural Resources Committee. And we invited all of the historic preservation groups throughout the state to come and give testimony and talk about what was to be done, what kind of strong response could we craft to this article. And the result was that we decided we should have a bond issue and we started out with-- still ended

up with \$25 million for historic preservation. Of course, at the same time John Lynch and the Governor were thinking about the cultural centers and they needed certainly as much money as historic preservation, ended up more than \$40 million.

And then I remember having a meeting with Governor Kean and he said, "Well, these are very worthy initiatives, but the voters aren't used to voting for historic preservation in the arts for capital dollars. You really need something else to pull them together and give them a sense of comfort and that is Greenacres." So we rounded the whole bond issue to \$100 million with \$25 for the historic preservation, \$35 for Greenacres and \$40 for the cultural centers. And that was a wonderful coalition that worked together. The slogan was Save our Best for Tomorrow. And we had pamphlets that we put out and all of the various organizations distributed the pamphlets and actively campaigned, something that I don't think many of them had done before. And we ended up victorious. It was two to one passed. And this was a national first. And this committee that I mentioned before that I was on for the arts on a national basis they were just incredulous that we could do something in New Jersey. I mean they were also incredulous that we had a governor who would increase the funding for the arts from \$3 to, I think, \$23 million. How could we be so fortunate in New Jersey to have such enlightened leadership? Well, there were many other things beyond the bond issue that we did in the legislature to support the Governor's initiatives and the arts. But it really was the Governor as an individual who cared so much about the arts. And when I was looking through some of my papers I came upon a report on the National Arts Convention that occurred just at the end of his second term in '88 and he was quoted as saying, "If food and shelter give us life, art gives something to live for." We were so blessed to have a governor who thought in that fashion. And not only could inspire us by his words but also was willing to take concrete action and in a legislative fashion to make all of this come to pass. So Tom you were a leader who was really critical in shaping the arts. And as a result of your two wonderful terms it became a flourishing and vibrant community which was the envy of the other 49 states in our country. So thank you to you.

Al Felzenberg: I want to turn this over to three people who then lived for a long time, trying to-- well hopefully will live many, many more years, but spent many years trying to implement that bond issue, and before I do, I should mention Francis Finshon, [ph?] who is another friend of the Governor, and a great friend of history, tried to create and did create an activist movement among the historical community to pass that bond issue. And it's not every day you hear a Republican administration say good things about organized labor, and I'm going to do it now. John Hyer, who I mentioned earlier, managed to go to the musicians union and ask them, you know, this is-- if we pass this bond issue, this is work for carpenters, this is work for the rest of the parent union, so the Governor called Charlie Marciante, who was the head of the state AFL-CIO, and many of you knew him, he worked with the Governor on many other issues. He came to the rally and organized labor made this one of the things upon which they evaluated candidates they were going to endorse, whether they were for or against the bond issue that year, so I wanted to make that point.

Now I want to-- I also want to say one thing, because we're going to get to Newark soon, and I want to make a few comments about-- I said, the second term were facilities, and I'll be very brief before I turn this over to our three speakers. Around the time of the Governor's second term, as it was beginning, actually, right after the election, Margaret Hager Hart called me, the Chairman of the Arts Council, and said, well now that the Governor has been reelected by an overwhelming margin, maybe we can move ahead with some of the things we've been thinking about, and she said, if we, if the Governor or the Arts Council were to designate a site for a new facility, or was to take an existing site and convert it into a facility, life in New Jersey, the rest of the communities that weren't picked, would form a coalition in the legislature to defeat it. So why don't we see if we can get an outside consultant who had nothing to do with New Jersey, but had planned arts centers elsewhere? And we did put a call for proposals, and we had a panel, Jane and I sat on, the State Treasurer, Feather O'Connor, at the time, and Jeff was on the panel, and I can't remember, maybe we reviewed a dozen submissions, and we settled on Carl Shaver. The Governor liked that, because Carl was involved initially with the proposal for Lincoln Center, and had worked with the likes of Robert Moses and Nelson Rockefeller and others, and we thought he was ready for us.

We gave Carl about six months to come up with a report, and he proposed Newark, and again, Mort Pye put it on the front page of "The Star-Ledger," and all the editorials were that it would never be built, and "The Daily News" called it the worst idea since Napoleon invaded Russia. I remember that very, very distinctly. Well, Carl then took me on a tour of the greater northeast, to see what could be done, and what was done elsewhere, as he was writing the report. And he said New Jersey was doing very, very well in terms of audience development, was doing very well with membership subscriptions, and thanks to the Governor, very, very well with state contributions. We're falling down with corporations. We're doing our part, J & J was doing more than its part, Prudential was doing more than its part. Wasn't a lot else going on, and he said, and in the area of individuals, wealthy individuals who want to use their contributions to change the landscape, there was not very much going on. He said there might be five people in the State who I'm thinking of, but he was really thinking of one, and he said if it was going to be Newark, we had to go and see Ray Chambers.

Since Ray isn't here to tell that story, Ray loves the city of Newark, he's involved in many things today. You probably all know the story. He came to see the Governor, and the Governor said, well, not much else was happening. The legislature took this in and their wasn't anyone willing to stand up. Ray said, I will challenge them. And Ray came forward and he said that he would contribute, I think it was 15 million dollars, 15 million dollars is on the table for a project Shaver estimated would cost about 60 million dollars or so, at the time. It cost a little more, as you all know. If the legislature would do its part, then we had to have some kind of a matching system going on. And this created the momentum and maybe Tom Kean, when he speaks, Governor, will tell some more about this. And another opportunity, another person that Shaver took me to, was Larry Goldman, and at the time, Larry had just

finished renovating Carnegie Hall, working hand in glove with Isaac Stern, who spent the latter years of his life renovating that marvelous institution which we almost lost twice. We almost lost it around the time the Met went down, and then there was the, Save Carnegie Hall Commission, and Mayor Wagner saved Carnegie Hall, but didn't give it anything, and the city didn't give it anything, and that was a miraculous story in and of itself. And so Shaver, leading us to Chambers, leading us to Larry, as they say, as Paul Harvey used to say, you now see the rest of the story. But with that, since we're going to talk about Newark, New Brunswick, Princeton, Trenton, let me introduce Alison Harris, who for many years, was the Executive Director of the McCarter Theater, Jane Kenny, who served many roles in state government and federal government, but was also, at the time, the Kean years, Cabinet Secretary, got many of these calls, and Cynthia Koch, who I have to say, together with Governor Kean, singlehandedly saved the old Barracks Museum in Trenton, turned it into a national treasure and has been recognized for those efforts, is now helping direct the FDR Library in Hyde Park, New York, as a result of that achievement. So why don't I turn it over to the three of you?

Alison Harris: Well we had a brief discussion, and decided I'd kick it off, and I just want to tell, because I think of all of this as personal and passion is what this is all about, and I moved back to New Jersey in 1979 from Connecticut, and while, perhaps people felt that the funding for the arts in New Jersey was insufficient, it was minuscule in Connecticut, minuscule. And when I came back, about the first thing I did, as Managing Director of McCarter Theater, was attending a huge bash at Governor Byrne's house. Every year, a big tent was put up behind the mansion, and the Arts Council threw a big party for all of its awardees, and I thought, this is really cool, this is great. Then I went and I met with Scott McVeigh, who, as Michael said, was a key funder for the arts in those days. And Scott said something that really stuck with me, and it speaks to some of the things that Governor Kean did, too. He said, you know, everybody says they're from the Princeton area, or they're from Morris County, or they're from the shore. Nobody says they're from New Jersey. And he said, I always say I'm from New Jersey, and I say it with pride. And I thought of that, and it stuck with me forever, because New Jersey is a remarkable state, from top to bottom, east to west, and it needs to be celebrated. And so I thought, this is really a wonderful place to be, then I was engaged in McCarter, and its need for renovation, air conditioning, whatnot. I was part of-- invited by Jerry Hines to be part of the gang of seven, and suffered all that we suffered, but I have to say, the decision to legitimize the funding for capital improvements, for major arts grants and to do it professionally through grants panels and made us stronger institutions.

We may have come in thinking, because we were one of seven large institutions, we had entitlement and rights, but asking us to make the case for support made us stronger, and it was important. But then what happened is, after-- I was at McCarter, and after it was renovated and after I had decided I was leaving theater forever, which I didn't do, as it turns out, but I thought I was, and I was doing some consulting. I got a call from Ingrid Reed, who many of you know. She was at that time, still at the Woodrow Wilson School, at Princeton, and she was the newly

appointed chair of the Capital City Redevelopment Corporation, and Ingrid said, "The Governor just did the damndest thing, he stood on the stage of the War Memorial in Trenton, giving his State of the State address, looked at the peeling plaster, and said, you know, we've got to do something about this." And Feather O'Connor Houston, who was then the Treasurer, said, I don't know anything about theaters, now what do I do? She said, you're not doing anything, go talk to Feather. And Feather called in Jane Kenny, the three of us sat around Feather's round table, and Feather said, help, we need help, we need to figure out what to do with this big theater, and you just renovated a theater, and so come help us. And I said I'd love to do that.

It was the very end of your second term, Governor, and so I had the opportunity to work in the treasurer's office, with Feather O'Connor, who was a remarkable Treasurer, but she also taught me something that was terribly important about Governor Kean. She said the philosophy here in this administration is, when we have a challenge, how do we solve it? This is not the place where the bureaucrats sit around, saying, oh you can't do that, or we never do it this way, or it won't work. When Governor Kean makes a suggestion, our job is to figure out how to do that. And that means we have to renovate the War Memorial, it means we have to save the old Barracks, it means we have to get the Capital City Redevelopment Plan kicking and screaming and beautiful office buildings built, the visitor center was constructed from the old Masonic-- the little original Masonic building, and it was absolutely a can-do, must-do administration, and that's what we were told, that was our job, and we did the best we could.

Jane Kenny: I just want to talk about, from the inside, when-- you know, I've spent a lot of years talking to people about leadership, and you know, as Melville says, in "Moby Dick," "Sailing was my Harvard and Yale." Well working for Tom Kean was my Harvard and Yale, in terms of leadership and vision. He definitely just had that tremendous vision, but also gave all of us, and Ed will attest to this, the opportunity to go out there and do it, and work on these issues for him, and he was so committed to that. I think that, the arts were, as much as I would notice, as a person that would staff Cabinet meetings, or staff when Cabinet would come in and the more important people weren't around, I got to be there sometimes by myself staffing a meeting, and the first time Governor Kean met Ray Chambers, I was in the room, just the three of us, and Ray walked out of that room, and we looked at each other, who was that masked man? You know, he just wanted to come and bring something to better the state of New Jersey, and especially Newark, and it really seemed, at that time, that when we had the study done by Carl Shaver, and we started talking about the Performing Arts Center, and we started talking more about , some of the other facilities, and what was happening in New Brunswick and elsewhere really became tangible. It became palpable, the fact that this was going to change the State. All the people had put so much energy into this, sort of almost in the wilderness, so to speak, because there wasn't the capacity and the support that now had the leadership to galvanize that opportunity for us to really go out there and get this done. It was funny to think that here we are in New

Jersey, and we've always been the sort of, butt of jokes, but here are people coming to us.

Sitting in the Newark office, I don't know if any of you have ever been in-- well it's not there anymore. The Newark office for the State of New Jersey was kind of a sad place. Would you say that, Ruth? Would you agree with me, Ruth? I mean, it wasn't-- and here we were sitting having tea with Paul Newman and Ellen Burstyn, who got very interested in New Jersey, and what was happening with building this arts center. And I remember Paul Newman, sipping his tea, looking out the window, and I was thinking, boy, I guess everyone's always told him how blue his eyes are. And Ellen Burstyn is sitting there and they're talking so excitedly about the fact that here we could have not just this wonderful performing arts center, but all the small businesses that would rise up, because of this stimulation in the city of Newark.

And I was sitting in my office the day that Joseph Papp came down to the State House, and I was in that little office there in the middle, Governor, and he walked in, and I had my small children's paintings all around the office. He walked in and he sat down, and he was talking to me. He was so excited about the opportunity that this would provide for this critical mass of people. And he looked around at my children's drawings and he said, "Ah, I too love primitive art." And it's just, you know, these stories and these people that we came in contact with because of this man, and his leadership and vision. People used to say to me, you work for the state of New Jersey, and you're excited all the time? But you know, it was hard, and there was a lot of drudge work, and of course I did grow up in the mail room. But just having this vision for the arts and the humanities and history, and the kinds of people we got to meet and talk to and all of you. It's so wonderful to see all of you, really. It just made public service something that was so important in how much I believed utterly that everyone should have an opportunity to stop by for a while and see what could happen with good leadership and public service. And one last little story about Jane Burgio, because she was such a treasure to work with, and taught me so much as well. When I used to staff some Cabinet-- people would come in from the Cabinet-- and Governor Kean had a wonderful Cabinet, and they would come in, and they would tell him what they needed, and why, and what needed to be in the budget, and he would listen and nod, and then they would leave, and you know, we didn't know if it would happen or not. But every time Jane walked in the room, she got everything she wanted. She was the most,, in a way, in her quiet way, really the most powerful, influential Cabinet member, I think. She came in and she just had her little way about her, but she always knew what was best, and she would give Governor Kean the best advice, and she'd walk out, and I'd think, wow, and it was just a great lesson. So-- Okay, do you want to say anything?

Cynthia Koch: Yes. Thank you, Jane, I just want to say thank you to Al Felzenberg for inviting me to come to this round table today. I don't live in New Jersey anymore, but in some ways, I feel very much like I've come home to be sitting around with people that I worked so closely with, so many years ago, particularly Nila Aronow -- and Jane, from my Humanities Council days, and Alison Harris from

the times at The Old Barracks. And I guess I'm just going to say a few things about my time at The Old Barracks, and what I'm so proud we were able to do together, Governor Kean, and I thank you for being the instrument of what was able to be accomplished at one of the most remarkable historic sites in this country.

The Old Barracks, you know, there's the third amendment to the Bill of Rights, and it has to do with the forced quartering of troops upon private householders. Now we don't talk about that anymore, and that's because the barracks were built in New Jersey in the French and Indian War period, there were five barracks that were built, and that was the time that American colonists began to say back to Great Britain, we will not have these troops quartered in our homes anymore. Ultimately that became so important that it became part of the Bill of Rights, and the problem was taken care of.

When I came to The Old Barracks in 1979, Governor Byrne was in office, and I was there about a week. I was very, very young, 29 years old, to be honest, and I walked into this building. I had been working there as a part time cataloguer of the collection, and the minute I became the director, I was told, you know, the roof is collapsing, and that began what would not really be solved until 1998, years after I myself had left. But in the beginning, I worked very closely with our wonderful Board of Trustees, and I remember sort of my political awakening, which was a trip to the Commissioner of the Department of Environmental Protection, because The Old Barracks was part of the Department of Environmental Protection, and my Board Chairman, Mary Emma Yard, and I went to meet with the Commissioner and it was just the two of us, and we were met by a phalanx of people, all of whom told us that there was no money, and this roof was not going to be able to be fixed, and I said, well how are we going to get money to fix this, and to do this? And on the way out the door, I think it was Greg Marshall, told me about the Appropriations Committee. And that was the beginning of annual visits to the Appropriations Committee, during which time I was talking, not only about the roof collapsing, but also about the need for funding for history museums in New Jersey, and slowly but surely people listened, and I know by the time I was doing this into the Kean administration, people were really listening. I think probably-- sad but true, one of the moments that really got people's attention, was when there was a tragic collapse at the Record Storage Center in West Trenton. And that resulted in the first real money for the Old Barracks renovation, when 125,000 dollars was made available to make sure that that building didn't-- the Officer's House didn't collapse on the heads of the school children who were visiting all the time.

But that was just the beginning, and there was so much more need, and I continued to go there, and I'll never forget a time, in about 1985, when I was invited to a gathering at Drumthwacket, Governor Kean was hosting it, and I gathered up my courage and stood in the line of people that were coming up and congratulating the governor and saying, nice things to him, but I needed to say, you know, Governor, the Old Barracks, we've shored up the roof of the Officers Quarters, but the whole rest of the place is still falling down, and what are we going to do about that? And-- what are you going to do about that? And he said to me in

the most wonderful way, and the most assuring way, "Don't worry about that, we've taken care of it."

And I soon learned that this was the beginning of the bond issue, which included historic preservation, along with Green Acres, along with the cultural facilities. And I was-- well I breathed a great sigh of relief, until I read the fine print. And I realized that there was a maximum amount that any single project could receive under the historic preservation bond issue. And so I continued my noodling around, I guess it was, and I remember another key moment was when I invited various legislative leaders to the Old Barracks, and they came to a breakfast, sitting around in the basement of the barracks, and the then county executive of Mercer County, said to me, why do you need bathrooms? Didn't the soldiers use the creek? Now, Governor Kean had sent Feather O'Connor, and Alison Harris to that breakfast, and I do believe you were appalled. And I do believe that that turned that tide to what ultimately led to the success and the funding of the full restoration of the Old Barracks, which was removing it from the Department of Environmental Protection, bringing it into the Capital complex, moving the Old Barracks into the Treasury Department, which began to pave the way for the kind of funding and prominence that it deserved. And so I thank you for that, I thank you for sticking with that renovation and restoration, which means so much, to the people of Trenton.

I also wanted to say that we were talking about, in the beginning part of this, economic development and jobs. And I think that one of the things that Governor Kean also recognized was the touristic value, the tourism value, and he was increasing the budget for New Jersey's advertising for travel and tourism, and for the staffing of travel and tourism, consistently throughout the 1980s, which helped the historic properties and the historic sites. He also, I know, was working through Al Felzenberg on funding for the Historical Commission. I first met Al when I had the temerity to write a letter complaining, frankly, that all this money was going to the arts, what about history in New Jersey? And Al wrote back to me, and that began bringing history and the problems of the history community more into the forefront of what was being considered in Trenton at that time. So I want to thank the Governor for his leadership, Al for his friendship, Alison Harris for all the magic that I know she did to make that happen, and thank you all for welcoming me back to New Jersey. I've enjoyed it very much. Thank you.

Al Felzenberg: I want to call two other people, but it brings up something. As the governor campaigned in '81, he used to refer to New Jersey as being the cockpit of the American Revolution, and when the Old Barracks was in trouble, and we were talking at Drew the other day, and someone referred to the Governor as a gentle nudge. And that's a good word. And when the Governor would be trying to help various sites, he would say, well, you know, cockpit of the American Revolution, and we've got one of the treasures in the country, and it's falling down. We own it, it's on our watch, not going to happen. How are we going to get the money? Legislature doesn't care about it. If only the Trenton legislators would care about it, and there are other problems in Trenton, and what are we going to do about it? And he did not stop. And there were some other sites in trouble, too, and the same

thing happened. You mentioned Greg Marshall. Greg was the deputy to someone else that was very important in that bond issue, who I'll acknowledge, Helen Fenske who also is with us today in spirit, and probably one of the Governor's most ardent supporters. A little tale about that. When Helen thought she was having problems getting the environment added to the government's calendar, on the grounds that, well, the environmental groups are all smart Democrats, what do they need with Tom Kean? She would say, well I'm not sure about that. We have our friends, we have our closeted Republicans, and we have Democrats who split their ticket, so what she would do was redo the whole schedule. She would dictate where she thought Tom should go for the rest of the week, and she would give it to the people driving Tom, and it would be on a cassette, and thinking he was going to hear the latest RAF and Metropolitan Opera, in would come Helen Fenske, right? "Hi, Tom, why aren't you going to the environmental meetings? Sierra Club wants to talk to you," and lo and behold. So every time Helen would appear at a Bill signing, and it was Green Acres, or it was parks, or something else, John would say, "I'm going to say this for Helen. She's going to thank me for recognizing her half of the department. Everyone else is dealing with pollution or toxic dumping, beaches, acid rain, she gets to talk about the good stuff with me in the open spaces." So I wanted to make a reference to that. I mentioned Larry Goldman a minute ago, and you know, I kind of think of this as the house that Tom Kean and Ray Chambers and Larry Goldman built, so with that as an introduction, I want to defer to Larry for a little bit.

Governor Tom Kean: You know, in listing the five or six major accomplishments of the administration in all sorts of areas, all of them are buildings, events, laws, except for one. And the one major accomplishment I take credit for is hiring Larry Goldman.

Larry Goldman: And giving me the break of my career, Governor, which led to my life's work. I thought that Carnegie Hall had been my life's work. Little did I know that there was even a bigger, more important stage, and I thank you and Ray Chambers very much for that. The measure of the man, and we've heard that about the governor today, is the things that he did.

But I want to tell you something that Governor Kean didn't do, not once, ever. After I came over here and began putting together the team, which included staff members and architects and acousticians and engineers, and you know, civil and structural people and all the environmentalists, all the people that you needed to build an arts center. Never once did I get a call, a suggestion, a hint from Governor Kean or anyone in his administration, that maybe I wanted to consider hiring this person or that company, or that architect or this acoustician or engineer, not once. It was startling to us that those calls never came. We had heard so much about how business was done in New Jersey, well not in this case, and out of that evolved something called "the Sentence", and I maintain till this day, that if you take the original seven vice presidents of NJPAC, and woke them up at four in the morning, and said, recite "the Sentence", they would be able to do that. And I'm going to tell you what the sentence was, and it was very much a Kean inspired sentence. The

sentence was attached to every bid document, every RFP, and it said, "Any proposer or bidder who seeks to influence the decision by contacting a member of the NJPAC Board, or a public official, elected or appointed, will be disqualified from consideration. And you know, we brought this to our board, they enthusiastically endorsed it, we took a deep breath, and it actually worked. And I really think that was one of the real keys on how we were able to assemble people.

There were no trade restrictions, you know, there were plenty of great architects and planners in New Jersey, and we used some of them, but I don't think they would have liked it very much if New York or Connecticut or any other state had said, you can't hire people from out of state. Nobody ever said that to us, and we really did assemble the best and the brightest and the most ethical. A couple of other things. This weekend, the Governor Kean used to say to me, "What I really want here, Larry, is the place that will be the showcase for whoever the Pavarotti is at the time." Do you remember saying that? So look at this past weekend at NJPAC, just accidentally. Friday night, we arguably had the person who is the Pavarotti of this time, in the sense of the artistry but also the crossover appeal, and that was Audra McDonald. On Saturday morning, we had WBGO, doing a children's jazz performance, and then two New Jersey Symphony concerts on Saturday night and on Sunday afternoon. So kind of this past weekend kind of embraced, I think the dream that you had, Governor, for what this facility might be someday.

I also want to say something about Governor Byrne. During the period after the Arts Center opened, the honeymoon period, there were lots of people who supported us, and they felt great, there were lots of people who opposed us, who denied that they ever opposed us. There were the whole range of people, but in the entire state of New Jersey, there were only two people who came to me, and said, "Larry, I was wrong." One was Allen Bildner, a great developer who since has become a very generous donor here, and his daughter Deborah sits on the board. And the other was Brendan Byrne, who also has become a huge fan of NJPAC and supported us in dozens of different ways. But I always appreciated that. You don't hear in public life so much, the three words, I was wrong, and Governor, that you were able to come and say that, meant a lot to me, so thank you.

Governor Brendan Byrne: I've used it lots of times. Incidentally, one of the things that I did, that bothered me, was supported the appropriation for the New Jersey Opera, and the reason that bothered me is because I would give money to the New Jersey Opera, they would hire people from the Metropolitan Opera House, pay them four times as much, to come over from New York, and spend a couple of days, and it bothered me. And I think one thing we have to worry a little bit about is, for instance, I think we gave away the Giant Stadium, we just gave it away. And I think if we're too enthusiastic, you're going to do that. And so the governor has a duty to protect the people of New Jersey, and Tom has done it. We haven't given anything away, but you've got to watch and maintain your bargaining position in all of this stuff.

Governor Tom Kean: New Jersey Opera had a life that was-- died about every three or four years you were trying to revive it. And the-- and I remember once, I was in the legislature, and it didn't get an appropriation, it was going to go under, and it didn't get an appropriation so I went to Governor Cahill, and said, you know, you've got to do something about the New Jersey Opera. He said, "What?" And I said, "We've got to have an appropriation--" I was majority leader, so he had to listen to me. "You've got to do something about the New Jersey Opera." And he said, "Will they sing Irish music?" And I said, "For that appropriation, yes." And we got the money.

Tony Cicatiello: The acoustics in this performing arts center are some of the best in the world. It is one of the warmest, nicest sounds, clearest sounds that I think I've ever-- better than Carnegie Hall, in my opinion, but that's just my opinion. There's just something about the Performing Arts Center - that sound just sort of envelopes you like no other place, and I think it's a major, major contribution that you made. The thing about Governor Kean, I don't think anybody understands the pressure that he was under when that selection process was going through. Elizabeth, I think you know, because you were part of the community. God only knows how many calls I got, basically from all his friends. You know, Tom lived in Livingston, but people forget that his very first legislative district, in 1968, when you were elected to the Assembly, started from Central Newark, and went all the way out to Livingston, so he knew Newark, he understood it. But his suburban friends that went all the way to Morris County, and also Somerset County were putting a lot of pressure. Everybody wanted this performing arts center in other parts of the state, and it was significant, his decision to keep it here, was significant. We all think it was an easy decision, when you look back, but it wasn't. Politically, it was very difficult. And with regard to Jane Burgio, I don't think anybody-- if anybody ever saw these two people run together, the Burgio /Kean ticket, Jane was the one who ran that ticket. I was fortunate enough to see those two operate, and Tom used to say, I just-- Jane will handle that, don't worry about that, Jane will handle that. She knew the man, she knew the man, she knew what moved him, she knew how to move him, she had the experience in moving him, because she had a hard time getting him to move in the district that they were always working in. But she was an incredibly successful in terms of the politics, but also understanding the person that she was working with, who had become governor, and he would-- I remember going through the-- well we went through the transition process, everybody kept saying, Secretary of State, who does he want for Secretary of State, and we went through this entire process of interviewing, for no good reason whatsoever, because we knew Jane Burgio was going to be the Secretary of State, but he put the transition committee through a little hurdle. But eventually it came out to be Jane, which was just an important decision in many respects.

Michael Redmond: I wanted to add, about the choice of Newark for the location of the new Performing Arts Center, that the Governor was greatly assisted by the fact that Carl Shaver, who did the study, ended up recommending Newark unreservedly. To be absolutely honest with you, we were stunned, and I was very

surprised, "The Star-Ledger" was very surprised. Of course we wanted it, but we were nervous. We were particularly nervous about the possibility that something may end up, oh, off of Route 78, or something like that, in the more-- in the more immediate-- areas that would have a high comfort zone for the suburban folk. When Mr. Shaver came back with Newark as the only logical place to put this, it was a stunning decision, and a tremendous relief to those of us who supported the city. I thought I'd mention that.

Larry Goldman: It has a parallel to Nixon having opened China.

Michael Redmond: Yeah, yeah.

Governor Tom Kean: My problem, when I first suggested Newark, before we hired Carl Shaver, was that the business community opposed it, including, Larry, some of our greatest supporters, who later became our greatest supporters. And they told me, first of all, some of them said it was a crazy idea anyway, which is what most of the legislature was saying at the beginning, but the business community basically said, we'll help you, but Morristown. Or, we'll help you, but Princeton. And I couldn't get any support for Newark whatsoever, which I thought was the obvious, obvious location. And I had Carl Shaver, who I knew was going to do it objectively, and I was confident that objectively, he was going to come out with the City of Newark, and fortunately he did. But that really helped a lot, because I could get no traction in the business community originally, for the City of Newark whatsoever.

Mary Sue Sweeney Price: From our point of view, this period was a perfect melding of intrinsic understanding of the value of the arts, and the extrinsic purpose that we have shown we can well serve, and particularly in cities. The Newark Museum was pleased to be the host of some of those meetings. I remember all the secretaries, Jane, hanging over the railing to see Paul Newman, who then walked into my office and identified a painting to the exact year. So he was pretty culturally literate. Sam Miller, my predecessor, who sends his regards to you, was told by the Governor, if you work with the legislature and if you work hard, I will sign the bill that will build the new Newark Museum, and the "Star-Ledger," under Mort Pye, and with Michael's assistance, every time Sam went and testified before a committee, it would be on the front page of the "Star-Ledger." It really was a perfect moment for us to accomplish what we had to do. And the Newark Museum's 23 million dollar renovation, until NJPAC, was then the largest cultural capital project in the state, and a true public-private partnership, and I will say, one of the great benefits of having NJPAC be in our city was that all boats did rise. We were able to raise more money, we were really able to affect the idea of a true public-private partnership.

I just want to say a few more things in my moment. We haven't spoken about New Jersey's artists a great deal, and how much they benefited. I think of Willie Cole, and now a woman who you're going to hear about, Micheline Thomas, who is going to have a one woman show at the Brooklyn Museum. These are both artists who, when their stories are told, talk about teaching at, and being impacted by the

galleries of The Newark Museum. I can also tell you a story about a call that I received from a former United States Ambassador, who was the chairman of a very important museum in New York. I was then acting director, and this person called me and said, "You have one of the greatest collections of American art in the world, but nobody in New Jersey appreciates that, or Newark. Why don't you give it to our museum, and it will really--" Now I know a few Secretaries of State would have had a legal issue with that, but still and all, it was an example. So what price in fact, as you look at economic development, what price can we put on pride and awareness?

And the final thing that I would like to say is that by helping us build these facilities, and also this is something I want to thank you for, Larry. You also legitimized the fact that we really were ahead of the curve in New Jersey, in terms of true cultural literacy. We talked about the various groups. The state is the perfect size, and the perfect diversity, and we could bring all of these artistic traditions together and really show them, and Larry, when you planned the initial programs here, and the people you brought in to do that. You helped emphasize that enormous cultural facility that the Newark Museum had been doing since its founding. To bring it full circle, I want you to know that this great American art collection, which of course never left New Jersey, is one of the standard bearers now, for teaching about the Civil War, and for teaching about the moment of emancipation in our Picturing America Programs. So it really is all interconnected, and we're so grateful to you, Governor Kean, and I also remember going to Morven, for your wonderful receptions, Governor Byrne, so you know, we are so fortunate that this trajectory happened during our stewardship, and I hope we find stewards of the future to carry it forward.

Al Felzenberg: I want to move on to arts in education, and the Governor's Schools, but in deference to Carol, who mentioned paintings before, and Governor Belcher, and Mary Sue would appreciate this. There was an organization that once tried to blackmail the governor into getting a line item through the legislature, and the organization will not be mentioned. Of course there's new leadership now, so they're now wonderful, of course. And they said they had in their collection an oil portrait of Aaron Burr, it was done by Gilbert Stewart before he became the great portraiture artist of the American Revolution, the famous George Washington on the dollar bill and all of that. And if they didn't get \$500,000 in the legislature, they were going to put this up on an auction block and we'd read about it in Sotheby's. So the Governor said, "That's very interesting, I used to teach history, you know, and, didn't Aaron Burr go to Princeton?" "Yes." And he said, "Well I just happen to have here a note from my Secretary of State, and my Counsel, saying that if the governor of the state determines that an artistic treasure is so important to the people of the state, he can stop it from leaving." Well you never saw a person shrink as fast as this gentleman did. He just melted. And Aaron Burr is still in New Jersey. Actually, he is buried in Princeton, but his portrait is here as well.

Arts and education, back to Joseph Papp again. After Joseph Papp came to the first of several meetings with the Governor, the Governor said, "By the way, I'm giving out an award today in arts and education, would you like to come with me?" And

these were all school children of the state who had won various-- were about to be given an award by the Governor. They recognized Papp, and the place just burst out into applause. And he regaled them with stories about Shakespeare in the Park and stories about the theater and all kinds of things, and the children were not expecting that, and the Governor stayed for two hours, posed with every child, and every plaque and every award, with the teachers who had recommended them. Now I'm going to ask Maureen to help me out a little here, because Maureen was very concerned that, during economic downturn, arts in education is the first thing cut. And she wanted to see that, as we were going through some traumatic waters for a while, that would not happen, and that arts would be part of their curriculum the way algebra and math were in K through 12. I think Maureen's quote was, Well, when we were in school, we used to have a visiting music teacher and a visiting artist, and then they would stop coming. I want them to learn as they go along, as you take algebra and geometry. I want them to learn arts and develop that side of their brain as well, and I believe you put a bill in again with Senator Lynch, Madam, maybe you can tell us that story a little bit, if you have a moment.

Maureen Ogden: I believe it was around the same time as the bond issue, it was called the Arts Literacy Task Force. And this-- Ernie Boyer, who was-- what was he, at the national level, I believe he was head of a commission on education wasn't he?

Al Felzenberg: He was Chairman of the Carnegie Group in Princeton.

Maureen Ogden: Carnegie Group, right. And he was the Chair of the Arts and Literacy Task Force, and the charge for the task force was to create a plan for arts education in every elementary and secondary school, and to have new curricula and-- oh thanks. And so the motto was that arts education is not a frill, it's a basic. New Jersey was probably really ahead of its time, in committing to this. I think we were the first state that ever did anything like that, and now I remember particularly going to a school outside of Charleston, where there were many children who were not doing well in school, but they did have the arts included from kindergarten. It was an elementary school, kindergarten through sixth grade, and I think it was to everyone's absolute astonishment that these children, after they became so enthused about the arts, also became very receptive and enthused about the whole education that was being offered to them. So they-- it was documented that, with arts starting in kindergarten going all the way up, it enabled the students to go from being below average to really almost outperforming. So you know, this was a wonderful thing to learn, and as I say, I think New Jersey, in doing this, I think it was in the early '90s when it finally came about, maybe Tiz, or someone else can remember some more about it than I do. But it was a first, the Governor was enthusiastically supportive of it, and it was just another instance in which New Jersey was really leading the country, and for the enhancement and the enrichment of our students. And one thinks today, as we're talking about education, and how can it be improved, who-- are the arts being cut when they should be increased?

Al Felzenberg: One other matter I want to briefly talk about, as time is getting short, the Governor Schools, and this was an idea that came out of the Governor's office. The Governor was talking to Bob Grady one day, and Bob knew-- Bob was working in his office in communication. And Bob knew two professors at Harvard who had pioneered the idea of the Governor's Schools, where students recommended by their teachers and faculty, spend some time cultivating an interest in an area that wasn't part of the curriculum. And the Governor set up one on the arts and one on science, and I guess one on environmental issues, and a final one on what we now would call civic education, but it was citizenship, social studies and history. And he went every summer to each of these schools, to spend some time with the children. He reminded me a few months ago that a 1987 graduate of the science program, Adam Riess, recently won a Nobel Prize in physics. He's now teaching physics at Johns Hopkins. And there were several other learned people that came of that, and still remember being inspired by, not just the school and the program, and the competition to be there, but by the fact that the Governor took such a personal interest in them. I'm going to ask the Governor if he'd like to add anything to that, because I know it was a very important program to him.

Governor Tom Kean: I would almost never correct Dr. Felzenberg, but actually the idea came from another state.

Al Felzenberg: Oh, really?

Governor Tom Kean: Yeah. A great friend of mine, who was a governor of North Carolina, was a man called Jim Hunt. And he and I became very close friends because we both shared education as a major priority, and we exchanged ideas all the time. And some of our ideas from New Jersey, frankly went down there. I went down to visit him and see what he was doing in education. Stayed with him, and he showed me the research triangle and all that, which gave us some of the ideas for what we did later at Rutgers business community. But one of the things he had developed was a governor's school. The idea that very, very bright kids who, sometimes are sort of freaks in their own high school, you know, they're the brightest kid in science, well they don't have many other people who can talk to them much. And they're sort of looked at, but when you surround that kid who's very bright in science, with a lot of other kids who are similarly bright, who have never met before, the sparks fly, and the learning really flourishes, and I've seen that happen, because I got close to the Governor's School, particularly at Drew, where I became president, but that was the idea, but it did come from Jim Hunt in North Carolina, and New Jersey was the second one. But what I was very proud of, was the fact that toward the end of my administration, all the Governor's Schools, they met once a year, they just picked Princeton, and met in New Jersey. And the head of the North Carolina Governor's School said, you know, we're meeting here, you've really got the best governor's schools in the country now. I said, good. But anyway, that's the history of them, and we're still looking for funding, it's a hard thing to establish funding for, because we had it in the state budget, but also private sector contributions. The state started withdrawing its part, so it's been

very, very hard to keep those Governor's Schools going, but the one I know best, because it's at Drew, is still going strong, and the scientists who are coming out of that, the kids that will say, that was part of our development, including a Nobel Prize winner, are quite extraordinary and there were some wonderful ones at school for the arts, at the College of New Jersey, and the school for public policy at Monmouth, I still run into people that say, I got interested in government first when I went to that school. So it's-- it was a good initiative, and I just hope it continues.

Al Felzenberg: All right, I'm going to add-- by the way, send me Grady's e-mail later on, will you, Ed? I'm misinformed on that one. All right. Okay, I'd like Carol and Sharon Harrington, who I first met when Sharon was working on the Board of the New Jersey Shakespeare Festival, which the Governor spent a great deal of time with and later on at Drew, to talk about the immediate benefits, the lasting impact of all that happened during that time, and some lessons learned, what went well, what could have gone better, and where things are now.

Sharon Harrington: All right, I will start. Again, to echo what so many people have said, it's a great privilege to be part of this discussion. In my early days as an aide to a state legislator who sat two rows behind, then Assemblyman Kean, I never would have thought that I would be in the same room and having this conversation. But what you mentioned early on, Al, building to the message at the end, starts at the very beginning, and the building blocks, the focus by Governor Kean of establishing priorities that were not only a sound and respected cultural organization and tradition in New Jersey, but establishing, first and foremost, pride in New Jersey, I think were accomplished through the arts. I mean, I came to this community after Governor Kean had left office, but had always followed it, and had been an advocate and a patron, most importantly a patron. In fact, I think that's critical. But one of the things that I think that we learned during your administration, was how important it is to build communities, build constituencies, have those collaborations and also educate. And the role of Art Pride coming together first for the-- in the advocacy for the bond issue was vital, as we went forward over the next, now continuing 20 years, because I think we were able to use that and to develop those partnerships and collaborations and strengths, and very often fighting back the budget reductions, budget deficits, but also to use that as a way to find our voice, and to make the case that the arts and culture are critically important to the foundation of the state. We did that—

Michael Redmond: Sharon, if I may interrupt. Something that hasn't been touched on at all, which is a tremendous contribution, which I thought about this, is, the Arts Council and the arts community have brought together north and south Jersey in a way that I think is historically unparalleled, the way that these institutions have been able to learn about one another, cooperate and bridge that invisible line that has divided our state for several hundred-- ever since it's existed. That's just a point I wanted to touch on, because I didn't see it surface here. I think it really is a very important point as well. Thank you.

Sharon Harrington: I think that is, and when I talk about the collaborations, I mean, that's it. And it's not only the north south, it's the cultural collaborations as well, to the point that we now talk about a cultural fabric, not the arts, humanities, history. Everybody stands shoulder to shoulder working to advance that, not only the message, but the funding levels and are very proud and have a great deal of respect for one another, which, when I began, there was much more of an adversarial nature, if you will.

Al Felzenberg: And Carol-- are you finished, Sharon?

Sharon Harrington: Yeah.

Al Felzenberg: Okay, Carol?

Carol Cronheim: I would want to add one more of the lessons learned is that we really have to continue to plan for the future, and I commend all the people around this table who spent so much time on Arts Plan New Jersey, that they realized and they lived through it, that we won't always have strong supporters like Governor Kean at the helm, or behind the scenes or anywhere else that we can count on. So advocacy needs to be strong and constant, and that is something that you gave us, Governor Kean, that realization and getting us to come together like that as a community, north and south, east and west, I'll say northwest for some of my friends. And on the lasting impacts, I think they've been both touchable and intangible. In some ways, one thing that hasn't really been talked about too much is the Arts Inclusion Act, and all of the wonderful public art, and we have Tom Moran to thank for so much of that, and the legislature who so put that legislation in, and then Jane Burgio, who is a saint in the arts community, as I think everyone here today has noted, who took the ball and ran with it in the '80s, and really made sure that everything that was built included that, up to one and a half percent, and it literally changed the landscape of New Jersey, and I think you see it everywhere when you drive around the state, and that is one of the great lasting impacts.

And on the intangible side, I think we have to say that you really passed the torch of your love of the arts along to so many people in your administration, and you took up the ramparts with us, and Jane was at the ramparts with us, too, over the years, with her advice and counsel. But your family, who is here today, and how supportive they have been, and then all the staffers and people have come after. I have to mention Leonard Lance, who I had the privilege of working for, after working for you, and Jane, and so many more people, and even one of the future governors, who, indeed was one of your staff members, and had the pleasure of being able to sit in a room with a whole group of people who were former Kean staffers when that final last decision to go ahead with the arts center. I mean, everybody was onboard, everybody but the treasury, and we were only 120 million dollars short, but everybody in that room, and Judy Shaw likes to tell this story, but everybody in that room, besides the fact that they were all women, which is always a point that she says at that story, everybody but Betsy Pugh, who was the OMB Chair, Jane and Eileen, and Judy and the Governor and myself, we-- every one of

them have been part of your administration, and I think it was that love of the arts center that, after four years of, you know, are they going to give the money, are they going to give the money, it was a no brainer when we came in, and that was because of you, and that's, I think, why we're sitting in this room today.

The other thing that you did was you changed people's career paths, not just what they did, but there are a lot of people here who may not have stayed with state government as long as they did, and given decades of dedicated service, for which I know I personally am very thankful for all the people who stayed in the arts, because you made it so respectable to be in the arts, so prominent and so worthwhile that we actually felt we could achieve things in the arts, where maybe in the past, we didn't feel we had the wherewithal to get that done.

And then lastly, I think you changed the attitude about the arts, and not just about the arts, but also about New Jersey, which was so important, because you improved our state image, not only to people outside the state, but within the state, and so we could say that we're proud from New Jersey. You gave us that pride of place, and I think that is the lasting impact that your governorship is going to have, and all the other years that you've dedicated to this. And so for that, I know I'm grateful, I know everyone else here is very grateful for that.

Al Felzenberg: Before we hear from the governor, I know Anne Marie and Tiz, and this-- oh, I'm sorry. I'm sorry, didn't see you.

Governor Tom Kean: Very short intervention, if I can get my microphone working. Very short-- the impact of people and the administration that the arts, Chris Daggett who is now head of the Dodge Foundation, told me that he was very worried when he was being interviewed for the job, because he was a leading, probably, maybe one of the leading candidates but he knew this tremendous emphasis on the arts and the Dodge Foundation's pride in that regard. And sure enough, he was being interviewed, and a question came up, what do you know about the arts? And he looked back, and he said, I was a member of the Kean administration. And he said there were no further questions.

Ann Marie Miller: What's really happened, I think, Governor Kean made public service admirable. I know serving as a state employee at the Arts Council during the administration, and I remember people telling me what would happen to me if they didn't get their grant. You rise to a level of respecting public service, and that's truly important, especially now in this time. History has a tendency to repeat itself, all of the cultural institutions that benefited from the bond issue are now starting to fall apart, and deteriorate, and we need to continue to breed and find champions in the legislature, like Jane Burgio, John Lynch, Maureen Ogden, who will rise to the occasion and stand up for the arts the way they did.

Elizabeth Christopherson: Well I, too am so privileged to sit around this table, because in 1982, you gave me the gift of joining the Arts Council and learning with- from so many around the table, of what we might do, but I want to speak, I think,

just a moment to the impact, because for me, one of the most remarkable things that I learned from you, Governor, was the integrity of decision making, and things that you upheld, in other words, how to create a peer panel process. I look at how to choose professionals who would uphold that and do that. I'm looking down this side to board members who stood as advocates for this, and you supported, during very tough political decisions, times to really uphold the values, the principles that you so strongly believed in, and gave us not only direction, not only inspiration, but the integrity to carry out things and those actions and those principles have lasted in many different ways. Secondly, you also, during this time, you built a home for New Jersey Network, and that was an extraordinary nest that I think was admired throughout the nation. As I went on to a career changing path, clearly because of the work also with the Arts Council, too, and you created and allowed, not only us to capture New Jersey's news, the many diverse voices that you embraced, and invited to the table, but also what was known throughout the nation as the only group of arts journalists, headed by Nila Aronow for, "State of the Arts," and which was able to archive many of the stories that you're telling around the table, not in this way, but in terms of what has changed in New Jersey because of you. And I think we just owe you just tremendous gratitude for all that you've done, and the time is clearly too short, Al and Ruth, for telling all of our stories as we look around the table, but I add my thanks.

Al Felzenberg: Miss Aronow, might be a good way to—

Nila Aronow: Well, I would be happy to add to that, and point out the fact that the very first "State of the Arts" Program was on April 23rd, 1982, 30 years ago today. And among the guests on that show, were Albert Green Potter, The Kennedy Dancers from Jersey City, a review of a play, "The Buried Child," and Governor Tom Kean, arts commitment, and through all of those years, "State of the Arts" was able to chronicle and document all of the things that we're talking about, certainly in parallel to Governor Kean's administration and I think what we see, what we can follow through is we see the beginnings of everything. We see the Governor's School of the Arts, we see the seven majors, we see the leaky venues where the symphony was playing. We see things that aren't there anymore, Olympia Dukakis' Whole Theater, the Garden State Ballet. We see people who are still here, we see-- but during your time, there was a creaky Crossroads Theater, and this is all there. And thanks to the foresight of the Arts Council, which has been the co-producer of the show since 1985, the archive exists now, and it exists in the Council, and all of these stories that we're talking about, and all these people that we remember and who were so important, and just everybody here, are there for us to go back to. So thank you very much for making that possible.

Al Felzenberg: We need a copy of that tape for both Drew University and Rutgers, which are archiving the Governor's career. Miss Herbert.

Carol Anne Herbert: I'm going to defer to my colleague on the council, Germaine Trabert.

Germaine Trabert: Thank you. I have been on the Council a very long time, 15 years. I go back, but not quite as back-- as far as the Kean administration. And I have seen funding decrease, increase, decrease, and almost disappear. I won't mention the governor, the Democratic governor who wanted to do away with the Arts Council completely, but it gave rise to the Hotel Motel Act. However, all I want to say is, I don't think we can ever really be complacent. We can never assume that there is going to be support for the arts. We may never again have another Camelot, or Kean administration. So we really all have to be advocates every time there's an election, every time there are new legislators, we all can be part of the advocacy, not just leave it to Art Pride. "The Star-Ledger," recently said, "Governor Kean is revered as the state's cultural godfather." And until we have another one, it's our job. Governor, I am thrilled to be here, and you and the arts are perfect together.

Al Felzenberg: Dee Kirk-- Miss Herbert, do you want to add something?

Carol Anne Herbert: I was just deferring for a few minutes.

Al Felzenberg: Oh, all right. Pardon me.

Carol Anne Herbert: I'm sorry, I'd like to talk a little bit how this legacy continues today, because I'm a current Council member, I had the opportunity of a lifetime to serve as chair of the State Arts Council for 2003 to 2009, and Governor, let me thank you for making me proud to be from the state of New Jersey, because what you implemented back then is now still carried on, not just throughout our state, but on a national level. As Chair, I had the opportunity to represent this Council at a number of national boards, The National Assembly of State Arts Agencies, the Mid Atlantic Arts Foundation, and I always was prepared for the Jersey jokes, but let me tell you, there were no jokes about New Jersey when you represent the arts from this great state. When we went there, we were held up as a model and every meeting that I went to, our programs, our arts education programs, our general operating support, Art Pride, our Arts Census Project, and I can go on and on, and these were created under David Miller, Barbara Moran, wonderful staff that we had, Ann Marie Miller with Art Pride. So I can't tell you how proud you made me to be from this state, and I want everyone to know that. It's just-- it's wonderful when you go out there. No one laughs at New Jersey. When you say you're from the arts in New Jersey. And I would just like to mention one other little story. A few years ago, I had the wonderful opportunity to present to you the Growing Stages Award up in Netcong and I was awed that I was sitting with you, that I was presenting this award, and you know, we had a chance to talk, and I realized that the council did not have, according to our legislation, a Republican representative and it had to be someone from the Senate. I got this little, ah, Senator Tom Kean Junior, he's like, you know, he's on the Council. So I thought, put a little bug in your ear, and I said, boy, this would be great if we could have him, and this is what I talk about, how your legacy continues today. Well Senator Tom Kean Junior is now the Republican representative to the State Arts Council, and I know we've been through difficult

times, and I just want to say thank you and thank your son for helping us in every way that you can, always. I really appreciate it.

Al Felzenberg: Dee Kirk.

Dee Kirk: Thank you, Governor, my longtime friend, neighbor, you've done so much for this state of New Jersey, you are perfect together. I have so many memories and so many legends around this table, and I was reflecting on our beloved Jane, because every time I went to a legislative conference with Jane, I ended up in a museum or a show, or an exhibit. You couldn't get away from it, and that's a wonderful thing to think about. But also, the state of New Jersey, I can remember that there was not a really, a brochure about our state. I'd be going down the Garden State Parkway, and stopping at one of the stops, and that came years later. I was fortunate to work for a legislator who was interested in the ballet and museums and everything. And Walt Kavanaugh, one of my mentors, and Angelo Del Rossi, and so my time on the arts brought me-- I came on the Arts Council with a business background, and always felt that the two should be together, but most of all, I reflected on South Jersey, because I had a daughter who lived in Voorhees, and so I connected with Walter Rand, at the time, and that's when that legislation was put in, where South Jersey would get a good percentage. I thank you for making New Jersey what it is, for my appointment to the Arts Council, and the pleasure of being here with so many of my friends, thank you, Governor.

Al Felzenberg: Well, we finally come to that moment to hear from the man who occasioned all of this today. Governor Kean, thank you very much.

Governor Tom Kean: Thank you all very, very much. This is-- you know, you sit here and listen, and I don't want to start thinking I'm pretty good, but-- because it's not true. I mean, what a governor can do and Brendan knows this. I mean, Brendan laid the groundwork for so much of what we did. And you all, and a number of people who are no longer with us, for one reason or another, carried it through.

I was long out of office when the symphony was in real trouble, and Victor Parsonnet stepped forward. And without Victor Parsonnet, I'm not sure we'd have a symphony today, because in the lean years, he picked it up. There are so many people like Victor. We would not have an arts center today without Larry Goldman the way we conceive it now. We'd have an arts center, but it wouldn't be the quality, I believe that. It wouldn't have the relationship to the city of Newark, and be deeply growing out of the city the way this center has, if not for Larry's work to make sure it happened that way.

Mary Sue, what you've done for the Newark Museum is absolutely incredible. That is a state and a national treasure. It had a great collection when you took it over, but you've enhanced that, and now the world knows about it, in a much better way

than they ever did before. You know, I could go round the table, one by one, to the people here.

Of course some of the people-- and what I would ask, I guess, is that the arts continually need support, and they continue to need advocacy. It's like a tree that, if you don't water it, it will die. You don't really have to be Jerry Hines you don't really have to dress up like Attila the Hun, and come picket the State House. But you do-- you do have to make your voice heard and all those people who run the arts organizations, who are all independent, all artistic, and traditionally artists, have a disdain for politics, I understand that, and they're right to do so in many ways. But nevertheless, to keep this artistic focus going, to keep nourishing and watering the arts organizations that exist now, to create and-- new ones, and make sure they flourish. To revise that slogan that New Jersey and the arts should be second to none, to be very proud of the artists and the arts organizations we have, and to enlist people all over to recognize that fact, and whether they're artists or trustees or administrators, to work together, the way that John Lynch had them working together in New Brunswick, but doing it on a state level, so that all of us together can do it.

And to see you here today, Ruth. Ruth, you know, Jane and I went back more years than any of us care to remember. Ruth, you're celebrating 94 years? Am I right? But she makes us all think of Jane. And Jane was my cohort, my colleague, my inspiration, my helper and so many other things. She was always a delightful and wonderful friend. And if you ever had a problem, you know, I'd talk quietly to Jane, and that was always very, very helpful. So anyway, but all of you, all of you in this room have contributed in such a wonderful way, the wonderful heads of the Arts Council, starting with Clement Price who Brendan appointed, going right through the rest of you here who led the Arts Council. All of you have been just terrific. Without the Ledger and Mike, I'm not sure how much progress we would have made sometimes. They led the way on all the major projects. So anyway, what I really want to do is say, look, I may have been at the top, but it was a collaboration of everybody, everybody working together with similar goals, to make something good happen. And you know something, I think we all did. I think we really left this state a better place, but that's because of all of you. I was just there.

Thanks