


TAB

PROJECT STAR GATE

PROFICIENCY ENHANCEMENT PROJECTS

Only the (Acting) Project Officer for each project will have prior knowledge of the target. The Activity Chief will remain blind of the target until the completion of the project.

1



Date of Project

SG1J



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Andrejs Lindbergs marks scores at Kennedy Center. Injury ended violin career; he turned librarian.



Alone on stage at the Concert Hall in Kennedy Center, principal cellist John Martin, shirt-sleeved,



Orchestra's newest member, French horn player Laurel Bennert, won out over 145 other applicants.

an improvement in morale among the players. The impact of Rostropovich has not been unmixed; a bitter struggle centered around the forced retirement of principal flutist Wallace Mann, for example, but Slava has won the allegiance of his most critical audience, the people who play under his baton. He has done it through a combination of prestige, technical expertise and pure personality.

The personality is warm, ebullient and outgoing; it is expressed in the generous way he shares applause after a performance, in the massive (often soggy, for conducting is hard physical work) bear hugs he gives backstage to almost anyone within reach, in the colorful directions that pepper his rehearsals ("Sound like a million devils . . . Four old women in the audience should have heart attacks"), and above all in his clear-cut identification with the interests of his players. When the orchestra went on strike at the beginning of his second season, he marched on the players' picket line—and was nearly arrested for marching in an area not allowed in the picketing permit.

There are still disagreements among the players. One will be saying "It was loud and vulgar," while

Next to government, publishing is probably the main occupation of the nation's capital, and the publishing industry is being enlisted in a major campaign to support the National Symphony as a national institution. Under the chairmanship of Austin Kiplinger (publisher of *Changing Times* magazine), the NSO board last year began wooing the support of corporations throughout the country. An example of the campaign's tactics: a full-page ad published last summer in *Time*, *Fortune*, *Sports Illustrated* and *Changing Times* with a headline that trumpeted, "A Classical Way to Conduct Business in Washington."

"The National Symphony Orchestra invites your company to play an instrumental role in furthering the great musical traditions of our nation's capital," the ad said. "Become a National Corporate Sponsor."

By no coincidence at all, the then-chairman of the National Corporate Sponsors Campaign was James R. Shepley, until his retirement in January president of Time, Inc., which has been setting down roots in the Washington area with the purchase of a daily newspaper, the *Washington Star*, and the transfer of headquarters for Time-Life Books to Alexandria, Virginia,



... and for the moment, looking satisfied ...

just across the Potomac from the District of Columbia.

In the 1977-78 season, when Rostropovich became music director and Kiplinger was elected to head the board of directors, the orchestra's budget was \$5.4 million. For the 50th anniversary season it has risen to \$7.9 million. This is still substantially behind such orchestras as those of Boston, Chicago and New York.

The intricacies of the Symphony's finances were dwarfed last fall by the complexities of getting Con-

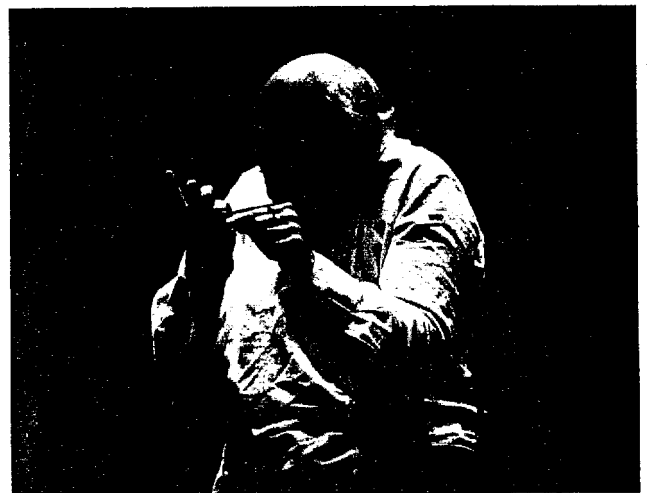
gressional approval for a million-dollar matching grant authorization. It was passed, finally, as an amendment to the Department of Interior appropriation bill in the waning days of the 96th Congress and signed by President Carter on December 12. It will match, dollar for dollar, money the NSO raises in fiscal 1981, in increments of \$100,000, and will be administered by the National Park Service. This year's fund drive aims to raise \$3.5 million, beyond matching the federal grant. By the first of January pledges amounted to more than half a million. Box office receipts may enable NSO to meet its budget.

Money matters, first of all, because good musicians get good salaries. The median salary at the NSO is \$29,000 plus fringe benefits—\$4,500 less than a full professor can expect at a good university. The minimum is \$26,500, and some of the principal players go up into the \$30 and \$40 thousands.

But money is only part of the story; orchestral musicians must be unanimous on stage, but before and after a performance they are an individualistic lot; the good ones, who are able to move out, will not stay long with a conductor they do not respect. "Since Slava became the music director," said Kiplinger, "we have not lost any players we did not want to lose."

Besides keeping the best players he inherited from the previous conductor, Antal Dorati, Rostropovich has eliminated a few who did not meet his standards, and he has enlarged the orchestra, substantially improving its sound. The job may not be complete ("We still have a lot of passengers in this orchestra, particularly in the violins," says one player—not a violinist), but the difference is clearly audible to those who have been hearing the orchestra through the years.

The orchestra's brighter, richer sound also reflects



... but as this gesture shows, most exacting.



A musician's view of Mstislav Rostropovich . . .

younger than the St. Louis Symphony, 49 years younger than the Boston Symphony, and 88 years younger than the New York Philharmonic, which dates back to 1842. All the major orchestras in the United States have a substantial head start, chronologically, on that of the nation's capital, and the advantage of timing has been reflected in their prestige.

The reason for the NSO's late start and for its continued sense of lagging just behind the front-runners in the orchestral prestige sweepstakes is primarily financial. Great orchestras tend to grow in cities with major industries and old family fortunes. With Washington lacking both, the Symphony's endowment is a fraction of those of other large orchestras. And it has no state arts council to underwrite deficits.

Washington is a one-industry town, and that industry, the federal government, has shown no interest until very recently in supporting a symphony orchestra. When it did begin to give money to the performing arts, through the National Endowment for the Arts, it had to spread its largesse across the whole country. Last May, for example, the NEA announced grants of \$9.2 million to 148 American orchestras for fiscal 1981—a massive escalation from the beginning of its music program in 1973, when a total of \$63,000 served both opera and orchestral music. Out of the \$9.2 million, the orchestra in the NEA's hometown got \$175,000.

The NEA allocates its grant money under a complex formula, ranking each orchestra on such points as audience served, administrative acumen, minority participation, use of American music, soloists and conductors, outreach efforts. "But first and foremost is orchestral quality," says Adrian Gnam, NEA's Assistant Music Director. An orchestra scoring 100 percent receives the largest grant; one with a 90 per-

cent score gets 90 percent of that amount, and so on.

The maximum grant ever given an orchestra by NEA is \$300,000. This went in the current fiscal year to six orchestras, five of which are usually called the "Big Five" in musical circles: Boston, Chicago, Cleveland, New York and Philadelphia. The sixth was Los Angeles, which is pushing hard (as is the NSO) for admission to the charmed circle at the top. In order to receive any federal money at all, an orchestra must show that it has raised, through individual, corporate



. . . leading his charges through a rehearsal . . .

and foundation support within the community, at least as much as the NEA grant.

When they have lived together for a long time, an orchestra and the ruling class of its parent city seem to take on certain common characteristics. The Boston Symphony is aristocratic but moderately adventurous; the New York Philharmonic is brash and brilliant, with sometimes a touch of crass insensitivity underlying its obvious expertise; the Philadelphia Orchestra is refined almost to excess and notorious for conservatism in a field dominated by conservatives.

Washington's orchestra fits neatly into this pattern. At 50, in the throes of its mid-life crisis, it is often insecure, plagued with problems of identity and self-esteem, looking for firm leadership to assert its proper position in the world. It has played, traditionally, for audiences of civil servants, people in transit, people whose roots were somewhere else. That audience is changing slowly, as more and more Washingtonians sink their roots into the city, but there is not much old money there. Citizens with inherited wealth tend to have the roots of their fortune elsewhere.



at opening of the subscription series last September, beginning Slava's fourth season as music director.

was permitted to leave his native country, but later was stripped of his citizenship for "acts harmful to the prestige of the Soviet Union" (he had befriended and taken into his home novelist Aleksandr Solzhenitsyn when the government made the writer a non-person). Rostropovich stands with the exiled Solzhenitsyn, such defectors as dancer Mikhail Baryshnikov, chess grand master Viktor Korchnoi, pianist Vladimir Ashkenazy and others as a former citizen of the workers' paradise. Distinguished exiles from the USSR now make up the most impressive list of exiles since the 1930s, when Hitler "cleansed" Europe of Albert Einstein, Thomas Mann, Arnold Schoenberg, Kurt Weill and a whole generation of other geniuses.

Rostropovich was in his late 40s when he was hounded into exile. In 1961, while he was still in the Soviet Union, he had begun to extend his musicianship into a parallel career as a conductor, without abandoning his old career as a cellist. Once he was cut off from his motherland, that career extension became decisive; he moved to the ideological polar opposite of Moscow to become the music director of the



While the conductor rehearses his orchestra Pooks, his miniature dachshund, snoozes.

National Symphony Orchestra in Washington, D.C.

It was a predestined encounter. A man cut off from his roots had connected with an orchestra in crisis serving a city without roots. The National Symphony has spent half a century looking for glory, and now it has Slava.

There are more than 1,500 symphony orchestras in the United States, and it is natural to expect that the best of them would be the one in the nation's capital. It has not worked out that way, so far, although there are signs that the situation is beginning to change. The reason is simple: great orchestras, like wheat or orchids, tend to grow in a particular kind of social soil, a particular kind of cultural climate, and Washington, for most of its history, has not provided that kind of environment.

The National Symphony began life in 1930, at the beginning of the Depression. That makes it 50 years

Joseph McLellan is a reporter, critic and book reviewer for the Style section of the Washington Post. He specializes in the performing arts.

TAB

PROJECT STAR GATE

TASKING SHEET

1. Project Number: 94-001-PE
2. Viewer Number: 025
3. Date: 17 FEB 94
4. Tasking: Access and describe target

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Enclosure B

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REPORT

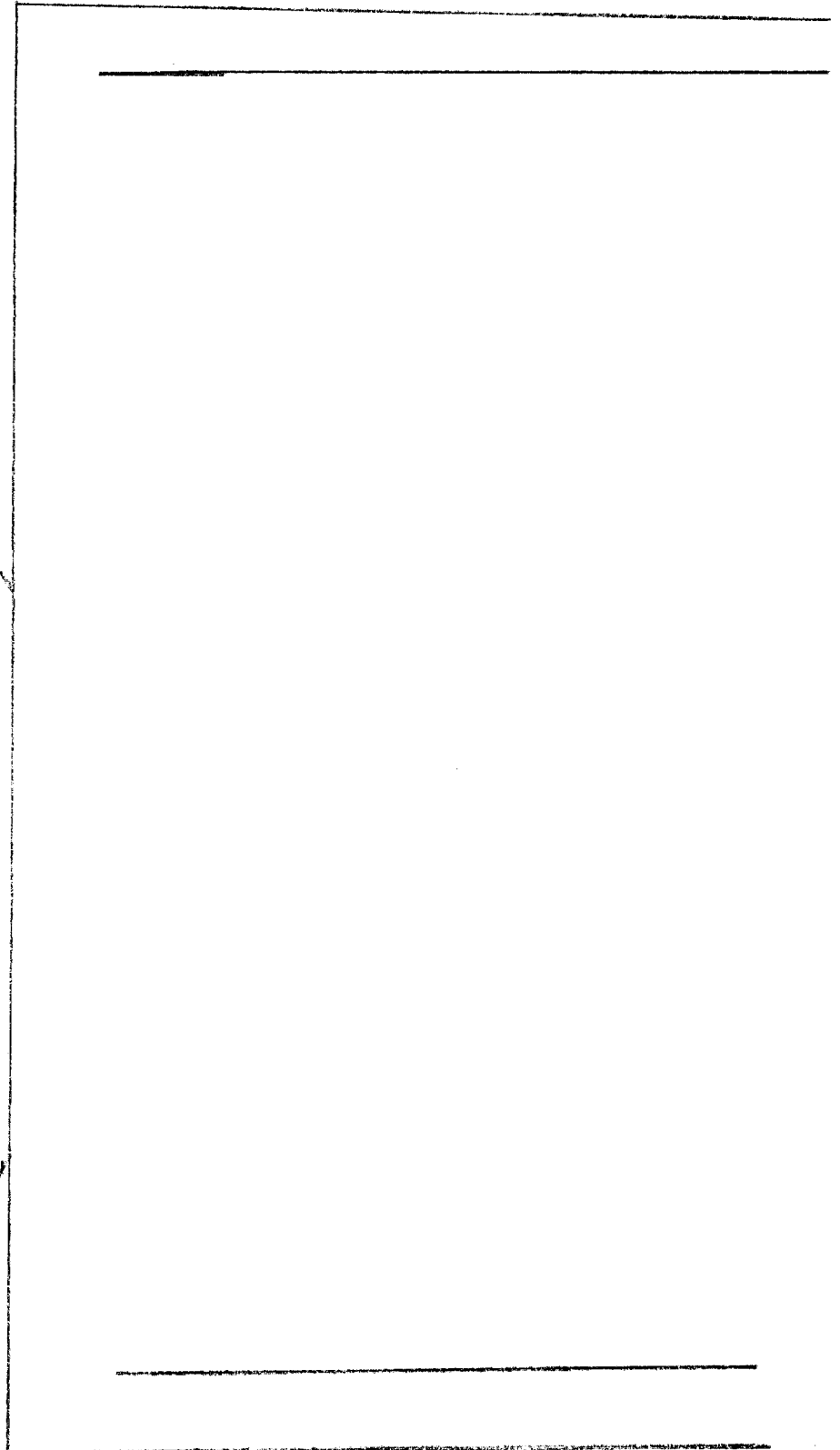
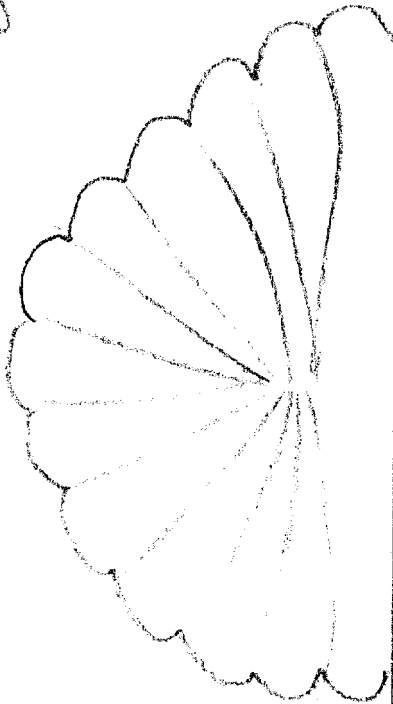
Project Number: 94-001-PE

Viewer Number: 025

Date: 4 March 1994

People come to the target site to have fun or for play. It is for entertainment purposes and drama. Families visit this site for pleasure. Dolls, flowers, children (especially little girls), and possibly furry animals are present. The target is located in a good or warm climate where the sun shines. A green topped structure may be in the vicinity. A bussing noise and communications are present at the site. People visit this site like an amusement arena to see visions and to experience joy.

*Shaw-topped
Structure*



SESSION INFORMATION

A. TARGET DATA:

Task/Target No. : 94-001-PE
Session No. : 01

B. PERSONNEL DATA:

Source No. : 049
Monitor's No. : NA
Beacon/Sender No. : NA

C. SESSION DATA:

Date Task Received : 17 FEB 94
Session Date : 10 MAR 94
Start Time : 1038
Stop Time : 1115
Method Used : CRV
Distractions (PIs) : Sinuses; personal concerns
Pre-session Hunches (AVs) : None
Date Summary Returned : 10 MAR 94

D. EVALUATION DATA:

Viewer's Estimate :
Evaluator's Estimate :

E. SESSION SUMMARY:

The target is within a vicinity of land-water interface. White-on-blue color is abundant here. There is a rapid movement. This is reminiscent of the rolling, churning action of water i.e. like a flash flood or an ocean tide racing upstream, going against a river current. This is treacherous and dangerous.

A raising and lowering movement of a structure(s) is/are associated with the water. At least one structure is flat, dark colored and feels "suspended". Another object is long, dark, round and hollow. I feel as if I'm falling in darkness when within this latter object/structure.

There are steep walls or sides and the interior corners of these walls/sides are very pronounced. There is a sense of reinforced building material i.e. concrete, here. There is also a chute-like feature (see diagram).

Another object appears round, circular or tube-like with two "bands" on either side of an opening or door-like feature on the tube's side.

There is movement of half-circle shaped objects. There are several tubes situated side-by-side. There are people walking among them; these tubes are much larger than the people. There are also large, mechanical objects which also dwarf people in comparison.

There is a series of solid looking objects (blocks?) with oddly angled sides, corners and/or features. Some of these objects have vents or ribs. They appear blue-gray in color.

There is a large, flat square with rounded corners. It is shiny and appears to reflect light, etc.

Another feature is hollow, deep and circular and it is associated with cold. There is a support system reminiscent of bracing associated with this feature.

There is a long, flat, narrow structure reminiscent of a roadway. There are broken, jagged edges as well as a feeling of repair or maintenance associated with this.

There is a series of long, cube-shaped objects lined up parallel with one another. They are being moved sideways. Vented doors are opening and closing.

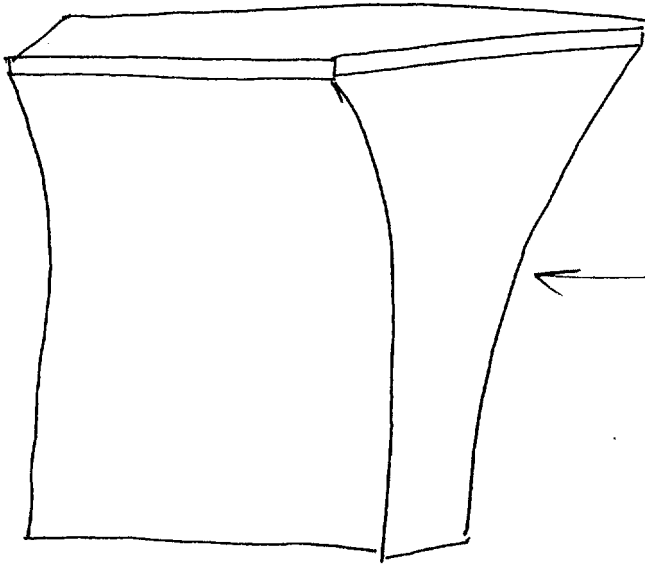
There is a movement which involves a change in direction from horizontal to a downward, vertical aspect. This movement is a controlled "fall" or change in direction.

There is abundant activity here reminiscent of heavy duty maintenance or metal working. It is near or over water.

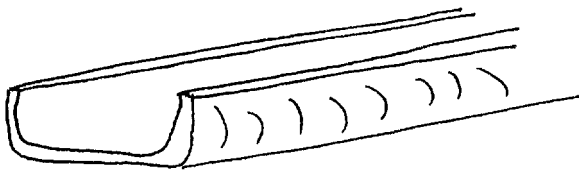
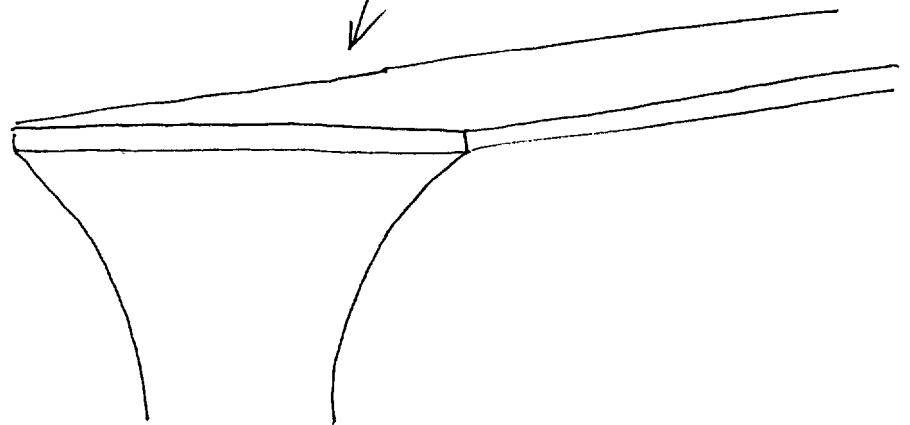
There are a series of aggregated drums or barrels. People are gathered in one area. There is a corridor-like passageway which runs through the crowd.

There is another horizontal movement associated with long, flat objects. These objects move through, and out of, a contained feature i.e. tube, chute, etc.

There is fog/mist/steam thickly concentrated along one edge of the view. There is concern with the change in land use within this vicinity. There is also a greenish tint reminiscent of looking through night vision goggles.

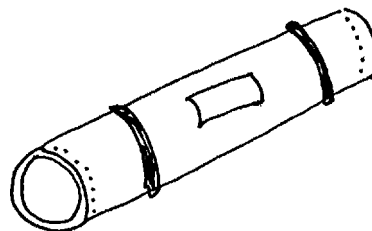


OBJECTS ARE FLAT, DARK-COLORED, APPEAR "SUSPENDED"



← chute like object

- Circular "tube" w/ 2 bands on either side of an opening or "door" →



TAB

PROJECT EVALUATION FEEDBACK

SG1J

PROJECT NO. 94-001-PE
DATE OF PROJECT 17 Feb 94

The following is an evaluation form for the project you reviewed. Please complete this form and return to [REDACTED] Chief, PAG-TA.

A. Is the information accurate? (Circle response)

<u>Categories</u>	Source <u>A</u>	Source <u>B</u>	Source <u>C</u>
Yes (true)	(1)	(1)	(1)
May be true	(2)	(2)	(2)
Possibly true	(3)	(3)	(3)
No	(4)	(4)	(4)
Possibly not true	(5)	(5)	(5)
Unsure	(6)	(6)	(6)

B. What is value of the Source(s)' information? (Circle response)

Major significance	(1)	(1)	(1)
High value	(2)	(2)	(2)
Of value	(3)	(3)	(3)
Low value	(4)	(4)	(4)
No value	(5)	(5)	(5)

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C. Rationale for source evaluation. Provide rationale/analysis which led to your evaluation of responses provided above. Include confirmatory/new confirmatory data and whether collection requirements are currently validated/tasked to either obtain or verify such data. Please provide your written evaluation by source.

Source A Described the Kenney Center as a place where families visit for entertainment purposes. Source A also expressed the purpose of Drama. Source A also said that Communications are present at the site. Source A also sketched a large square structure that resembles the Kenney Center.

Source B was able to say that the structure is near water and that people are gathered here.

SG1J



D.

SG1A



PA6/TA

OFFICE/PHONE NUMBER

March 14, 1994

PROJECT COMPLETION DATE

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PROJECT EVALUATION FEEDBACK

SG1J

PROJECT NO. _____
DATE OF PROJECT _____

The following is an evaluation form for the project you reviewed. Please complete this form and return to [REDACTED] Chief, PAG-TA.

A. Is the information accurate? (Circle response)

<u>Categories</u>	Source <u>A</u>	Source <u>B</u>	Source <u>C</u>
Yes (true)	(1)	(1)	(1)
May be true	(2)	(2)	(2)
Possibly true	(3)	(3)	(3)
No	(4)	(4)	(4)
Possibly not true	(5)	(5)	(5)
Unsure	(6)	(6)	(6)

B. What is value of the Source(s)' information? (Circle response)

Major significance	(1)	(1)	(1)
High value	(2)	(2)	(2)
Of value	(3)	(3)	(3)
Low value	(4)	(4)	(4)
No value	(5)	(5)	(5)

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Enclosure D

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STAR GATE

C. Rationale for source evaluation. Provide rationale/analysis which led to your evaluation of responses provided above. Include confirmatory/new confirmatory data and whether collection requirements are currently validated/tasked to either obtain or verify such data. Please provide your written evaluation by source.

D.

NAME

OFFICE/PHONE NUMBER

PROJECT COMPLETION DATE

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