

SPOLETO FESTIVAL

Presidente e Direttore Artistico
Francis Menotti

Fondatore
Gian Carlo Menotti

Joseph P. Riley, Jr
Mayor
P. O. Box 652
Charleston, SC 29402
U.S.A.

24th April 2006

Dear Joe,

I am referring to the first letter that I sent to you after I had left the Charleston Festival. I have yet to receive any sort of response from you, which despite the exigencies of your post, would seem a little remiss.

I have not attached a copy of this letter. As you seem to be too busy to uphold the tradition of "southern courtesy" I have summarized and expanded the points made, and would ask you, before I leave this world, to answer them. If you have lost the original letter and need it for reference, do let me know.

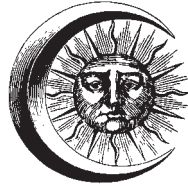
1: The name Gian Carlo Menotti, and my idea, creation and therefore trademark; Spoleto Festival have both been used without my permission.

2: The continued reference to the aforementioned is illegitimate and illegal.

3: The continued reference to the aforementioned is commercially damaging.
Audiences visit Spoleto USA, thinking they will have an Italian Festival experience.

4: The continued reference to the aforementioned is artistically damaging
I had ceased working with the "leadership" of Spoleto Festival USA quite some time ago. Also, I would like to point out that some of the "leadership" have never had a lengthy professional relationship with me.

Allow me to elaborate.



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Charles Wadsworth stopped working in the Spoleto Festival in 1978.

Nigel Redden was dismissed in 1991, at my request after the Governor begged me to return to the Charleston Festival. He has never worked for the Spoleto Festival.

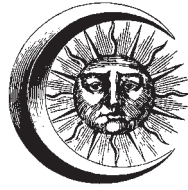
Joseph Flummerfeld stopped working in the Spoleto Festival in 1993.

Emmanuel Villaume's participation in the Spoleto Festival was peripheral, and he was with the festival as a junior musical assistant for a total of only five seasons. He assisted Spiros Agiris, and has no connection with me. As I have never employed him in a senior capability, and wouldn't, I don't want him involved in Menotti's Spoleto Festival.

It seems strange that three of these artists, whose careers were advanced by their involvement in the Spoleto Festival, but whose careers are now respectable in their own right, need to still use my name and trademark to justify their work. There are many artists who, after visiting the Spoleto Festival, have started and continue to run successful events around the world. However, they did not need to use the franchise of my name. Those are artists who belong to a community which doesn't need to do a McDonalds Festival. Their "festival products", are obviously good enough to need no endorsements. However, it would seem that your administrator is more of a businessman than a supporter of artists, and his continued use of my invention and trademark shows perhaps that he doesn't have confidence in the artistic leadership who are currently in post. In fact, I remember talking to Charles Wadsworth just after my departure. He said that he wouldn't go back to Charleston if the festival continued to use the Spoleto name.

Furthermore, Charleston should have the courage and dignity of proclaiming its own identity and giving the festival its proper name. That the Spoleto Festival USA is so called enforces the idea that for an American Festival to have a cultural identity it needs cachet by attaching European names to themselves irrelevantly. Spoleto Festival USA may as well be called Edinburgh Festival USA or Salzburg Festival USA.

Spoleto Festival USA was so called in order to draw an audience to Charleston. The use of the name Spoleto implied that, since Gian Carlo Menotti was running a festival, the product, previously untried on American soil, would be worth visiting. It would have been remiss to call Spoleto Festival USA the Menotti Festival, because, I am not the kind of person to make vulgar statements about my own capabilities. However, the implication and the connection served as the catalyst. I would also like to point out that the links I made between Charleston and Spoleto worked very much in the favour of Charleston. Initially, we had agreed that money from Charleston would fund the orchestra and chorus in Spoleto. It took one year for this agreement to be reneged upon, as Charleston had to concentrate on its own development. However, the Charleston Festival has been a consistent and happy recipient of in kind funds from both me (an



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Italian Citizen) and the Spoleto Festival.

The streets of no country are lined with gold and even the most developed countries contain pockets of extreme poverty which attract little investment. The efficacy of the arts to change and regenerate depressed communities, to attract investment by creating interest in a place though art, has been twice proven by the current economic strength of the citizens and municipal structures of both Spoleto and Charleston. This was my belief, which became my project, and resultant gift of love to contemporary society. Unless Spoleto and Charleston want to celebrate their impoverished roots, there should be no link between the two cities. I am sure that Spoleto has enough civic pride, sustainability and creativity to celebrate what they are as a place now, rather than look to the past. Please do not denigrate them (and me) in this way. You are perfectly able to tend your own fire, with artists of your own political choosing. Please call it by your own name.

Yours sincerely

GCM